

Exhibitiones archaeologicae ecclesiae s. Nicolai 1

Luka Bekić, Šime Vrkić, Mladen Pešić, Roko Surić

Sveti Nikola u Zadru - Saint Nicholas in Zadar

Arheološko iskopavanje u samostanskom sklopu sv. Nikola u Zadru 2014. - 2016.
Archaeological Excavations at Zadar's St Nicholas Monastery Complex 2014 – 2016



Sveti Nikola u Zadru - Saint Nicholas in Zadar

1 dio / Part 1



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Uvod / Introduction

Povijest istraživanja lokaliteta sv. Nikola u Zadru

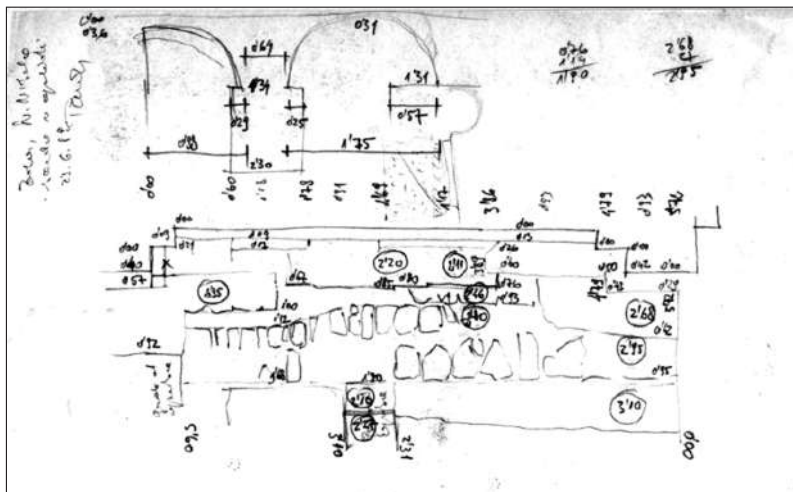
Najstariji interes za arheološke ostatke na lokalitetu Sv. Nikola u Zadru zabilježen je u 18. stoljeću, tijekom kojega su dva puta bili otkopani ostaci građevine za koju su suvremenici smatrali da pripada crkvi sv. Nikole iz 11. stoljeća. Prve podatke o tome nalazu zabilježio je zadarski kanonik Ivan Tanzlinger Zanotti (1651.-1732.) u svome rukopisnom djelu „*La dama cronologica*“ ili „*Notizione storiche di Zara*“. On je zapisao da su 1716. godine, prilikom rušenja i obnove bedema i bastiona sv. Nikole, otkriveni ostaci crkve na čijim su zidovima bile vidljive freske s prikazima različitih svetaca (Bianchi 1877, 402; Brunelli 1891, 126). Pronađeni ostaci zatrpani su odmah po završetku građevinskih radova. Međutim, ponovno su izašli na vidjelo 1761. godine, kada je provedur Francesco Diedo naručio kopanje jarka u blizini bastiona sv. Nikole, na kojemu se tada nalazila vjetrenjača za mljevenje žita. Tom prilikom ponovno su otkriveni ostaci građevine s freskama svetaca sv. Nikole, sv. Jeronima, sv. Marije Magdalene i sv. Lovre (Bianchi 1877, 402). Osim toga, pronađene su nadgrobne ploče s isklesanim likom biskupa i vitezova, kvadratne ploče koje bi mogle pripadati popločenju starijeg samostana i rimski carski novac (Bianchi 1877, 402-403).

Prvi arheološki radovi unutar kompleksa samostana sv. Nikole provedeni su 1988. godine. Radove je vodio Zavod za zaštitu spomenika kulture u suradnji s Arheološkim muzejom u Zadru. Istraživanja su provedena u sklopu sanacije crkve i dijela samostana sv. Nikole, a uključivala su iskopavanje dviju probnih sondi unutar crkve (Vežić 1992, 306, bilj. 5). Prva je sonda iskopana uz pročelje, čime je potvrđeno da je barokna crkva iz 18. stoljeća izgrađena na ostacima srednjovjekovne crkve iz 14. stoljeća, od koje je naslijedila veći dio pročelnog zida (Vežić 1988, 311). Druga je sonda iskopana na prostoru apside, točnije uz njen istočni zid, gdje je istražen dio grobne kripte (sl. 1). Na ovu sondu nadovezala su se istraživanja iz 2014. godine u kojima je istražen prostor ispred vanjskog ulaza u kriptu i manji dio njene unutrašnjosti. Na žalost, od istraživanja iz 1988. godine nisu sačuvana izvješća niti druga terenska dokumentacija, izuzev nekoliko fotografija i jedne skice, na kojima je vidljiv nalaz starijeg zida položenog u

Excavations – Past and Present – at the St Nicholas Site in Zadar

The eighteenth century saw the earliest known interest in the archaeology of Zadar's St Nicholas site, with two digs undertaken of architectural ruins deemed by contemporaries to be the remains of the eleventh century church of St Nicholas. The first records of the find were made by Zadar canon Ivan Tanzlinger Zanotti (1651–1732) in his manuscript *La dama cronologica* or *Notizione storiche di Zara*. He wrote that the remains of a church were found in 1716 – with the walls bearing frescoes depicting various saints – in the course of the demolition and renovation of the ramparts and bastion of St Nicholas (Bianchi 1877, 402; Brunelli 1891, 126). The discovered ruins were backfilled as soon as construction work was completed. They were, however, once again revealed in 1761 when Proveditor Francesco Diedo ordered that ditches be dug near the bastion of St Nicholas, which at the time housed a windmill used to grind grain. Again on this occasion the remains of a structure were unearthed with frescoes depicting St Nicholas, St Jerome, St Mary Magdalene and St Lawrence (Bianchi 1877, 402). Also found were gravestones with the carved image of the bishop and knights, square slabs that may have been from the paving of the earlier monastery and Roman imperial coins (Bianchi 1877, 402–403).

The first archaeological work within the St Nicholas monastery complex was conducted in 1988. The campaign was led by the Cultural Monuments Protection Institute in collaboration with the Archaeological Museum in Zadar. Excavations were conducted in the frame of the repair of the church and of a part of the monastery of St Nicholas, and included the digging of two test pits within the church (Vežić 1992, 306, bilj. 5). The first trench was excavated along the façade and confirmed that the eighteenth century Baroque period church was in fact built onto the remains of a fourteenth century medieval church, from which it inherited a large part of the façade wall (Vežić 1988, 311). A second trench was dug in the apse, more precisely along its eastern wall, where part of the burial crypt was investigated (Fig. 1). The excavations of 2014, which saw the investigation of the area facing the outer entrance to the crypt and a small part of its



1. Skica zida pronađenog 1988. godine / A drawing of the wall found in 1988 (Nepoznat autor / unknown author)

smjeru sjeverozapad-jugoistok, dok podaci o pokretnim nalazima nisu poznati.

Profesor Pavuša Vežić je nakon ovih istraživanja objavio članak (Vežić 1988) u kojem je dao prvo sustavno viđenje razvoja samostanskog sklopa i crkve sv. Nikole, čije je osnovni koncept do danas ostao nepromijenjen.



2. Zaštitna arheološka istraživanja 2006. godine / Rescue archaeological excavations in 2006 (Giunio 2007, 354)

interior, continued on this trench. Unfortunately no reports or field documentation have been preserved from the 1988 excavations outside of a few photographs and one drawing on which we see the find of the older wall running from the northwest to the southeast, while we know of no data pertaining to small finds.

Following these excavations professor Pavuša Vežić published a paper (Vežić 1988) in which he offered the first systematic analysis of the development of the monastery complex and of the church of St Nicholas, the basic concept of which has remained unchanged to this day.

In 2004 the Archaeological Museum of Zadar, under the leadership of Radomir Jurić, conducted rescue archaeological excavations in the southern wing of the monastery of St Nicholas, i.e. the area now housing the premises of the International Centre for Underwater Archaeology. The results have not seen publication outside of a brief report citing finds broadly dated from prehistory to the medieval period, with particular focus on the finds of a representative Roman period edifice and of a fibula representing a horse rider from a solitary late antique grave (Izviješće 2005, 432).

In 2006 the Archaeological Museum of Zadar, under the leadership of Kornelija A. Giunio, conducted new rescue archaeological excavations in the south wing of the monastery (Giunio 2007, 354–355). The dig covered a small area of 11 by 2.75 metres (Fig. 2). Remains of post-medieval architecture were uncovered at this position. Singled out among the small finds were sherds of Roman, Greek and Liburnian pottery, Roman coins, part of a mosaic with black and white tesserae and fragments of wall frescoes (Giunio 2007, 354). Highlighted in particular was the find of two sculptures of nymphs made of Greek marble, published as a separate paper (Giunio 2008, 151–160).

In 2014 the International Centre for Underwater Archaeology in Zadar (ICUA) conducted two campaigns of trial and rescue archaeological excavation within the complex of the former St Nicholas monastery. The excavations were conducted ahead of the adaptation and revitalisation of the monastery complex. The first effort was led by campaign director Luka Bekić and deputy director Šime Vrkić (Šimičić, Vrkić, Bekić 2014). Seven test trenches were dug; of that five in the courtyard (A–E), one in the area between the bell tower and the church’s apse (F) and one inside the church building (G). The second campaign saw the excavation of another trench in the area between the bell tower and the church’s apse (H) (Fig. 3). Luka Bekić served again as director of the second campaign, with Filipa Jurković Pešić serving as deputy campaign director (Bekić, Jurković Pešić 2014). The positions of the excavated trenches were laid out with the objective of

Tijekom 2004. godine Arheološki muzej u Zadru, pod vodstvom Radomira Jurića, proveo je zaštitna arheološka istraživanja na prostoru južnog krila samostana sv. Nikole, odnosno dijela na kojemu se sada nalaze prostorije Međunarodnog centra za podvodnu arheologiju. Rezultati nisu javno objavljeni, osim kratkog izvješća u kojemu se spominju nalazi široko datirani od razdoblja prapovijesti do srednjeg vijeka, a posebno je istaknut nalaz reprezentativnih zgrada iz rimskog razdoblja i fibula jahača konja iz osamljenog kasnoantičkog groba (Izvješće 2005, 432).

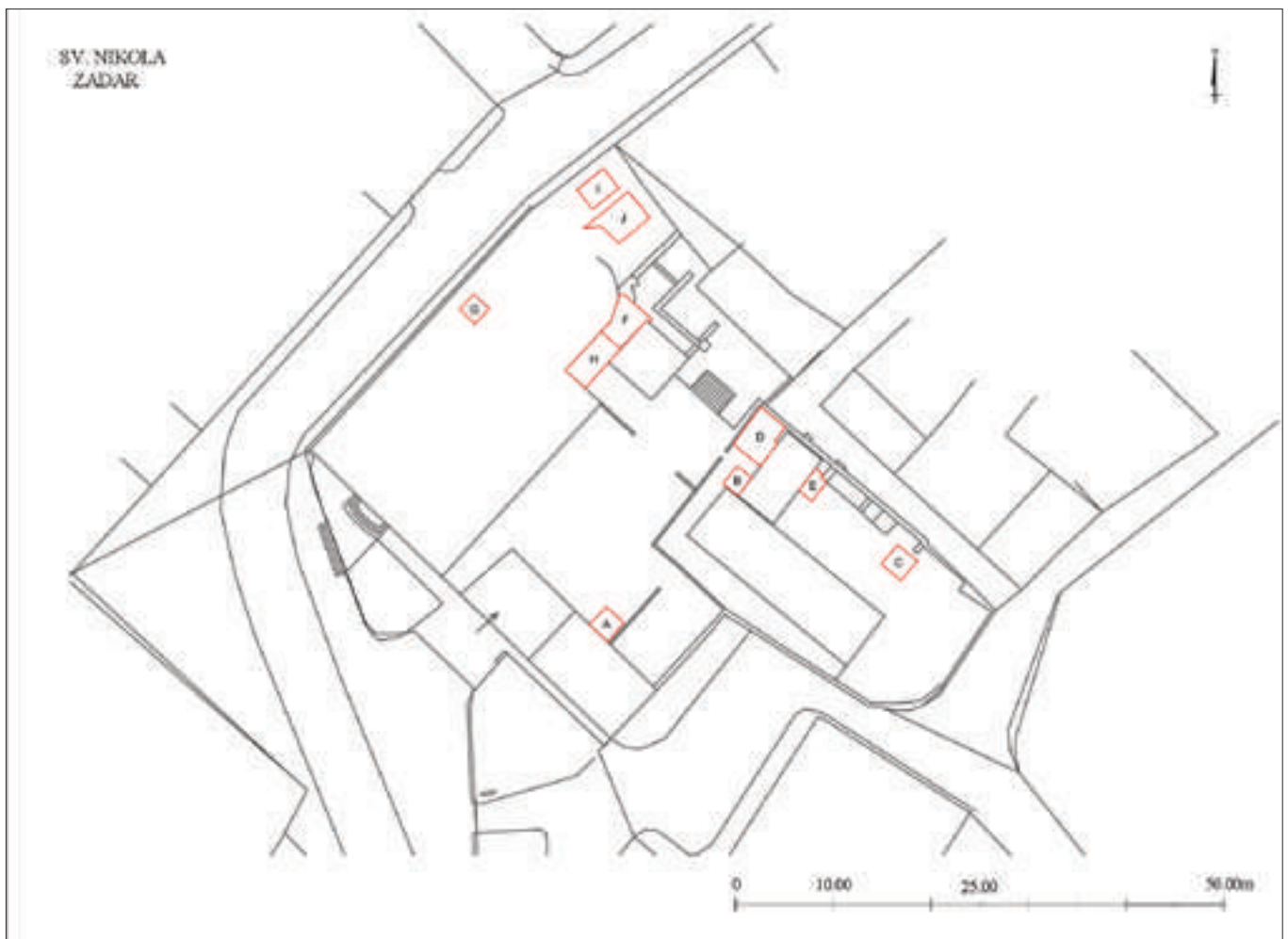
Tijekom 2006. godine Arheološki muzej u Zadru, pod vodstvom Kornelije A. Giunio, proveo je nova zaštitna arheološka istraživanja na prostoru južnog krila samostana (Giunio 2007, 354-355). Istražen je manji prostor dimenzija 11 x 2,75 m (sl. 2). Utvrđeno je da se na ovom položaju nalaze ostaci arhitekture iz novog vijeka. Od pokretnih nalaza izdvojeni su ulomci rimske, grčke i liburnske keramike, rimski novac, dio mozaika sa crno-bijelim kockicama i ulomci zidnih freski (Giunio 2007, 354). Posebno se ističe nalaz dviju skulptura nimfi od grčkog mramora, koje su objavljene u zasebnom radu (Giunio 2008, 151-160).



3. Sonda H tijekom arheoloških istraživanja 2014. godine / Trench H during the archaeological excavations of 2014 (foto: L. Bekić)

collecting data critical to the possible renovation of older and the demolition of recent structures (Fig. 4).

Trial archaeological excavation within the St Nicholas monastery complex continued in the second half of 2016. These excavations were led by campaign director and deputy direc-



4. Položaj istraženih sondi tijekom arheoloških istraživanja 2014. i 2016. godine / The positions of the trenches excavated in the course of the 2014 and 2016 campaigns (autor / by: I. Pleština, M. Grgurić)

Tijekom 2014. godine Međunarodni centar za povodnu arheologiju u Zadru (MCPA) proveo je dvije kampanje probnih i zaštitnih arheoloških istraživanja unutar kompleksa bivšeg samostana sv. Nikole. Istraživanja su provedena za potrebe adaptacije i revitalizacije samostanskog kompleksa. U prvoj kampanji voditelj istraživanja bio je Luka Bekić, a zamjenik voditelja Šime Vrkić (Šimičić, Vrkić, Bekić 2014). Iskopano je sedam probnih sondi, od toga pet u dvorištu (A - E), jedna na prostoru između zvonika i apside crkve (F) i jedna unutar crkve (G). U drugoj kampanji iskopana je još jedna sonda na prostoru između zvonika i apside crkve (H) (sl. 3). Voditelj druge kampanje bio je Luka Bekić, a zamjenik voditelja Filipa Jurković Pešić (Bekić, Jurković Pešić 2014). Položaji iskopanih sondi određeni su sa ciljem prikupljanja podataka važnih za moguću obnovu starijih i rušenje recentnih objekata (sl. 4).

Tijekom druge polovice 2016. godine nastavljena su probna arheološka istraživanja unutar samostanskog kompleksa sv. Nikole. Voditelj istraživanja bio je Luka Bekić, a zamjenik voditelja Šime Vrkić (Vrkić, Bekić 2016). Ovom su prilikom iskopane dvije nove sonde. Prva je iskopana ispod zapadnog krila samostana (I). Na tom mjestu nalazila se cisterna za vodu, koja je istražena zbog izrade detaljne arhitektonske studije. Druga sonda iskopana je ispred cisterne, na prostoru manjeg samostanskog dvorišta (J). Rezultati sondažnih istraživanja provedenih 2014. i 2016. godine detaljno će biti obrađeni u idućim poglavljima.

Iste godine izrađen je Konzervatorsko-restauratorski elaborat zgrade crkve i zvonika sv. Nikole, u cilju donošenja smjernica za obnovu ovog građevinskog sklopa koji je registriran kao kulturno dobro Republike Hrvatske. Elaborat su na zahtjev MCPA Zadar izradili Ivan Juretić, Radojka Juretić i Martin Juretić iz arhitektonskog studija ART-ING u Rijeci (Juretić 2016).

Nadležna konzervatorica Konzervatorskog odjela u Zadru, Barbara Peranić, zatražila je nastavak arheoloških istraživanja na prostoru samostanskog dvorišta i unutar crkve sv. Nikole, tako da se u idućih nekoliko godina očekuje provođenje još nekoliko kampanja zaštitnih arheoloških istraživanja.

tor Luka Bekić and Šime Vrkić respectively (Vrkić, Bekić 2016). Two new trenches were dug on this occasion. The first (I) was opened below the western wing of the monastery. This was the site of a water cistern, excavated for the production of a detailed architectural study. The second trench was opened facing the cistern in the area of the smaller monastery courtyard (J). The results of the trench excavations of 2014 and 2016 will be discussed in detail in the following chapters.

That same year saw the drawing up of a conservation and restoration study covering the St Nicholas church and bell tower buildings, aimed at the adoption of guidelines for the renovation of this architectural complex, registered as cultural property of the Republic of Croatia. The study was drawn up at the request of ICUA Zadar by Ivan Juretić, Radojka Juretić and Martin Juretić of the Rijeka-based ART-ING architecture studio (Juretić 2016).

Given that Barbara Peranić, the competent conservator with the Conservation Department in Zadar [under the Ministry of Culture's Directorate for the Protection of Cultural Heritage], has sought the continuation of archaeological excavations in the monastery courtyard and within the St Nicholas church building, we can expect the coming years to see further rescue archaeology excavation campaigns.

**Prostor sv. Nikole u
prapovijesno doba /
The St Nicholas Site
in Prehistory**

Keramički nalazi željeznog doba iz kompleksa sv. Nikole

Tijekom arheoloških istraživanja unutar kompleksa sv. Nikole u pojedinim sondama pronađeni su i tragovi koji potječu iz željeznog doba, vremena liburnske dominacije na našim prostorima. Poznato je da je prostor zadarskog poluotoka bio naseljen već u prapovijesno vrijeme, ali tragovi i opseg naseljenosti iz tog vremena u današnjoj gradskoj jezgri i dalje predstavljaju jednu od nedorečenih crtica povijesti grada budući da je većina istraživanja bila usko vezana uz manja zaštitna istraživanja. Iz tog razloga svaki novi podatak vezan uz ovo razdoblje znači korak bliže u definiranju teritorija prapovijesnog Zadra. Ipak se na osnovu dosadašnjih saznanja kao početak organiziranog života i osnutak naseljavanja u Zadru može uzeti vremenski period ranog željeznog doba, a kao centar tog naseljavanja sjeverozapadni dio poluotoka gdje je prostor uz samostan sv. Nikole predstavljao rubni dio naselja.¹ Unutar kompleksa sv. Nikole, slojevi u kojima je zabilježena prapovijesna keramika uglavnom se nalaze u nižim dijelovima sondi, većinom uz zdravicu, ali ima slučajeva nalaza istih i u višim slojevima pojedinih sondi. Simptomatično je da ti slojevi nisu unificirani s ovom vrstom nalaza, već su unutar pojedinog sloja izmiješani s drugim kasnijim arheološkim nalazima. Vjerojatno je tome razlog burna prošlost ovog područja na kojem su se odvijale brojne pregradnje i nasipavanja, te su stoga i slojevi većim dijelom ispremiješani s nalazima iz različitih razdoblja. Ipak, najniži slojevi na nalazištu imaju karakteristike koje se mogu pripisati najstarijim slojevima liburnskog razdoblja.

Tipološki prepoznatljivi ulomci liburnske keramike pronađeni su u sondama A (SJ 12,137), B (SJ 31), C (SJ 20), F (64, 123, 125), H (158, 197) i J (SJ 209, 262, 263, 266, 267, 273, 278). Većinu keramike ovog razdoblja karakterizira gruba faktura s puno primjesa, iako sama kvaliteta izrade keramičkih posuda odaje veliku čvrstoću. Nažalost, fragmenti liburnske

¹ Za opširniji opis naseljenosti zadarskog poluotoka i popis istraživanja koja su provedena na ovom prostoru vidi: Čondić 2010, 30, 31, 46.

Iron Age Pottery at the St Nicholas Complex

Finds from the Iron Age, the period of Liburnian dominance of our region, were recovered from some of the trenches opened in the course of the archaeological excavations at the St Nicholas complex. We know that the Zadar peninsula has been inhabited since prehistory, but material traces and the scope of habitation in this period in the current urban core remain not-yet-fully understood aspects of the city's history – most of the excavations, namely, have been related to small-scale rescue archaeology. Every new piece of data related to this period, then, puts us one step closer to defining the prehistoric use of the Zadar area. We can, however – based on our current insight – point to the Early Iron Age as the start of organised life and the founding of settlements in Zadar, and place the hub of this settlement in the northwest section of the peninsula, with the area along the St Nicholas monastery in the present period constituting the periphery of this settlement.¹ Within the St Nicholas complex the layers in which we find prehistoric pottery are for the most part located in the lower reaches of the trenches, mostly on the subsoil, although there are cases of finds in the higher layers of some of the trenches. It is symptomatic that these layers are not unified with this type of find, rather within a given layer we see them mixed among other, more recent archaeological finds. The turbulent history of this region is likely the cause of this, with numerous reconstructions and backfilling, such that the layers are for the most part mingled, with finds originating in various periods. Notwithstanding, the lowest layers at the site do possess characteristics that can be attributed to the oldest strata of the Liburnian period.

Typologically identifiable sherds of Liburnian pottery were recovered from Trenches A (SU 12, 137), B (SU 31), C (SU 20), F (64, 123, 125), H (158, 197) and J (SU 209, 262, 263, 266, 267, 273, 278). Most of the pottery from this period is

¹ For an extensive description of the inhabitation of the Zadar peninsula and a list of excavations conducted in the area see Čondić 2010, 30, 31, 46.

keramike su malobrojni i većim dijelom nisu sačuvani dijelovi oboda ili dna koji bi pobliže tipološki determinirali pojedine nalaze. Iz tog razloga, kao i iz činjenice da svi nalazi s arheoloških istraživanja sv. Nikole ne dolaze iz zatvorenih cjelina, dio materijala nije moguće točno vremenski datirati. Radi dugog vremenskog perioda korištenja i tipološke nepromijenjenosti, pojedini nalazi nisu kronološki osjetljivi te se neki od njih javljaju već u brončanom dobu, ali njihova upotreba karakteristična je i za kasnije željezno doba. Od nalaza koji su tipološki određivi ističu se svojom brojnošću ručke i obodi.

Među nalazima ručki i drški možemo istaknuti nekoliko različitih tipova. Najjednostavnijem tipu pripada dio ručke ovalnog presjeka (**T. 1: 1**). Sljedeći primjerak ima vertikalno postavljenu trokutasto oblikovanu ručku koja se sužava prema vrhu, svjetlije je fature s dosta primjesa (**T. 1: 2**). Ručki nedostaje gornji završetak, ali je ipak prepoznata kao dosta čest tip na brončanodobnim i željeznodobnim nalazištima (Buršić-Matijašić 1998, T.14, 23; Čuka 2014, T. II 7; Vuković 2014, kat. 52). Uzdignuto koljenasto izduženje koje izlazi iznad luka ručke vidljivo je na sljedećoj ručki iz istog sloja (**T. 1: 3**), no i na njoj je završetak djelomično uništen (Vuković 2015, kat. 25). Horizontalna ručka (**T. 1: 4**) ovalnog presjeka čest je nalaz na prostoru željeznodobnih zajednica (Mihovilić 2001, T. 108, 128; Vuković 2015, kat.3, 23,48). Manja horizontalna ručka kružnog presjeka (**T. 2: 9**) nalazi se i na fragmentu posude kojoj je očuvan dio oboda. Glina je tamno smeđa, fina i uglačana, a ručka izlazi iz oboda koji je blago uvinut prema unutra i uzdiže se iznad njega. Sličan primjer posude nađen je u Nezakciju (Mihovilić 2001, T. 107 9) i u Zemuniku (Čelhar, Borzić 2016, T. 4 6,7). Zanimljiva je i drška koja podsjeća na par rogova koji se uzdižu iz tijela posude (**T. 1: 5**). Radi se o dva bradavičasta ispupčenja koja su međusobno spojena nižim hrptom. Glina je narančasta sa bijelim kalcitnim i kvarcnim primjesama, ali budući da su rubovi izlizani, nije sigurno koliko velike su bile izbočine (sličan primjer iz Nezakcija: Mihovilić 2001, T. 130 10). U skupinu



1. Ulomak s apliciranom trakom, T. 2: 10 / A sherd with an applied band, T. 2: 10 (foto: M. Pešić)

characterised by coarse fabric with plenty of temper, although the quality of fabrication of the ceramic ware reveals a high level of hardness. Unfortunately, the fragments of Liburnian pottery are few in number and for the most part we do not see preserved rim sections or bases that would provide for a more precise determination of individual finds. For this reason, and the fact that all finds from the archaeological excavations at the St Nicholas site are not from closed contexts, a part of the material cannot be precisely dated. Due to the long period of habitation and the typological uniformity, some of the finds are not chronologically sensitive, and some appear in the Bronze Age, although their use is also characteristic of the subsequent Iron Age. Prominent in number among the finds that are typologically identifiable are handles and rims.

Among the finds of handles and knobs we can single out several types. The simplest type is that of a part of a handle of oval cross-section (**T. 1: 1**). The following specimen has a vertical triangular form handle that tapers towards the top, and has a lighter fabric with a significant quantity of temper (**T. 1: 2**). The upper terminus of the handle is missing, but we can identify it as a quite frequent type at Bronze Age and Iron Age sites (Buršić-Matijašić 1998, T.14, 23; Čuka 2014, T. II 7; Vuković 2014, kat. 52). We see a raised flat-top extension rising above the arch of the next handle from this layer (**T. 1: 3**), but here too the terminus is partially destroyed (Vuković 2015, kat. 25). A horizontal handle (**T. 1: 4**) of oval cross-section is a frequent find in the area occupied by Iron Age communities (Mihovilić 2001, T. 108, 128; Vuković 2015, kat. 3, 23, 48). We see a smaller horizontal handle of round cross-section (**T. 2: 9**) on a fragment of a vessel with a preserved rim section. The clay is dark brown, fine and burnished, with the handle extending from and rising above the slightly incurving rim. A similar vessel was found at Nezakcij (Nesactium) (Mihovilić 2001, T. 107 9) and in Zemunik (Čelhar, Borzić 2016, T. 4 6, 7). Also interesting is a handle reminiscent of a pair of horns rising from the body of the vessel (**T. 1: 5**). These are two nub-like protrusions joined by a lower ridge. The clay is orange with a white calcite and quartz temper. Given the wear of the edges we cannot say what the size of the protrusions was (a similar specimen from Nezakcij: Mihovilić 2001, T. 130 10). In the group of tab handles with an indentation (**T. 1: 6**) we see one specimen made of dark grey and coarse ceramic (Buršić-Matijašić 1998, T. 26). Also recovered was the base of a handle that has not been preserved, characterised by a triangular cross-section (**T. 1: 8**). We find one example of a horizontal handle on the rim of the vessel, at the level of the rim, as a small, flat extension (**T. 1: 7**).

Prominent among the rare decorations on the basins of Liburnian pottery found in the course of the excavations is one example done as an application of a moulded band with a series of circular impressions (**T. 2: 10**, Fig. 1). This type of moulded decoration is found frequently at many sites from throughout the Bronze and Iron Ages across a broad

jezičastih drški s ulegnućem (T. 1: 6) spada jedan primjerak izrađen od tamno sive grube keramike (Buršić-Matijašić 1998, T. 26). Pronađena je i jedna baza ručke koja nije očuvana, a karakterizira je trokutasti presjek (T. 1: 8). Jedan primjerak horizontalne drške nalazi se na obodu posude, u ravnini sa samim obodom i ima izgled tek malog plosnatog proširenja (T. 1: 7).

Među rijetke ukrase na recipijentima liburnske keramike nađenim prilikom istraživanja ističe se jedan primjer izrađen apliciranjem u vidu plastične trake s nizom kružnih otisaka (T. 2: 10, Sl.1). Ovakav tip plastičnih ukrasa čest je nalaz na mnogim nalazištima iz period čitavog brončanog i željeznog doba na vrlo širokom prostoru i izvan Hrvatske (Gabrovec 1983, Sl. 1 13, Sl. 5 10, 21, Sl. 6. 28; Buršić-Matijašić 1998, 94-96, T. 45). Sljedeći ulomak predstavlja dio prijelaza između vrata i tijela posude (T. 3: 20). Na njemu je ukras rađen u vidu plitkih širokih žljebova koji tvore kompoziciju od dvaju horizontalnih i tri lučna žlijeba, a sama površina keramike je uglačana. Jedan ulomak nosi ukras u vidu vertikalnih kanelura i bradavice, a keramika crno uglačana (T. 2: 19, sl. 2) (Batović 1987, T. XXXV 7, 10, 11). Ovaj tip ukrašavanja pojavljuje se u vrijeme kasnog brončanog i početka željeznog doba, negdje u periodu 11. - 10. st. pr. Kr. (Mihovilić 2001, 50, 55).

Iako je za većinu fragmenata radi njihovih malih dimenzija teško odrediti točan tip kojem pripadaju, dio oboda može se pripisati formi lonaca. To se odnosi na obode koji su izvijeni sa širokim rubom (T. 2: 11, 12), s rubom oboda koji se blago sužava (T. 2: 13) ili to suženje prelazi u vrlo stanjen završetak oboda (T. 2: 14) (Čelhar, Borzić 2016, T. 1 7,10, T. II 1, Buršić-Matijašić 1998, T 3, 4). Dva primjerka oboda (T. 2: 15, 16) imaju horizontalno zaravnjen rub oboda koji se nastavlja na vertikalni recipijent. S unutrašnje strane obod je blago proširen (obod je sličan primjercima iz Nezakcija, Buršić-Matijašić 1998, T. 1 1-7), ali se javlja i primjerak kada je taj obod izrazitije naglašen i prema van i prema unutra (T. 2: 17) (Buršić-Matijašić 1998, T58 885, 886). Jedini primjerak poklopca posude izrađen je od grube gline čije su vanjske stranice uglačane (T. 2: 18). Poklopac se vrlo nisko uzdiže, a središnji dio mu je udubljen. Iz tog udubljenog središnjeg dijela uzdiže se okrugla drška koja nije cjelovito očuvana.

Uz liburnsku keramiku, na prostoru kompleksa sv. Nikole, važnu kategoriju keramičkih nalaza čini i importirana keramika iz predrimskog razdoblja. Različite kategorije nalaza: daunijska keramika, crvenofiguralna, crno premazana, Gnathia te reljefna keramika govore nam o živoj razmjeni dobara poglavito sa susjednom talijanskom obalom, ali i sa antičkim proizvodnim centrima. Nalazi importirane keramike nalaze se u sondama A (SJ 41), B (SJ 38, 39, 47, 53, 57), C (55), F (SJ 64, 116, 123, 124, 125), H (SJ 138,166, 177, 197) D (SJ 76) i J (209, 262, 266, 269, 278).

U najstariju kategoriju importirane keramike koja je nađena u kompleksu sv. Nikole ubrajamo primjerke daunijske

territory that includes Croatia (Gabrovec 1983, Fig. 1 13, Fig. 5 10, 21, Fig. 6. 28; Buršić-Matijašić 1998, 94-96, T. 45). The following sherd is from the transition from the neck to the body of a vessel (T. 3: 20). Here the decoration appears as shallow and broad furrows creating a composition of two horizontal and three arched furrows, while the surface of the pottery is burnished. One sherd bears a decoration in the form of vertical fluting and nubs, with the pottery black and burnished (T. 2: 19, Fig. 2) (Batović 1987, T. XXXV 7, 10, 11). This type of ornamentation appears in the Late Bronze and Early Iron Ages, some time around the eleventh to tenth century BCE (Mihovilić 2001, 50, 55).



2. Primjerak ukrašavanja vertikalnim kanelurama, T. 2: 19 / An example of ornamentation with vertical fluting, T. 2: 19 (foto: M. Pešić)

Although for most of the fragments their small size makes a precise determination of their type difficult, a part of the rims can be attributed to the pot form. This pertains to outcurved rims with wide lips (T. 2: 11, 12), with rim lips that are gently constricted (T. 2: 13) or where this narrowing transitions to a very tapered rim termination (T. 2: 14) (Čelhar, Borzić 2016, T. 1 7,10, T. II 1, Buršić-Matijašić 1998, T 3, 4). Two rim specimens (T. 2: 15, 16) have a horizontally flattened rim lip that extends from a vertical basin. On the inside surface the rim is gently widened (the rim is similar to examples from Nezakcij, Buršić-Matijašić 1998, T. 1 1-7), but we also see a specimen where this rim is broader, both outwards and inwards (T. 2: 17) (Buršić-Matijašić 1998, T58 885, 886). The only example of a vessel lid is made of coarse clay with burnished exterior surfaces (T. 2: 18). The lid is very shallow and the centre is depressed. A round knob, incompletely preserved, rises from this depressed central section.

keramike. Ovaj tip keramike proizvodio se na prostoru južne Italije (Apulije) odakle se njena distribucija može pratiti u periodu od 9./8. do 4. st. pr. Kr. (Čelhar, Borzić 2016, 72.) Najčešće ju nalazimo u urbanim sredinama na teritoriju Liburnije, osobito na zadarskom i ninskom prostoru, te na teritoriju Histra.² Keramika ovog tipa okarakterizirana je finom glinom svijetlo smeđe boje te čistom fakturom bez primjesa. Ukrasi na njoj izvedeni su oslikavanjem geometrijskim motivima, okvirno ih možemo pripisati južnodaunijskom subgeometrijskom tipu, ali radi nedostatka većine indikativnih elemenata oni se ne mogu točno odrediti. Fragmenti daunijske keramike su nađeni u slojevima 53, 116, 177, 266, 278. To su fragmenti manjih dimenzija na kojima je vidljivo ukrašavanje u vidu paralelnih horizontalnih linija smeđe boje (T. 3: 21, 22). U periodu od sredine 6. st. pr. Kr. na daunijskim posudama ukrašavanje geometrijskim motivima izvedenim u crvenoj boji postaje podjednako zastupljeno kao i ukrašavanje smeđom i crnom bojom (Čelhar, Borzić 2016, 74). Jedan takav primjerak ukrašen horizontalnim crtama različitih debljina nađen je i tijekom istraživanja sv. Nikole (T. 3: 23). Primjerci sa sličnim ukrasima nađeni su u grobu I/12 u Nezakciju, ali i drugim grobovima (Mihovilić 2001, 190, 261). Na dva fragmenta oslikani ukras je u obliku višestrukih kružnica, a takav ukras se redovito javlja na donjem dijelu vrčeva daunijske keramike (T. 3: 24, 25) (Mihovilić 2001, 211, 272). Daunijskoj keramici s geometrijskim ukrasom pripada i jedna ručka. Djelomično je očuvana, kružnog je presjeka, i prema sačuvanom dijelu može se pretpostaviti da je na posudi bila postavljena horizontalno te se uzdizala prema gore. Ovakve ručke često se javljaju na kraterima ili vrčevima u raznim fazama subgeometrijskog daunijskog stila (Yntema 1990, 245, 248, 258, 268) Od ukrasa iscrtanog u smeđoj nijansi je očuvana horizontalna linija iznad koje su na nju ukoso postavljene manje crte (T. 3: 26).

Sljedeću skupinu čini crvenofiguralna keramika. Iako je nađeno tek nekoliko malih fragmenata, ona nam svjedoči i o vezama s antičkim prostorom na kojem se ovaj tip keramike proizvodio od zadnje trećine 6. st. pr. Kr. (Boardman 1987, 11). Primjerci koji su nađeni mogu se okvirno datirati u 5. st. pr. Kr. kada se distribuiraju širom Jadrana (Čelhar, Borzić 2016, 78). Keramika je fragmentirana i motivi koji su na njima prikazani se vrlo teško mogu definirati. Jedan ulomak ukrašen je tankim minucioznim potezima kistom, te se može vidjeti dio koji podsjeća na oko i trepavice te nekoliko crta koje bi mogle činiti dio frizure (T. 3: 27, Sl. 3), dok se na druga dva može primijetiti da je crtež napravljen kombinacijom tankih i širokih poteza kistom, ali prikaz je neprepoznatljiv (T. 3: 28, 29).

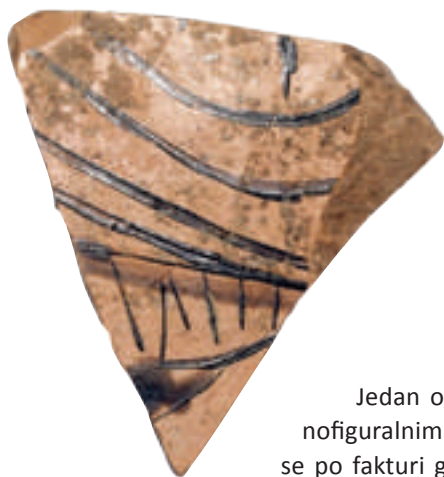
Along with Liburnian pottery an important category of ceramic finds at the St Nicholas complex consists of imported pottery from the pre-Roman period. The various categories of finds – Daunian pottery, red-figure pottery, black-slipped ware, Gnathia ware and relief pottery speak to the lively exchange of goods, primarily with the neighbouring Italian coast, and with Attic hubs of production. Finds of imported pottery were recovered from Trenches A (SU 41), B (SU 38, 39, 47, 53, 57), C (55), F (SU 64, 116, 123, 124, 125), H (SU 138, 166, 177, 197) D (SU 76) and J (209, 262, 266, 269, 278).

Daunian pottery constitutes the oldest category of imports found at the St Nicholas complex. This pottery was produced in southern Italy (Apulia) from where we can follow its distribution in the period from the ninth/eighth to fourth century BCE (Čelhar, Borzić 2016, 72). We find it most frequently in urban hubs in Liburnian territory, especially in the Zadar and Nin areas, and in the territory of the Histria.² Pottery of this type is characterised by fine clay of light brown colour and clean fabric without temper. The decorations on it are executed as painted geometric motifs and we can tentatively attribute them to the southern Daunian Subgeometric style – the lack of most of the indicative elements, however, mean that we are unable to make a definitive determination. Fragments of Daunian pottery were found in layers 53, 116, 177, 266 and 278. These are small fragments on which we see ornamentation in the form of brown parallel horizontal lines (T. 3: 21, 22). In the period from the mid-sixth century BCE geometric motif decoration on Daunian ware in red colour becomes as frequent as those done in brown and black (Čelhar, Borzić 2016, 74). One such example decorated with horizontal lines of varying thicknesses was found in the course of the excavations at the St Nicholas site (T. 3: 23). Examples with similar decorations were found in grave I/12 at Nezakcij, and in other graves (Mihovilić 2001, 190, 261). On two fragments the painted decoration is in the form of multiple circles, with this ornament appearing regularly on the lower sections of Daunian ware jugs (T. 3: 24, 25) (Mihovilić 2001, 211, 272). Also from the group of Daunian ware with geometric decoration is one handle. It is partially preserved, of round cross-section and, based on the preserved part, it can be inferred that it was placed on the vessel horizontally and that it extended upwards. Handles of this type appear frequently on kraters or jugs in the various phases of the Daunian Subgeometric style (Yntema 1990, 245, 248, 258, 268). Preserved among the decorations done in a brown nuance is a horizontal line above which small oblique lines are placed (T. 3: 26).

The following group consists of red-figure ware. Although only a few small fragments were found, they do bear witness

² Kartu rasprostriranja ove vrste keramike u svjetlu novih saznanja vidi: Čelhar, Borzić 2016, 73, Slika 2.

² See a map of the distribution of this type of pottery in the light of new insight in: Čelhar, Borzić 2016, 73, Fig. 2.



3. Ulomak crvenofiguralne posude, T. 3: 27 / A sherd of red-figure ware, T. 3: 27 (foto: M. Pešić)

Jedan od ulomaka s crvenofiguralnim ukrasom razlikuje se po fakturi gline. Za razliku od prethodnih ulomaka gdje glinu karakterizira narančasta nijansa, kod ulomka

(T. 3: 30) glina je žućkasta, što sugerira da nije atičkog porijekla. Na ulomku su vidljive linije izvedene u crnoj boji koje se radijalno i blago zakrivljeno šire iz jednog kraja te podsjećaju na baze palmete (Kirigin 1992, 90). Prema vizualnim karakteristikama ovog malog ulomka, mogli bi ga pripisati vazama tipa Alto-Adriatico. To je tip posuda s crveno ili crno bojanim figuralnim i vegetabilnim ukrasima izrađivanim na prostoru picenskih i padskih radionica od 4. st. pr. Kr. (Kirigin 1992, 81). Ovaj tip nalaza često se nalazi u manjim fragmentima, osim nešto većeg broja u Issi, Farosu i gradini Sutilija (Kirigin 1997; Kirigin, 2010; Čelhar, Borzić 2016, 81). Slična faktura ulomka dna na prstenastoj nozi daje naslutiti da ni on ne pripada atičkom, nego proizvodnom krugu s prostora Apeninskog poluotoka. Radi se o ulomku dna veće posude, vjerojatno forme olpe koji ima sačuvani crni bojani pojas koji se nalazi u horizontalnoj liniji paralelnoj s dnom (T. 3: 31). Jedan ulomak s vanjske strane nosi ukrase u vidu dvije nepravilne linije izvedene crnom bojom, a s unutrašnje strane je cjelokupna površina prekrivena istom bojom (T. 4: 32). S unutrašnje strane su vidljiva paralelna reljefna prstenasta uleknuća, a forma ulomka sugerira da se radi o posudi sa širokim recipijentom. Crni premaz javlja se na još nekoliko ulomaka, ali njih je radi nedostatka nekih tipičnih obilježja vrlo teško svrstati u neku od gore navedenih skupina (T. 4: 33, 34).

Skupina keramike predstavljena s nešto više ulomaka iz različitih slojeva prema svojim karakteristikama pripisuje se tipu Gnathia. Njena proizvodnja započinje u radionicama južno italjskih grčkih gradova, prvenstveno koloniji Taras (današnji Taranto), a kasnije se proširila i na druga apulska središta te istočni Jadran sa središtem na Visu (Issa) (Kirigin 1990, 58; Green 2001, 57, 58; Miše 2010, 1, 3). Karakterizira ju polikromno slikani ili urezani ukras na crnoj podlozi, a proizvodnja se može pratiti od druge četvrtine 4. do početka 2. st. pr. Kr. (Miše 2010, 1). Tri ulomka nađena unutar kompleksa sv. Nikole nose urezani ukras u vidu paralelnih linija na vanjskom recipijentu.

to the links with the Attic sphere in which this type of pottery was manufactured from the last third of the sixth century BCE (Boardman 1987, 11). The specimens recovered can be dated approximately to the fifth century BCE, when they are distributed across the Adriatic area (Čelhar, Borzić 2016, 78). The pottery is fragmented, making a definition of the motifs depicted very difficult. One sherd is decorated with thin, refined brush strokes, and we see a section that is reminiscent of the eye and eyelashes and several lines that may be part of the depicted hairstyle (T. 3: 27, Fig. 3), while on another two we see that the drawing was done with a combination of thin and broad brush strokes, although the depiction is indistinct (T. 3: 28, 29).

One of the sherds with red-figure decoration is differentiated by the clay fabric. Unlike the previous sherds, where the clay has a characteristic orange nuance, this sherd (T. 3: 30) has yellowish clay, suggesting that it is not of Attic provenance. On the sherd we see lines done in black that extended radially and with a slight curve from one end, reminiscent of the base of a palmette (Kirigin 1992, 90). Based on the visual characteristics of this small sherd we could attribute it to vases of the Alto-Adriatic type. This is a type of ware with red or black painted figural or vegetal decoration made in the area of the Picentine and Po Valley workshops from the fourth century BCE (Kirigin 1992, 81). This type of find is often recovered in small fragments, with the exception of a somewhat greater number at Issi, Pharos and the Sutilija hillfort (Kirigin 1997; Kirigin, 2010; Čelhar, Borzić 2016, 81). The similar fabric of a base sherd on a ring foot points to the possibility that it too is not of Attic origin, but rather a product of the Apennine peninsula. This is a base sherd of a large vessel, likely of the olpe form, with a preserved black painted belt placed horizontally and parallel to the base (T. 3: 31). One sherd bears a decoration on the exterior surface in the form of two irregular lines done in black, with the interior surface entirely covered in this same colour (T. 4: 32). Visible on the interior are parallel annular depressions in relief, while the form of the sherd suggests that this may be a vessel with a wide basin. Black slip appears on several other sherds, but they are very difficult to classify among any of the above-cited groups on account of the lack of typical characteristics (T. 4: 33, 34).

A group of pottery represented with somewhat more sherds from various layers is attributed on the basis of its characteristics to Gnathian ware. Its production began in the workshops of the southern Italic Greek cities, primarily in the Taras colony (present day Taranto), and later spread to other Apulian settlements and the eastern Adriatic centred around the island of Vis (Issa) (Kirigin 1990, 58; Green 2001, 57, 58; Miše 2010, 1, 3). It is characterised by polychrome painted or incised decoration on a black background and we can follow its production from the second quarter of the fourth through to the early second century BCE (Miše 2010, 1).



4. Ulomak posude
tipa Gnathia s
kanelurama, T. 4: 36
/ Sherd of a fluted
Gnathian ware
vessel, T. 4: 36
(foto: M. Pešić)

Prvi ulomak nosi više paralelnih kanelura, postavljenih u serije od nekoliko kanelura koje su pod blagim kutom odmaknute od sljedeće serije (T. 4: 35). Kanelure su plitke i s jedne strane omeđene horizontalnom kanelurom postavljenoj pod kutu od 90° u odnosu na njih, te bi ovaj fragment pripadao nešto kasnijoj fazi Gnathie. Kanelure kod Gnathia keramike se javljaju u periodu od kraja 4. do početka 3. st. pr. Kr. (Miše 2010, 27, 28). U ranoj fazi kanelure su vrlo pažljivo izvedene, duboko urezane s lukom na završetku, dok su u kasnijim fazama gusto raspoređene i plitko urezane (Miše 2010, 28). Ranijim primjercima s dubljim kanelurama pripadaju dva fragmenta. Na jednom od njih su vertikalne kanelure omeđene s dvije horizontalne kanelure (T. 4: 36, Sl.4), dok su na sljedećem ulomku (T. 4: 37) tek djelomično sačuvane. S obzirom na veličinu i širinu središnje bordure, moglo bi se raditi o posudi tipa enohoje. Iako tek djelomično, na borduri su očuvani i ostatci bijele boje. U otisku koji je bijela boja ostavila na crnoj podlozi može se razaznati niz sastavljen od krugova i po dvije vertikalne linije koji se izmjenjuju u frizu uokolo posude. Otisak boje u obliku dviju paralelnih linija vidljiv je i na ulomku koji bi po formi mogao pripadati ramenu enohoje (T. 4: 38).³ Još nekoliko ulomaka može se pripisati Gnathia tipu posuda. Radi se o dijelu dna s horizontalnom crno bojanom trakom (T. 4: 39), dio baze ručke enohoje ili pelike (T. 4: 40), te manji dio oboda uvijenog prema unutra (T. 4: 41).⁴

Nešto drugačiji, manje kvalitetni crni premaz na keramici javlja se tek sporadično u arheološkim slojevima sv. Nikole,

Three sherds found within the St Nicholas complex bear an incised decoration in the form of parallel lines on the exterior of the basin.

The first sherd bears multiple parallel flutes, set in a series of several flutes that deviate at a slight angle from the following series (T. 4: 35). The flutes are shallow and bordered to one side by a horizontal flute set at an angle of 90 degrees in relation to them, with this fragment being from a somewhat later Gnathian phase. Fluting appears on Gnathian ware in the period from the late fourth to the early third century BCE (Miše 2010, 27, 28). In the early phase the fluting is executed with great care, carved deep with an arched terminus, while in later phases they are densely arrayed and shallow (Miše 2010, 28). Two fragments are from earlier specimens with the deeper fluting. On one of these there are vertical flutes bordered by two horizontal flutes (T. 4: 36, Fig. 4), while on the next sherd (T. 4: 37) the fluting is only partially preserved. Given the size and width of the central border, this may be from an oinochoe vessel. Although only partially, remnants of white colour are preserved on the border. In the impression left by the white colour on the black background we can make out a series consisting of alternating discs and double vertical lines forming a frieze around the vessel. An impression of colour in the form of two parallel lines is also visible on a sherd the form of which may be of the shoulder of an oinochoe jug (T. 4: 38).³ Several other sherds can be attributed to Gnathian ware. This pertains to a base section with a horizontal black coloured band (T. 4: 39), part of the base of an oinochoe or pelike handle (T. 4: 40), and a small section of an incurved rim (T. 4: 41).⁴

A somewhat different black slip of poorer quality on pottery appears only sporadically in the archaeological layers at the St Nicholas site, with one find of particular interest. This is a part of the body, rim and the bases of two horizontal handles of a kylix, an open form most often used as a drinking cup (T. 4: 43). By its typology this find is from the class of Campanian A pottery produced in the Naples area. The beginning of its production is in the fourth century BCE, but saw its zenith in the second century BCE (Py 1993, 146). The cited specimen is of the 42 B form produced from 250 to 100 BCE (Morel 1969, 82; Py 1993, 149).

Hellenistic relief pottery is represented by one small sherd (T. 4: 42, Fig. 5). This is a fragment of fine blue-grey fabric with a slip of a darker grey hue, a frequent colour on Hellenistic pottery of this type (Brusić 1999, 11–12). The image of a human figure is visible on the sherd, of which we can make out the head, torso and parts of the arm. Also preserved along with the human figure is the depiction of a flower to

³ Veliki broj cjelovito očuvanih primjeraka posuda tipa Gnathia vidi: Čargo 2010.

⁴ O formama keramike tipa Gnathia vidi: Miše 2010, 30–39.

³ For a large number of integrally preserved specimens of Gnathian ware vessels see Čargo 2010.

⁴ On the forms of Gnathian ware pottery see Miše 2010, 30–39.

ali jedan ulomak predstavlja zanimljiv nalaz. Radi se o dijelu tijela, oboda i bazi dviju horizontalnih ručki koja pripada formi kiliks, otvorenoj formi koja je najčešće služila za piće (T. 4: 43). Prema tipologiji ovaj nalaz pripada kampanskoj A keramici koja se proizvodila na prostoru Napulja. Početci proizvodnje sežu u 4. st. pr. Kr., ali vrhunac izvoza doživljava tokom 2. st. pr. Kr. (Py 1993, 146). Navedeni primjerak prema tipologiji pripada formi 42 B koja se proizvodila od 250. do 100. g. pr. Kr. (Morel 1969, 82; Py 1993, 149).

Helenistička reljefna keramika predstavljena je s jednim manjim ulomkom (T. 4: 42, Sl. 5.). Radi se o ulomku fine plavkasto-sive fature sa premazom u tamnijoj sivoj nijansi, čestoj boji na helenističkoj keramici ovog tipa (Brusić 1999, 11-12). Na ulomku je vidljiv prikaz ljudskog lika od kojeg se prepoznaje glava, torzo i dijelovi ruku. Uz prikaz ljudskog lika očuvan je i prikaz cvijeta s lijeve strane.⁵ Prema navedenim karakteristikama, ovaj ulomak mogao bi pripadati proizvodnji neke od lokalnih radionica koje su u periodu od 2. do 1. st. pr. Kr. djelovale na istočnoj obali Jadrana (*Issa, Siculi, Iader*) (Brusić 1999, 14).

Nalazi željeznog doba iz kompleksa sv. Nikole nisu mnogobrojni, te su svi fragmentarno očuvani, no ipak nam daju neka nova saznanja o životu u periodu željeznog doba unutar urbanog tkiva današnjeg Zadra. Na žalost, prilikom istraživanja nisu otkriveni intaktni naseobinski slojevi koji bi nam direktno svjedočili o načinu života prapovijesne zajednice na ovom području, ali ipak obrađeni arheološki materijal svjedoči o intenzivnom dugogodišnjem korištenju sjevernog kraja zadarskog poluotoka od strane željeznodobne populacije. Tome osobito idu u prilog pojedini nalazi koji su otkriveni uz samu zdravicu. Uz njih, dio nalaza potječe iz slojeva koji su nastali kao posljedica nasipavanja ili zatrpavanja istraženog prostora kompleksa sv. Nikole tokom povijesti. Iako se ne nalaze na svom izvornom mjestu zasigurno potječu sa užeg prostora poluotoka, a njihova važnost proizlazi iz širokog spektra različitih tipova posuda lokalne proizvodnje, ali i importirane keramike kao svjedoka intenzivnog života i trgovine željeznodobne zajednice koja je ovdje obitavala.



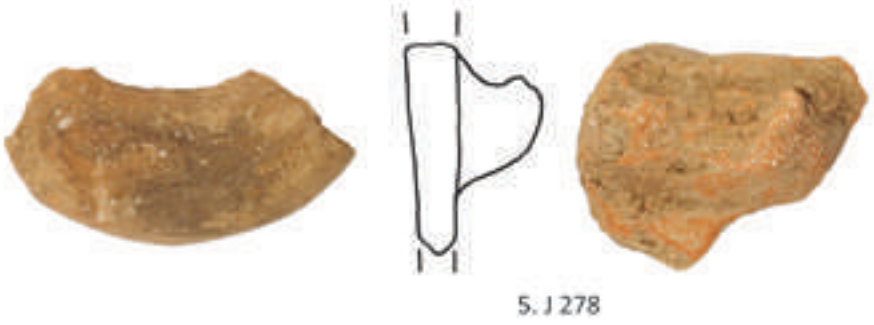
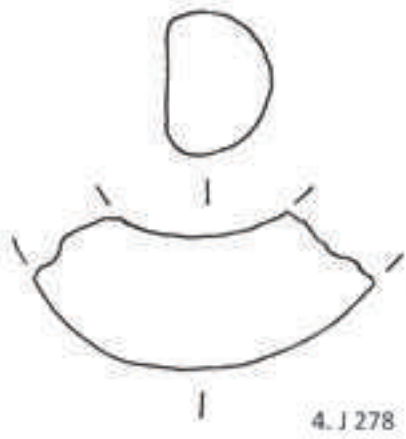
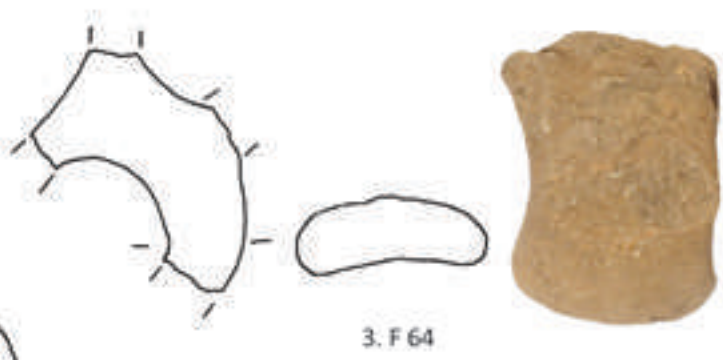
5. Manji ulomak helenističke reljefne posude, T. 4: 42 / A small sherd of Hellenistic relief ware, T. 4: 42 (foto: M. Pešić)

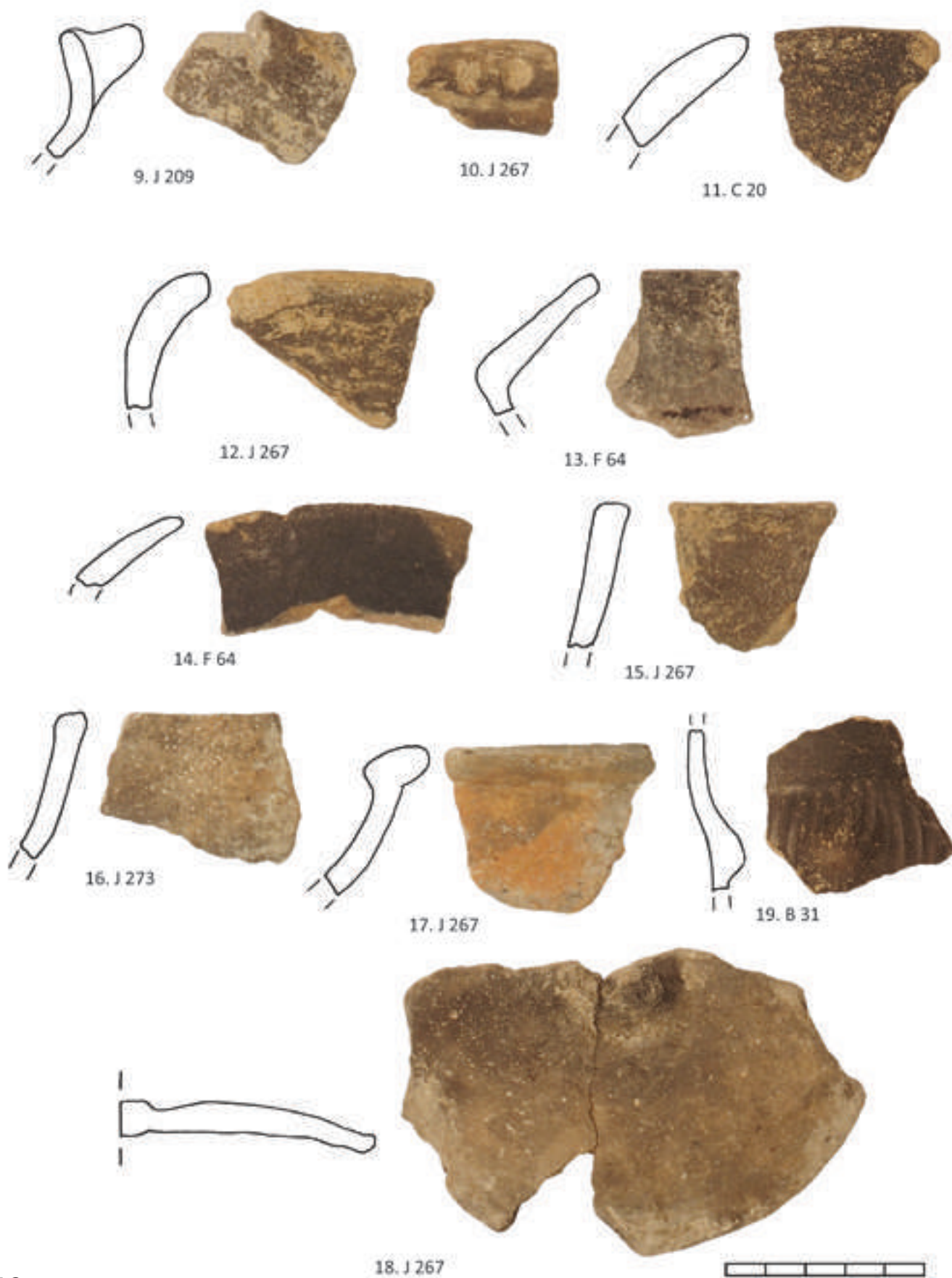
the left side.⁵ Based on the cited characteristics, this sherd may be the product of one of the local workshops active on the eastern shores of the Adriatic (*Issa, Siculi, Iader*) in the period from the second to first century BCE (Brusić 1999, 14).

The Iron Age finds at the St Nicholas complex are not numerous, and all are fragmentary in terms of their level of preservation, but they do offer some new insights into Iron Age life in the urban fabric of present day Zadar. Intact settlement layers were not, unfortunately, uncovered in the course of the excavations that would bear direct witness to the life of a prehistoric community in this area, but the analysed archaeological material does bear witness to the intensive and long-term use of the northern end of the Zadar peninsula by an Iron Age population. This is attested in particular by some of the finds recovered at the subsoil level. Along with these some of the finds come from layers created as the result of past instances of the filling or backfilling of the area covered by the excavations at the St Nicholas complex. Although they were not recovered from their original positions they certainly originate from within the bounds of the peninsula, and their significance lies in the broad range of pottery types they reveal – of local production and of imported pottery – as a testament to the intensive life and commerce of the Iron Age community that inhabited the area.

⁵ Slični vegetabilno-cvjetni motivi i ljudski prikazi na helenističkim posudama mogu se vidjeti kod Brusić 1999, fig. 1., fig. 2., fig. 4: 10, fig. 12: 59, 61, 62, 69, 71, fig. 13: 72, 76, 77, 80, fig. 14: 85, 86)

⁵ We see similar vegetal-floral motifs and human figures on Hellenistic ware in Brusić 1999 (fig. 1, fig. 2, fig. 4: 10; fig. 12: 59, 61, 62, 69 and 71; fig. 13: 72, 76, 77 and 80; fig. 14: 85 and 86)





T 2.





32. J 269



33. D 76



34. B 47



35. B 38



36. F 124



37. J 209



38. H 197



39. C 55



40. A 41



41. F 125



42. H 177



43. J 262



T 4.

**Prostor sv. Nikole u antičko i
srednjovjekovno doba /
The St Nicholas Site in the
Antiquity and Middle Ages**

Nepokretni nalazi iz doba antike i srednjeg vijeka iz sv. Nikole u Zadru

ANTIČKO RAZDOBLJE

Samostanski kompleks sv. Nikole nalazi se na sjeverozapadnom rubu zadarskog poluotoka, na položaju koji se u starijim razdobljima nalazio uz samu morskobalu. Točniji izgled ovoga dijela naselja u tim najstarijim razdobljima još uvijek je slabo poznat. Nešto podataka prikupljeno je tijekom nekoliko manjih zaštitnih arheoloških istraživanja u kojima su pronađeni pokretni nalazi iz liburnskog i ostaci reprezentativnih građevina iz rimskog razdoblja. Na osnovu tih nalaza možemo pretpostaviti da se samostanski kompleks nalazio na rubnom dijelu najstarijeg liburnskog naselja i unutar bedema rimskog grada. Povijesni zapisi svjedoče da je do znatnih promjena izgleda ovog predjela došlo zbog izgradnje gradskih bedema u 14. stoljeću, zbog čega je morala biti porušena najstarija crkva, kao i dio starijeg samostana sv. Nikole. Sačuvani kartografski izvori i maketa grada svjedoče da je u drugoj polovici 16. stoljeća samostanski sklop poprimio izgled koji se u glavnim crtama sačuvao do današnjeg dana.

Tijekom 2014. i 2016. godine Međunarodni centar za podvodnu arheologiju proveo je sondažna arheološka istraživanja koja su rezultirala pronalaskom novih arhitektonskih ostataka iz rimskog i srednjovjekovnog razdoblja. U sondi B (2 x 2 m), iskopanoj uz veliki betonski bunker u samostanskom dvorištu, na dubini većoj od 2 m, pronađeni su ostaci antičkog objekta. Ispod tanjeg arheološkog sloja s nalazima iz rimskog razdoblja pronađeni su ostaci zida i podnica objekta. Zid je orijentiran u smjeru sjeverozapad-jugoistok, što je uobičajena orijentacija za svu do sad pronađenu rimsku arhitekturu. Zid je istražen u dužini od oko 1,20 m, dok je ostatak zalazio pod sjeverozapadni profil iskopa. Uz njegovu jugozapadnu stranu nalazila se podnica načinjena od žute gline, nabijena nad djelomično priklesanim kamenom živcem (sl. 1-2, T. 1). Ovakvi glineni podovi nisu rijetki nalazi u Zadru, a do sada su se uglavnom vezivali za liburnsko razdoblje. Međutim, na osnovu pokretnih nalaza iz sloja nataloženog na podnici, ovaj objekt možemo datirati u rano rimsko razdoblje.

Antiquity and Medieval Features at St Nicholas in Zadar

ANTIQUITY

The St Nicholas monastery complex is situated at the northwest edge of the Zadar peninsula, at a location that in past periods was immediately adjacent to the shoreline. The precise appearance of this part of the settlement in the earliest periods remains poorly understood. Some data was gathered in the course of several small-scale rescue archaeology excavations that yielded Liburnian small finds and the remnants of representative edifices from the Roman period. Based on these finds we can hypothesise that the monastery complex was at the perimeter of the earliest Liburnian settlement and within the ramparts of the Roman city. Historical records bear witness to significant changes to the appearance of this area in the course of the construction of the city ramparts in the fourteenth century, which required the demolition of the oldest church and part of the older monastery of St Nicholas. Preserved map sources and models of the city show that the monastery complex acquired the appearance it has largely retained to this day in the second half of the sixteenth century.

The International Centre for Underwater Archaeology conducted archaeological trench excavations in the course of 2014 and 2016 that resulted in the finds of new architectural remains from the Roman and medieval periods. The remains of an Antiquity period structure were found at a depth in excess of two metres in Trench B (2 by 2 m), dug alongside the large concrete bunker in the monastery courtyard. The remains of the wall and floor of a structure were found beneath a thin archaeological layer containing Roman period finds. The wall runs from the northwest to southeast, the usual orientation of all Roman architecture found to date. The wall was excavated to a length of 1.20 metres, with the remainder extending into the northwest profile of the excavated area. A floor of yellow clay was found along its southwest side, rammed over partially carved bedrock (Fig. 1-2, T. 1). Clay floors of this kind are not a rare find in Zadar and have so far been associated for the most part with the Liburnian period.



1. Ostaci zida (A) i podnice (B) rimskog objekta u sondi B / Remnants of the wall (A) and floor (B) of the Roman structure in Trench B (foto: Š. Vrkić)

Ostaci drugog rimskog objekta pronađeni su u sondi J, iskopanoj na prostoru manjeg samostanskog dvorišta, sjeverno od apside barokne crkve sv. Nikole. Na dubini od oko 1,5 m, pronađeni su ostaci zidova rimskog objekta, koji je imao najmanje dvije faze izgradnje (sl. 3, T. 2-3). Pronađen je jedan široki zid orijentiran u smjeru jugozapad-sjeveroistok, koji na obje strane zalazi pod profile iskopa sonde. Na njegovoj sjeveroistočnoj strani odvaja se tanji pregradni zid, čiji je nastavak uništen izgradnjom temelja zapadnog krila samostana. Na prostoru između dvaju zidova definirana je podnica objekta, koja je načinjena nabijanjem gline na zaravnati kamen živac. Podnica pripada starijoj fazi objekta koji bi mogao pripadati najranijem rimskom razdoblju u Zadru.

Tijekom kasnijeg razdoblja na središnji zid nadograđena su dva nova zida, koji se protežu na sjeverozapadnu i jugoistočnu stranu. Od starije se gradnje razlikuju slabijim načinom zidanja, koje se najviše očituje u upotrebi znatno manje količine žbuke i nedostatkom čvrstih temelja. Sjeverozapadni zid istražen je samo djelomično jer se nalazi ispod recentne strukture, dok mu je nastavak uništen izgradnjom temelja zapadnog krila samostana. Zid na jugoistočnoj strani zalazi pod profil sonde. U sjeveroistočnom kutu sonde, na dubini od 1,75 m, definirana je podnica od gline i nabijene crvenice. Analizom nalaza keramike unutar podnice i one iz sloja nataloženog na podnici, ovi su ostaci datirani u rano rimsko razdoblje, ali nije pouzdano utvrđeno na koji su način povezani s istraženom arhitekturom.

Based, however, on the small finds recovered from the layer that has been deposited onto the floor, this structure can be dated to the Early Roman period.

The remains of another Roman structure were found in Trench J, dug in the area of the smaller monastery courtyard, to the north of the apse of the Baroque period church of St Nicholas. The remains of the walls of a Roman structure that had at least two construction phases were found at a depth of about 1.5 metres (Fig. 3, T. 2-3). One wide wall was found running from southwest to northeast, which on both sides runs under the profiles of the excavated trench. A thinner partition wall branches out on its northeast side, the continuation of which was destroyed with the construction of the foundations of the western wing of the monastery. The space between the two walls defines the structure's floor, made by ramming clay onto the levelled bedrock. The floor is from the structure's older phase, which may be associated with the earliest Roman occupation of Zadar.

In the later phase two new walls were added to the central wall, stretching from the northwest and southeast sides. It is differentiated from the older structure by a significantly weaker method of construction, most evident in the use of much less mortar and the lack of solid foundations. The northwest wall was excavated only partially as it lies beneath recent structures, while its continuation was destroyed by the construction of the foundations of the western wing of the monastery. The wall to the southeast side runs under the profile of the trench. In the northeast corner of the trench, at a depth of 1.75 metres, there is a floor of clay and rammed red earth. An analysis of the ceramic finds within



2. Glinena podnica rimskog objekta u sondi B / Clay floor of a Roman structure in Trench B (foto: Š. Vrkić)



3. Ostaci rimskog objekta na dnu sonde J / The remains of the Roman structure at the bottom of Trench J (foto: Š. Vrkić)

SREDNJI VIJEK

Razdoblju ranog srednjeg vijeka pripada suhozid pronađen u sondi F, iskopanoj između zvonika i apside crkve sv. Nikole. Rezultati provedene analize C14 i ulomci keramičkih posuda iz okolnog sloja, datiraju ovaj nalaz u 8. stoljeće, ali zbog ograničenosti istražene površine nije bilo moguće dati točnu interpretaciju pronađenih ostataka. Slični suhozidni ostaci pronađeni su u sondi C. Analizom keramičkih nalaza iz okolnog sloja, ovi su ostaci datirani u 13. ili 14. stoljeće, ali također bez mogućnosti točnije interpretacije.

Iz razdoblja srednjeg vijeka potječe zvonik čiji su temelji djelomično istraženi u sondi F (sl. 4). Na osnovi stilske analize, P. Vežić je datirao zvonik u 12. stoljeće, istaknuvši da su za gradnju njegova donjeg dijela upotrijebljeni kameni blokovi iz antičkih gradskih bedema (Vežić 1992, 306-308). Tijekom nedavnih arheoloških istraživanja iskopana je zapadna strana kvadratne baze, koja je na toj strani oko 1 m šira od ostatka zvonika. Temelji baze duboki su oko 1 m, a zidani su od različitog kamenja povezanog

the floor and those from the layer deposited over the floor dates these remains to the Early Roman period, but their association with the excavated architecture has not been reliably established.

THE MIDDLE AGES

A drystone wall found in Trench F, dug between the bell tower and apse of the church of St Nicholas, is from the early medieval period. The result of the radiocarbon analysis and that of the potsherds recovered from the surrounding layer date this find to the eighth century. Due, however, to the limited extent of the excavated area it was not possible to arrive at a precise interpretation of the found remains. Similar drystone wall remains were found in Trench C. An analysis of the ceramic finds from the surrounding layer places it in the thirteenth or fourteenth century, but again without grounds for a more precise interpretation.

The bell tower, the foundations of which have been partially excavated in Trench F (Fig. 4) is from the medieval



4. Baza zvonika tijekom istraživanja u sondi F / The base of the bell tower during excavations in Trench F (foto: Š. Vrkić)

kvalitetnom bijelom žbukom s velikim kamenim pločama na vrhu, koje su kroz duže vremensko razdoblje korištene kao hodna površina.

Ostaci najstarije crkve nisu pronađeni jer se po svemu sudeći nalaze izvan današnjeg samostanskog sklopa. Poznati su samo dijelovi njenog crkvenog namještaja, od kojih se posebno ističu glavice predromaničkih kapitela koje su pronađene uzidane u zidove galerija barokne crkve (Vežić 1992, 306). Većina autora smatra da je najstarija crkva porušena i zatrpana zbog izgradnje gradskih bedema u 14. stoljeću, nakon čega je izgrađena potpuno nova crkva, koja je zbog novosagrađenih bedema morala imati za Zadar neuobičajenu orijentaciju sjeveroistok-jugozapad. Tijekom druge polovice 18. stoljeća, na ostacima ove crkve izgrađena je nova barokna crkva sačuvana do današnjeg dana. Od starije crkve naslijedila je veći dio pročelnog zida (Vežić 1992, 311). Za jugoistočni bočni zid istaknuto je da je građen tipičnom srednjovjekovnom tehnikom (Petricioli 1965, 150), međutim on ne potječe iz srednjovjekovnog razdoblja, već je materijal sa zida srednjovjekovne crkve ponovno upotrijebljen za izgradnju barokne crkve u 18. stoljeću (Juretić 2016, 20).

Ostaci masivne strukture u sondi J okvirno su datirani u srednjovjekovno razdoblje. Radi se o ostacima širokog kamenog zida (oko 1 m), orijentiranog u smjeru sjever-jug s manjim odstupanjem (sl. 5, T. 2). Zid je sačuvan samo u dužini od 1,20 m, jer je na južnoj strani uništen gradnjom temelja samostanskog ophoda iz 18. stoljeća, a na sjevernoj izgradnjom recentne strukture za taloženje i odvod otpadnih voda. Temelji su građeni amorfnim

period. Based on an analysis of its style, P. Vežić dates the bell tower to the twelfth century, noting that stone blocks from the Antiquity period city ramparts were used in the construction of its lower section (Vežić 1992, 306–308). The west side of the square base was unearthed in the course of the recent archaeological excavations and is about one metre wider than the rest of the bell tower on that side. The foundations of the base are about one metre deep, and are built of stones of mixed size bonded with quality white mortar and with large stone slabs on the top, which for a long period served as the walking surface.

The remains of the oldest church were not found and are by all accounts located outside the current boundaries of the monastery complex. We know only of the parts of its stone furniture, prominent among which are the pre-Romanesque capitals found built into the walls of the gallery of the Baroque period church (Vežić 1992, 306). Most authors are of the opinion that the oldest church was demolished and covered over to make way for the construction of the city ramparts in the fourteenth century, whereupon an entirely new church was erected that, due to the position of the newly built ramparts, was aligned – unusually for Zadar – northeast to southwest. A new baroque church, which still stands, was built in the course of the second half of the eighteenth century on the remains of this church. It inherited much of the façade wall from its predecessor (Vežić 1992, 311). It has been noted of the southeast side wall that it was built using a typical medieval technique (Petricioli 1965, 150), but it does not in fact originate from the medieval period, rather the material from the wall of the medieval church was reused in the erection of the eighteenth century Baroque period church (Juretić 2016, 20).

The remains of a massive structure in Trench J have been dated approximately to the medieval period. These are the remnants of a wide stone wall (about 1 m), running from north to south with a slight deviation (Fig. 5, T. 2). Only 1.20 metres of the wall is preserved – to the south it was destroyed in the construction of the foundations of the eighteenth century monastery ambulatory, and to the north by the construction of a recent structure for the sedimentation and drainage of waste water. The foundations were built with amorphous stone bonded with firm mortar, while in the upper section the faces were built of partially dressed stone blocks. A section of a column of white limestone, preserved in a length of 0.5 metres, a diameter of 0.19 m and a girth of 0.63 m, was built into the upper part of the structure. Based on the significant width and the massive foundations, built onto the remains of Roman architecture and bedrock, we conclude that these are the remains of an unknown fortification structure. Based on the stratigraphic

kamenjem povezanim čvrstim vezivnim materijalom, dok su na gornjem dijelu lica građena od djelomično obrađenih kamenih blokova. U gornji dio strukture bio je uzidan ulomak stupa od bijelog vapnenca, sačuvan u dužini od 0,5 m, promjera 0,19 m i opsega 0,63 m. Na osnovi znatne širine i masivnih temelja, koji su sazidani na ostatcima rimske arhitekture i kamenu živcu, zaključeno je da se radi o ostacima nepoznatog fortifikacijskog objekta. Na osnovi stratigrafskih odnosa, može se sa sigurnošću zaključiti da je struktura izgrađena nakon kasnoantičkog razdoblja, ali zbog prostorne ograničenosti i oštećenja nastalih kasnijim gradnjama, nije bilo moguće odrediti točno vrijeme gradnje objekta, osim datirati ga u srednji ili rani novi vijek.



5. Ostaci srednjovjekovne fortifikacijske strukture u sondi J / The remains of the medieval fortification structure in Trench J (foto: Š. Vrkić)

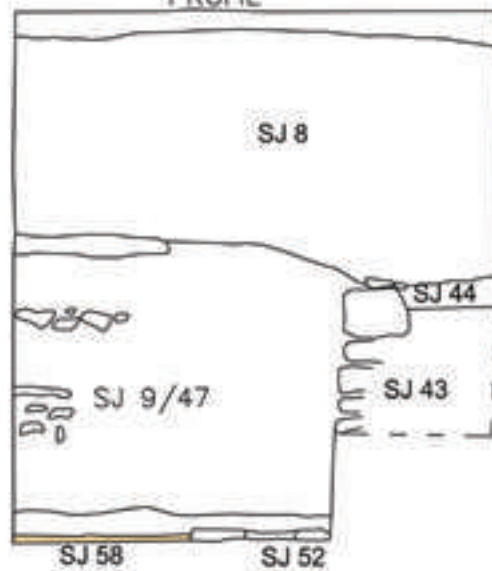
relationships we can conclude confidently that the structure was built post the Late Antiquity period but, due to the spatial limitation and the damage caused by later construction, we cannot determine a precise period for the erection of this structure, other than to date it to the medieval or early post-medieval period.

SONDA B

JUŽNI PROFIL



ZAPADNI PROFIL



 **PODNICA RIMSKOG OBJEKTA**



Tabla 1. Arhitektonski ostaci u sondi B / The architectural remains in Trench B (crtež / drawing: I. Pleština)

SONDA J

■ RIMSKA ARHITEKTURA

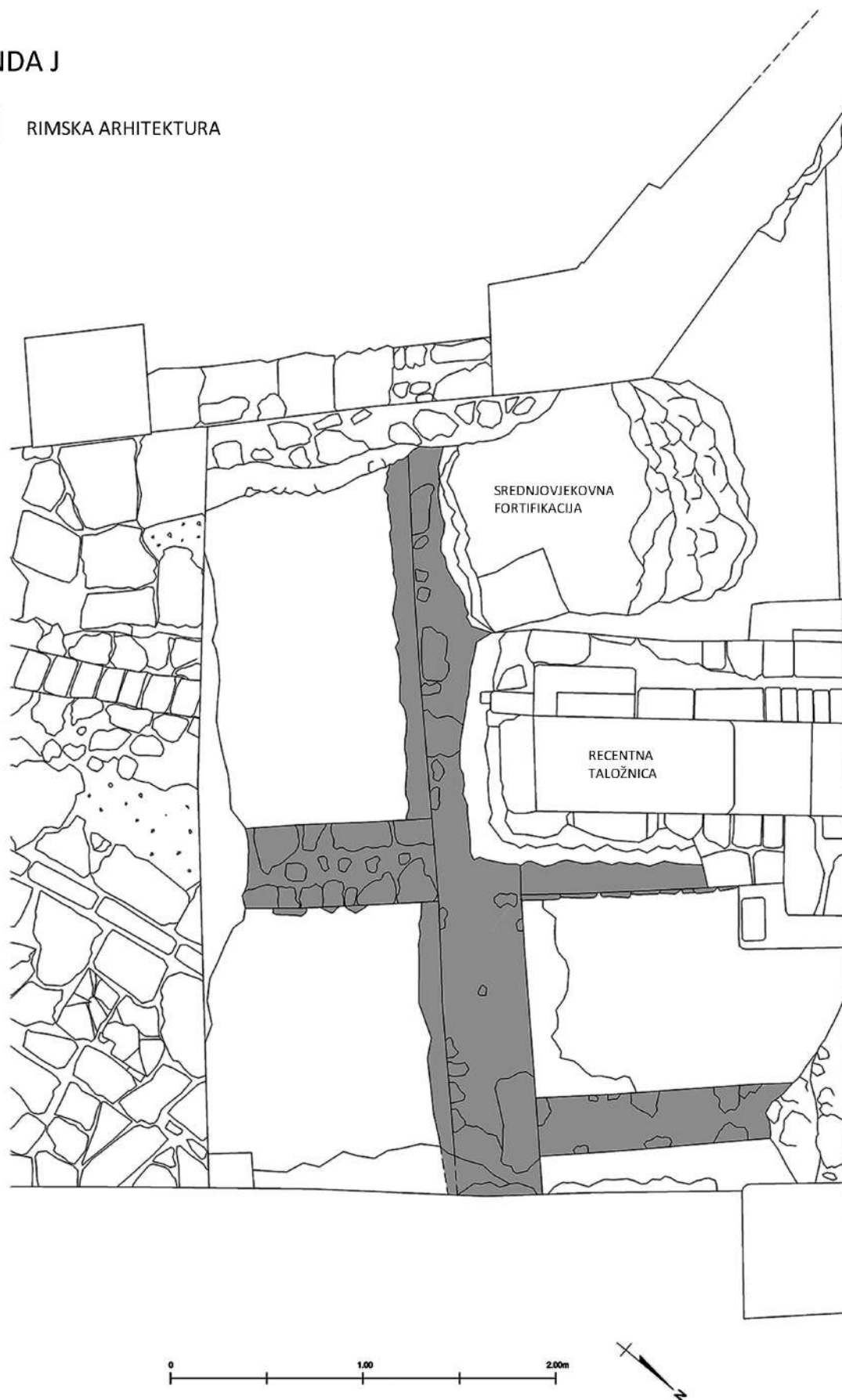
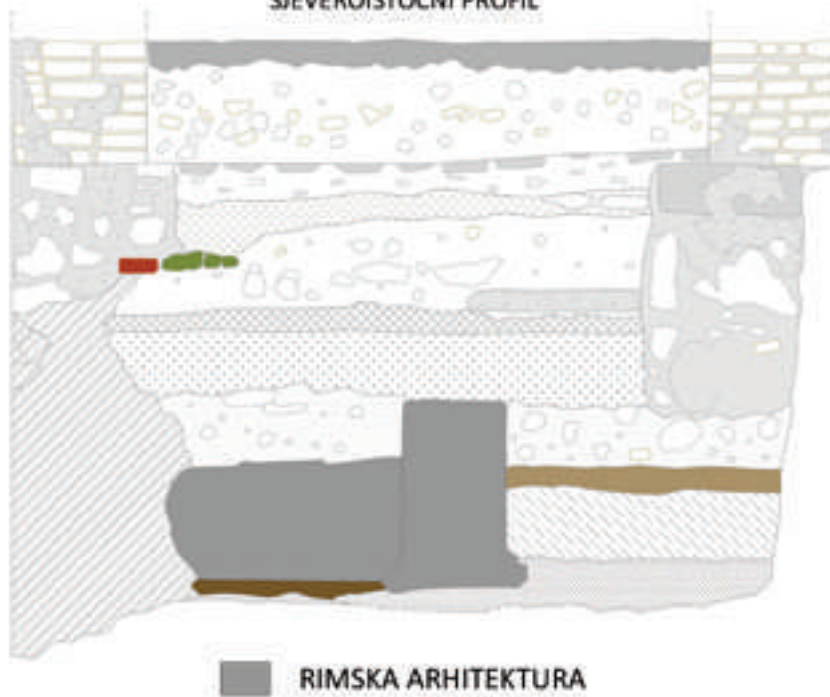


Tabla 2. Arhitektonski ostaci u sondi J / The architectural remains in Trench J (crtež / drawing: M. Grgurić)

SONDA J

SJEVEROISTOČNI PROFIL



JUGISTOČNI PROFIL

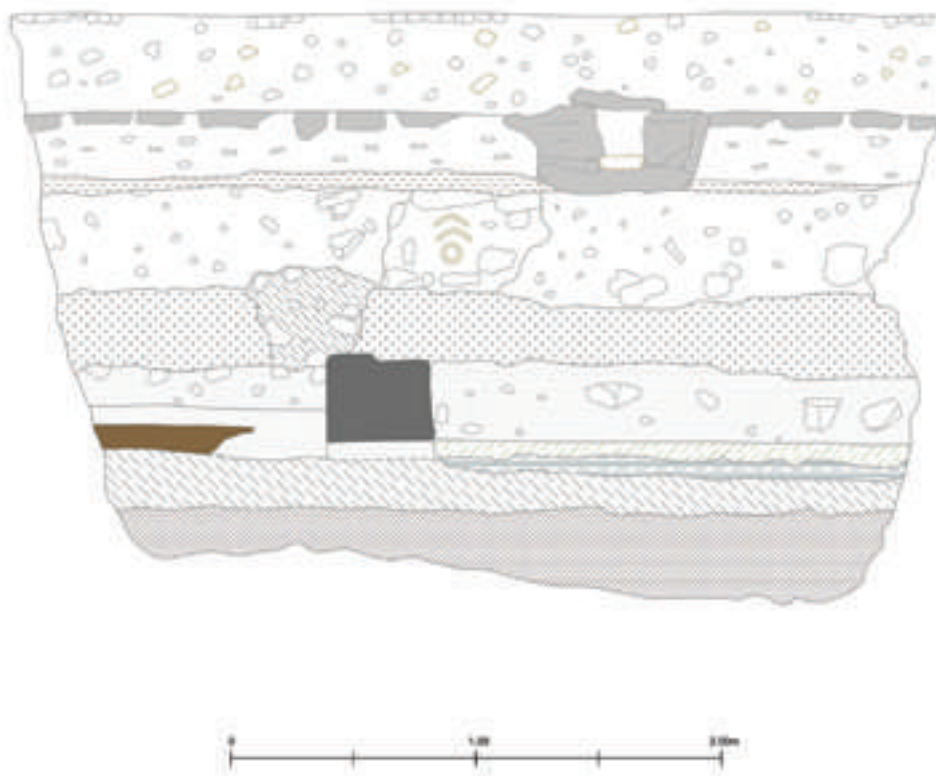


Tabla 3. Profili sonde J / The profiles of Trench J (crtež / drawing: M. Grgurić)

Antička, kasnoantička i srednjovjekovna gruba keramika i amfore kod crkve sv. Nikole u Zadru

Nakon opsežnih arheoloških sondiranja u samostanskom sklopu sv. Nikole u Zadru 2014. i 2016. g., pred istraživače se postavio veliki posao obrade svih keramičkih nalaza. Može se reći kako je antička keramika dobro poznata u Dalmaciji, međutim gruba srednjovjekovna i novovjekovna keramika u Dalmaciji gotovo da nije objavljivana. Posebice to vrijedi za Zadar i okolicu, gdje do danas nije objavljeno niti jedno djelo koje analizira značajniji broj grubih i necakljenih keramičkih ulomaka kasne antike, srednjeg i novog vijeka. Od rijetkih monografskih djela koja obrađuju srednjovjekovnu i novovjekovnu necakljenu keramiku iz Dalmacije valja navesti novu Delonginu knjigu *Prije sjećanja* u dva toma (Delonga 2014) te još noviju knjigu o utvrđi u Donjem Zemuniku (Gusar, Vujević 2016), mada treba reći kako se niti u njima ne nalaze dovoljno slične usporedbe s nalazima iz Zadra. Iz ovih razloga, ovaj pionirski rad je prvi pokušaj da se takvi nepoznati nalazi barem okvirno datiraju, a daljnjim iskopavanjem na ovom nalazištu, možda će se tipologija i datacija ispraviti na zadovoljavajuću razinu.

Tijekom istraživanja sv. Nikole 2014. i 2016. g. u deset sondi pronađeno je mnoštvo keramičkih nalaza. Već tijekom iskopavanja bilo je jasno da se vertikalna stratigrafija može pratiti, ali su slojevi prilično pomiješani raznim građevinskim zahvatima tijekom dvije tisuće godina. Zbog toga su i u prostornom smislu stratigrafske jedinice male, pa su i cjeline nalaza nepodesne za dublje analize. U stratigrafskim jedinicama koje su najzanimljivije, pronađe se samo po nekoliko manjih ulomaka s tipološkim značajkama koje mogu pomoći u dataciji. Tek su slojevi iz 18. i 19. st. mnogo veći, i u njima se nalazi mnoštvo keramičkih posuda od kojih se neke mogu i rekonstruirati u cijelosti.

Keramika se u prvom redu datira po stratigrafskom položaju, a potom i po tipološkim osobinama, prema dostupnim usporedbama iz literature. Što se tiče stratigrafije, ona je dosta nepravilna i složena, poput većine nalazišta u gradskim sredinama s dugom poviješću trajanja. Ipak, tijekom analize otkriveni su slojevi koji se mogu datirati do

Antiquity, Late Antiquity and Medieval Coarse Pottery and Amphorae at Zadar's St Nicholas Church

Following comprehensive archaeological trenching at Zadar's St Nicholas monastery complex in 2014 and 2016 the researchers faced the voluminous task of processing all of the ceramic finds. It is fair to say that antique pottery is well covered in Dalmatia – coarse medieval and post-medieval pottery, however, has seen almost no publication in this southern Croatian region. This is especially true of Zadar and the area around it, where to date there has not been a single work published that undertakes an analysis of a significant number of coarse and unglazed late antique, medieval and post-medieval pots/herds. Noteworthy among the monographs that treat medieval and post-medieval unglazed pottery in Dalmatia is Delonga's recent two-volume *Prije Sjećanja (Before Memory, Delonga 2014)* and the even more recent effort discussing the fortification at Zemunik Donji (Gusar & Vujević 2016), although we should point out that even in these works we do not find sufficient similar analogues to the finds from Zadar. This pioneering foray is, then, the first attempt at offering an at least approximate dating of these unknown finds – further excavation at this site will perhaps satisfactorily remedy the typology and dating.

An abundance of ceramic finds were recovered in the course of the excavation of ten trenches at St Nicholas in 2014 and 2016. As excavation proceeded it was revealed that there is an evident vertical stratigraphy, but that the layers have been quite mixed by various construction interventions over the past two thousand years. As a result the stratigraphic units are also small in spatial terms, such that the find contexts are also not suitable for deeper analysis. In the stratigraphic units of greatest interest we find only a few small pots/herds with typological characteristics suitable in establishing a date. The eighteenth and nineteenth century layers are much larger and contain an abundance of ceramic ware, some of which can be fully reconstructed.

Pottery is primarily dated by its stratigraphic position, and then by typological characteristics based on available parallels in the literature. With regard to the stratigraphy, it is

određenog razdoblja, s time da je u gotovo svakom od njih moguće naći neki raniji nalaz. Grupiranjem takvih nalaza postigla se određena pravilnost, na osnovu koje je ova tipologija izrađena. Gledano ugrubo, napravljena je podjela za desetak najvećih skupina keramike.

U najdubljim slojevima javljaju se manji ulomci grube i stolne antičke keramike te amfora, a nešto više ima kasnoantičke keramike, ovisno o sondi. Stratigrafski gledano najstariji nalazi su na kamenu živcu, ali se ulomci najranije keramike mogu pronaći i u većini viših slojeva, što svjedoči o čestim raskopavanjima sedimenta.

ANTIKA, 5. st. pr. Kr. - 3. st.

Pronađeno je mnoštvo ulomaka ranijih amfora. Najstarija je svakako starogrčka amfora tipa Korint B (kat. **1**), koja se datira od kraja 6. do 2. st. prije Krista, a naš primjerak mogao bi se datirati najranije od sredine 5. st. pr. Kr. (Koehler 1981, Pl. 99c). Nešto kasnije, vjerojatno u 3. st. pr. Kr., mogao bi se datirati dio oboda amfore (kat. **2**) tzv. grčko-italskog tipa (Kirigin 1994, 16). Još kasnije, u 1. st. pr. Krista, odnosno 1. st. mogu se datirati amfore (kat. **4, 6**) tipa *Lamboglia II* ili (i) *Dressel 6A* (Starac 1995, T.1). Prisutni su i ulomci amfora *Dressel 6B* (kat. **5**) koji se datiraju u 1. i 2. st. (Starac 1995, T.1). Velik broj ulomaka amfora izlizan je od trenja, pa je očito da su takvi u neko kasnije vrijeme doneseni s neke morske obale, vrlo vjerojatno prilikom prikupljanja pijeska za gradnju. Nalaze amfora tipa *Lamboglia II* i *Dressel 6A* i *B*, koje su na istočnoj obali Jadrana i najčešće, ponekad prate i ulomci raznih čepova izrađenih u kalupu (kat. **7, 8, 9, 88**) od kojih poneki imaju i oznake proizvođača, odnosno po nekoliko slova ili simbola. Nažalost, pitanje porijekla i značenja tih oznaka još nije razriješeno.

Od ranijih ulomaka manjih posuda izdvajaju se grubi lonci koji su karakteristično ukrašeni okomitim i kosim metličastim ukrasom po tijelu posude (kat. **10, 11, 12**), a katkada i na vanjskom i unutarnjem dijelu oboda (kat. **12**). Isti lonci pokatkad na rubu oboda imaju utore napravljene pritiskom prsta (kat. **11, 12, 89**). To su najraniji grubo izrađeni lonci koji se mogu datirati u 1./2. st. Ovakvi lonci nisu rijetki na sjevernom Jadranu i šire (Piran, Cunja 2004, 69, 70, Kat. 1; Trst, Riccobono 2007b, 107, Tav. 24: 5, 6, 7). U ovu skupinu može se uvjetno postaviti i dio trbuha lonca (kat. **13**) s vodoravnim i metličastim ukrašavanjem, koji se isto datiraju. Ovakvo ukrašavanje često je u Noriku i Panoniji (Vikić-Belančić, 1973, 104, 105, T. XVI: 4, 5, 6; T. XVII: 3, 5).

Pažljivije i od pročišćene gline izrađeni su crvenkasti vrčevi s dugom i uskom ručkom (kat. **15, 90**). Moguće je da su to vrčevi istočnog, fokejskog porijekla, koji se datiraju od 1. do 3. st. kao i primjerci nađeni u Trstu (Riccobono 2007a, 86, 87, T. 14: 1, 2). Mala ručka (kat. **16**) prepoznatljiva je kao dio malog

quite irregular and complex, like most sites in urban centres with a long history. Nevertheless, layers were identified in the course of the analysis that can be attributed to a given period, although in almost all of these we do see some earlier finds. The grouping of these finds has achieved a certain regularity, on the basis of which this typology has been made. Roughly speaking, we have effected a division for the ten or so largest groups of pottery.

In the deepest layers we find small potsherds of antique coarse ware, tableware and amphorae, and a somewhat greater quantity of late antique pottery, depending on the trench in question. In terms of stratigraphy the oldest finds lie on bedrock, but we do also see sherds of the earliest pottery in most of the higher layers, bearing witness to the frequent digging out of the sediment.

ANTIQUITY, 5TH CENTURY BCE TO 3RD CENTURY CE

An abundance of sherds from early amphorae were found. Certainly the oldest is an ancient Greek amphora of the Corinthian B type (cat. **1**), dated from the late sixth to second century BCE, with our specimen being at the earliest from the mid-fifth century BCE (Koehler 1981, Pl. 99c). Somewhat more recent, likely from the third century BCE, is an amphora rim sherd (cat. **2**) of the Greco-Italic type (Kirigin 1994, 16). Even more recent, from the first century BCE or the first century CE are amphorae (cat. **4, 6**) of the *Lamboglia II* and/or *Dressel 6 A* type (Starac 1995, T.1). Also here are sherds from amphorae of the *Dressel 6 B* type (cat. **5**), dated to the first and second centuries (Starac 1995, T.1). Many of the amphorae sherds show friction wear – it is clear that they were brought from some seashore at a later period, very likely in the course of the collection of sand for construction. Finds of *Lamboglia II* and *Dressel 6 A* and *B* type amphorae – the most frequent types on the eastern shores of the Adriatic – are at times accompanied by fragments of various mould-made stoppers (cat. **7, 8, 9, 88**) some of which bear maker's marks, i.e. several letters or symbols. The question of the origin and significance of these markings has, unfortunately, yet to be resolved.

Among the early sherds of small vessels we can single out coarse pots with a characteristic brushed surface decoration running vertically and obliquely to the body of the vessel (cat. **10, 11, 12**), and at times on the exterior and interior faces of the rim (cat. **12**). These same pots have grooves on the lip of the rim done by applying pressure with the finger (cat. **11, 12, 89**). These are the earliest coarsely manufactured pots, attributable to the first/second century. They are not rare in the northern Adriatic and further abroad (Piran, Cunja 2004, 69, 70, Cat. 1; Trieste, Riccobono 2007b, 107, Tav. 24: 5, 6, 7). We can tentatively include a pot belly sherd (cat. **13**) with horizontal and brushed surface decoration in this group, dated to the same period. This decoration is frequent in



1. Ulomci ranijih tipova amfora, do 3. st. / Sherds of early amphorae types, up to the third century (foto: L. Bekić)

lonca tzv. Egejske grube keramike (*Aegean Coarse Ware*) čiji se uvoz na područje Jadrana obično pripisuje u 1./2. st. (Istenič, Schneider, 2000 Fig. 2, 4). U sondi J pronađena je i ručka tave (kat. **18**), tipičnog oblika za 1./2. st. koja može također potjecati iz radionica Egejskog mora (Istenič, Schneider, 2000 Fig. 4: 4; Pešić 2014a, 77, Sl. 4, kat. 52). U prva tri stoljeća se može datirati i dio manje čaše od žućkaste gline (kat. **14**), te zdjele s jako razvraćenim obodom (kat. **17**, **91**). Sve ove nalaze prate brojni nalazi rane sigilate različitog porijekla (u radu M. Pešića ovdje).

Noricum and Pannonia (Vikić-Belančić, 1973, 104, 105, T. XVI: 4, 5, 6; T. XVII: 3, 5).

Reddish jugs with long, narrow handles (cat. **15**, **90**) are manufactured with greater care and using refined clay. It is possible that these are jugs of eastern, Phocaeen origin, dated to the first to third century, as are specimens found in Trieste (Riccobono 2007a, 86, 87, T. 14: 1, 2). A small handle (cat. **16**) is recognisable as a section from a small Aegean Coarse Ware pot, which is usually held to have been imported to the Adriatic area in the first and second centuries (Istenič, Schneider, 2000 Fig. 2, 4). A pan handle (cat. **18**) was recovered in Trench J of a form typical of the first/second century, also attributable to workshops around the Aegean Sea (Istenič, Schneider, 2000 Fig. 4: 4; Pešić 2014a, 77,



2. Ulomci rimske keramike od 1. do 3. st. / Sherds of first to third century Roman pottery (foto: L. Bekić)

Kao zanimljivost se može izdvojiti jedan slučajni nalaz (Sl. 3, kat. 127). To je dio jednog keramičkog kipića koji potječe iz antičkih slojeva sonde J. Prepoznaje se noga, potkoljenica i natkoljenica neke sjedeće osobe. Na odlomljenim dijelovima nazire se otprilike kako se tijelo nastavljalo, a s prednje strane natkoljenice vidljiv je ostatak neke duže stvari koja je odlomljena, možda trag druge noge koje je preko ove bila prekrížena? Mada rijetki, ovakvi nalazi nisu neuobičajeni u rimskom dobu i pripisuju se različitim prikazima: bogova ili polubogova, životinja, grotesknih pojava, a mogu služiti i kao votivni kipići ili dječje igračke (Grandjouan 1961; Crosada, Ciliberto 2007, Fig. 3, Fig. 37: 2). Brojna keramika ranog i srednjeg carskog doba, posebice ona pronađena unutar ostataka zidova rimskih *insula*, svjedoče o velikoj i bogatoj rimskoj koloniji - gradu *Iader*.



3. Noga keramičkog kipića / 3. Leg of a ceramic statuette (foto: L. Bekić)

Fig. 4, cat. 52). Also dateable to the first three centuries is a sherd of a small beaker of yellowish clay (cat. 14), as are bowls with very flared rims (cat. 17, 91). All of these finds are accompanied by numerous finds of early Sigillata of various provenances (in the paper by M. Pešić, here).

A chance find can be singled out as interesting (Fig. 3, cat. 127). This is part of a ceramic statuette from the antique layers of Trench J. We can make out the leg, lower leg and upper leg, of a sitting person. On the broken off sections we can make out approximately how much further the body extended, and on the frontal aspect of the upper leg we see the remnant of a long section that is broken off, perhaps the trace of the other leg, crossed over this one? Although rare, these finds are not uncommon from the Roman period and are attributed to various depictions: of deities, demigods, animals and grotesques, and may have served as votive statuettes or child's toys (Grandjouan 1961; Crosada, Ciliberto 2007, Fig. 3, Fig. 37: 2). An abundance of pottery from the Early and Middle Imperial periods, in particular that found within the remnants of the walls of Roman *insulae*, bear witness to the large and wealthy Roman urban colony of *Iader*.

KASNA ANTIKA I RANOBIZANTSKO DOBA, 4. - 8. st.

Brojniji su nalazi grube kasnoantičke keramike od kojih su najčešći ostaci lonaca (kat. **20**, **21**). Takvi trbušasti lonci s ravno odrezanim obodom i jednorodnom, dvorednom ili višestrukum valovnicom nazivaju se i lonci tipa *Classe*, a datiraju se od 6. do 7. st. (Gelichi 1998, Fig. 1: 1, 3). Osim u sjevernoj Italiji brojni su i na istočnoj obali Jadrana (Piran, Cunja 2004, 69, 70, Kat. 3 - 6; Veštar, Bekić 2014a, Kat. 13, 19, 26, 27; Split, Mardešić 2014, T. XXIII: 65; Split, Topić 1999, 72, Sl. 21). Tu su i dijelovi trbuha lonaca s raznim varijacijama valovnica tipičnim za to vrijeme (kat. **21**, **23**, **93**, **95**) te višestrukim vodoravnim crtama (kat. **24**, **92**, **94**) koje mogu i ne moraju prelaziti u valovnicu. Svi ovi ukrasi mogu se pripisati razdoblju od 5. do 7. st. U istom sloju pronađu se i ulomci keramike izrađeni od pročišćene crvene gline, ponekad s zatamnjanim rubom (kat. **19**, **125**, **126**). Ulomci kat. **125** i **126** dijelovi su česte zdjele (*casserole*) tipa *Hayes 23* (Hayes 1972, Fig.7). Riječ je o stolnom ili kuhinjskom posuđu sjevernoafričkog porijekla, koje je čest nalaz u slojevima 3. - 6. st. na istočnom Jadranu (Veštar, Pešić 2014b, T. 1: 3; Rijeka-Principij, Percan 2009, 72, T. 1: 8; Split, Topić 1999, 72, Sl. 19, 20; Zadar-Barbakan, Gusar, Vujević 2009, T. 1: 7, 8).

U kasnoj antici posebice su česte i "lavez" posude, izrađene od mekog kamena (masnik, *Steatit*, *Soapstone*, *Speckstein*, *Pietra Ollare*) pa je u slojevima povezanim s tim razdobljem pronađeno nekoliko manjih i većih ulomaka ovih posuda (kat. **22**, **96**). Ležišta ovog kamena nalaze se u Alpama, odakle su ove posude uvožene i na Jadran, uglavnom u razdoblju kasne antike, sve do ranog srednjeg vijeka (Rimini, Negrelli 2007, 319, Fig. 12-7, 8; Veštar, Bekić 2014a, 101, Sl. 7.; Split, Bonačić-Mandinić 2014a, Sl. 1; 2014b, kat. 1-17).

THE LATE ANTIQUITY AND EARLY BYZANTINE PERIODS, 4TH TO 8TH CENTURY

More numerous are finds of coarse late antique pottery, the most frequent form being that of the pot (cat. **20**, **21**). These bulbous pots with flat rims and single, dual or multiple rows of wavy lines are also referred to as *Classe* type pots, and are dated to the sixth and seventh centuries (Gelichi 1998, Fig. 1: 1, 3). They are frequent in northern Italy and on the eastern shores of the Adriatic (Piran, Cunja 2004, 69, 70, Cat. 3 - 6; Veštar, Bekić 2014a, Cat. 13, 19, 26, 27; Split, Mardešić 2014, T. XXIII: 65; Split, Topić 1999, 72, Fig. 21). Also here we see sections of pot bellies with various variations of the wavy line typical of the time (cat. **21**, **23**, **93**, **95**) and with multiple horizontal lines (cat. **24**, **92**, **94**) that may, on some specimens, transition to a wavy line. All of these decorations can be attributed to the period from the fifth to seventh century. In the same layer we also find potsherds of refined red clay, at times with a darker edge (cat. **19**, **125**, **126**). Sherds cat. **125** and **126** are parts of the frequent *casserole* type vessel of Hayes' type 23 (Hayes 1972, Fig. 7). This is table and kitchen ware of North African provenance, a frequent find in third to sixth century layers in the eastern Adriatic (Veštar, Pešić 2014b, T. 1: 3; Rijeka-Principia, Percan 2009, 72, T. 1: 8; Split, Topić 1999, 72, Fig. 19, 20; Zadar-Barbakan, Gusar, Vujević 2009, T. 1: 7, 8).

Particularly frequent in Late Antiquity are vessels made of soft soapstone (*Lavez*, *masnik*, *steatite*, *soapstone*, *speckstein*, *pietra ollare*) – several small and large fragments of this ware were recovered from layers associated with this period (cat. **22**, **96**). Deposits of this stone are found in the Alps from where this ware was exported to areas that include



4. Ulomci kasnoantičke keramika i "lavez" posude / Sherds of late antique pottery and soapstone ware (foto: L. Bekić)

Amfore s gustim vodoravnim urezima na trбуhu i ramenu tipične su za kasnu antiku. Uglavnom je riječ o manjim ulomcima amfora tipa *Late Roman 2, 3, 4* ili *5/6* (kat. **29, 30, 31, 33, 34, 98**). Ovisno o izvedbi ureza, može ih se i preciznije odrediti, ali u svakom slučaju to su nalazi iz razdoblja od 5. do 7. st. i tipični za nalazišta tog doba (npr. Veštar, Bekić, Pešić 2014, kat. 47, 48; Argos, Aupert 1980, Fig. 15,16). Po svemu sudeći, dio ruba amfore uska otvora (kat. **32**) pripada tipu *LRA 3*, manja zaobljena gruba ručka (kat. **36**) pripada tipu *LRA 4*, izdužena ručka s dva rebra (kat. **37**) tipu *LRA1*, a mali šiljak (kat. **35**) amfori *LRA 2*. Većina ovih amfora potječe iz različitih područja istočnog Sredozemlja (Pieri 2012, F. 2.4) te su u Zadar došle kao uvoz.

Osim ovih kasnih amfora "istočnih" tipova, na istim nalazištima, a u istim slojevima, vrlo su česte i razne amfore koje potječu iz brojnih sjevernoafričkih radionica. Takvih je i ovdje pronađeno mnoštvo (kat. **25, 26, 27, 28, 35, 97**), a za njih je karakteristična crvena ili narančasta boja pečenja, često sa žučkastom ili bjelkastom površinom stijenke. Ulomak ruba (kat. **26**) mogao bi pripadati amfori tipa *Africana IIIc* iz 4./5. st. (Bertoldi 2012, 175), a sličan drugi rub (kat. **27**) srodnom tipu *Africana IIIa* iz istog razdoblja (Bertoldi 2012, 173). Ulomak oboda (kat. **25**) nalik je obodima čestog tipa *Keay XIXA*, dok je mali obod s tragovima žbuke (kat. **28**) pripadao puno rjeđoj amfori, možda tipu *Keay LVIII* ili čak *LXVIM-3* (Keay 1984, Fig. 57, 61-63; Fig. 74, 154).

the Adriatic, for the most part in Late Antiquity and into the early medieval period (Rimini, Negrelli 2007, 319, Fig. 12–7, 8; Veštar, Bekić 2014a, 101, Fig. 7.; Split, Bonačić-Mandinić 2014a, Fig. 1; 2014b, cat. 1–17).

Amphorae with densely arrayed horizontal incisions on the belly and shoulder areas are typical of the Late Antiquity. These are for the most part small sherds from amphorae of the Late Roman 2, 3, 4 or 5/6 types (cat. **29, 30, 31, 33, 34, 98**). They can be identified with greater precision on the basis of the execution of the incisions, but they are certainly finds originating from the fifth to seventh century and are typical of sites from this period (e.g. Veštar, Bekić, Pešić 2014, cat. 47, 48; Argos, Aupert 1980, Fig. 15,16). It appears that a sherd of the rim of an amphora with a narrow mouth (cat. **32**) is of the LRA 3 type, a small rounded coarse handle (cat. **36**) is of the LRA 4 type, an elongated handle with two ribs (cat. **37**) is a LRA 1 type, while a small spike (cat. **35**) is from an LRA 2 type amphora. Most of these amphorae originate from various parts of the eastern Mediterranean (Pieri 2012, F. 2.4) and came to Zadar as imports.

Also frequent at these sites and these same layers, along with these late amphorae of the many "eastern" types, are various amphorae originating from the numerous North African workshops. Many of these were also found here (cat. **25, 26, 27, 28, 35, 97**). They are characterised by red or orange firing colour, often with a yellowish or whitish wall



5. Kasnoantičke amfore istočnosredozemnog ili sjevernoafričkog podrijetla, 4.- 7. st / Fourth to seventh century late antique amphorae of eastern Mediterranean or North African provenance (foto: L. Bekić)

Za kasnija razdoblja antike tipična je uporaba čepova za amfore koji su izrađeni od ulomaka trbuha amfora, kakvih ima na primjer na kasnoantičkom zapovjedništvu u Tarsatici (Višnjić 2009, 133, T. 8: 4-7), a nekoliko takvih je pronađeno i kod sv. Nikole (npr. kat. 99). Kasnoantičke amfore porijeklom iz sjeverne Afrike vrlo su čest nalaz u kasnoantičkim slojevima sjeveroistočnog Jadrana (Crosada, Zulini 2007, T. 34, 35; Principij, Višnjić 2009; Split, Topić 1999, 71, Sl. 4), a donekle i u unutrašnjosti (Rifnik, Bausovac 2010). U razdoblju od 4. do 6. st. vrlo su česte amfore sjevernoafričkog porijekla, a od 5. do 7. st. primat preuzimaju istočnosredozemne amfore.

RANI SREDNJI VIJEK, 7. - 10. ST.

U nekoliko slojeva koji se stratigrafski pojavljuju nakon kasnoantičkih, pojavljuje se gruba keramika, neukrašena ili ukrašena loše izvedenom valovnicom ili vodoravnim crtama. Često je u sloju pomiješana s najkasnijim istočnosredozemnim amforama s narebrenim stijenama, pršljenovima izrađenim od tijela amfora, te crvenim posudama s bradavičastim ispupčenjima. Ova gruba keramika može se pripisati ranosrednjovjekovnoj proizvodnji koja zasad nije dobro poznata unutar urbanih središta na istočnom Jadranu, ili bar nije primjereno objavljivana (Bekić 2016, 115-118). Vrlo slična stratigrafska situacija i nalazi, nedavno su detaljno opisani u Splitu (Delonga 2014a, 154,155).

Grubi lonac bez vrata s malim razvraćenim obodom (kat. 47) u prvi mah nalikuje ranosrednjovjekovnim ručno izrađenim loncima, ali potječe iz sloja u kojem prevladava ranoantička keramika, pa i ona grubo izrađena. Zbog nedostatka usporedbi za ovakav oblik u ranoantičkoj keramici, postavljen je u ovu skupinu, ali samo uvjetno. Iz slojeva koji su stratigrafski primjereniji ranom srednjem vijeku potječu i neki slični nalazi grubih lonaca. Npr. sloj s gareži, SJ 116, zasigurno je ranosrednjovjekovni, a uzorak ugljena iz njega datiran je sredinu 8. st. (Sl. 6), odnosno CalAD 758 ± 52.¹

Iz tog sloja, uz pršljenove i ulomke bradavičaste keramike, potječe neukrašeni ulomak lonca (kat. 48) izrađen na sporovrtećem kolu. Uz njega se u istom sloju pronalaze se i ulomci posuda nešto debljih stijenki, koje nose ukrase vodoravnih crta koje se isprepliću s jednostrukom valovnicom (kat. 52, 53, 106, 109, 110). Ukrasi sastavljeni od vodoravnih jednostrukih (kat. 52, 101, 110) ili višestrukih crta (kat. 104, 107, 109) te jednostruke valovnice (kat. 53, 105, 106, 109) uglavnom su karakteristični za razdoblje ranog srednjeg vijeka. Nalaze se kod starosjedilačkih romanskih stanovnika kao i kod novodoseljenih Slavena - Hrvata (Belošević 2006, 309; Bekić

surface. A rim sherd (cat. 26) may be from an amphora of the Africana IIIc type from the fourth/fifth century (Bertoldi 2012, 175), while a similar rim (cat. 27) is from the related Africana IIIa type from the same period (Bertoldi 2012, 173). A rim sherd (cat. 25) is similar to rims of the frequent Keay XIXA type, while a small rim with traces of plaster (cat. 28) is from a much more rare amphorae, perhaps the Keay LVIII type or even the LXVIM-3 type (Keay 1984, Fig. 57, 61-63; Fig. 74, 154).

Typical of later periods of Antiquity is the use of amphorae stoppers made from sections of amphorae bellies, the likes of which we see, for example, at the Late Roman military command at Tarsatica (Višnjić 2009, 133, T. 8: 4-7). Several have been found at the St Nicholas site (e.g. cat. 99). Late antique amphorae from North Africa are a very frequent find in Late Antiquity layers in the northeastern Adriatic (Crosada, Zulini 2007, T. 34, 35; Principia, Višnjić 2009; Split, Topić 1999, 71, Fig. 4), and to some extent in the mainland interior (Rifnik, Bausovac 2010). North African amphorae are very frequent in the period from the fourth to sixth century, while eastern Mediterranean amphorae become dominant in the fifth to seventh centuries.

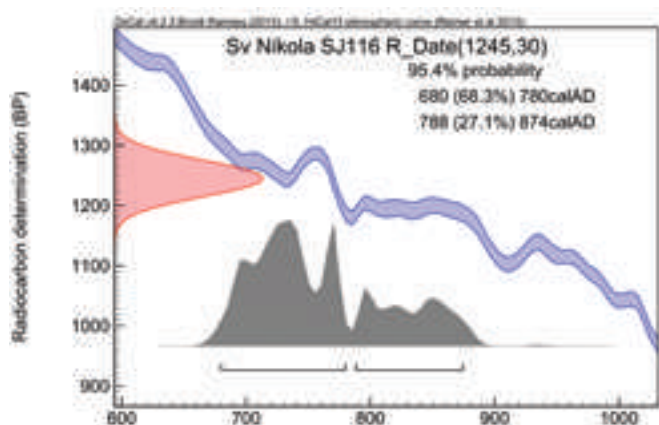
THE EARLY MIDDLE AGES, 7TH TO 10TH CENTURY

In several layers that lie stratigraphically after the Late Antiquity we see coarse pottery, undecorated or decorated with poorly executed wavy lines or horizontal lines. In the layer it is often mixed with the most recent eastern Mediterranean amphorae with ribbed walls, spindle whorls made from the body of amphorae, and red ware with nubs. This coarse pottery can be attributed to early medieval production that is either currently not well known or within urban cores on the eastern Adriatic coast or has not been suitably published (Bekić 2016, 115-118). We see very similar stratigraphy and finds recently described in Split (Delonga 2014a, 154,155).

A coarse neckless pot with a small flared rim (cat. 47) at first glance appears similar to early medieval handmade pots, but comes from a layer in which early antique pottery predominates, including coarsely made ware. Because of the lack of parallels for this form among early antique pottery it has been included in this group, but only tentatively. Some similar finds of coarse pots originate in layers that are stratigraphically more appropriate to the early medieval period. SU 116, a layer with soot, for example, is certainly early medieval, and a charcoal sample from this layer has been dated to the mid-eighth century (Fig. 6), i.e. CalAD 758 ± 52.¹

¹ Uzorak ugljena analiziran je AMS radiokarbonskim mjerenjem u laboratoriju u Poznau u Poljskoj. Šifra uzorka je POZ 66663, a sirovi rezultat mjerenja BP 1245±30, što kalibracijom putem CalPal online programa daje rezultat od CalAD 758±52.

¹ The charcoal sample was analysed using the AMS radiocarbon method at the laboratory in Poznan, Poland. The sample code is POZ 66663 and the raw measurement result is BP 1245±30, calibrated via the CalPal online application to CalAD 758±52.



6. Kalibracija rezultata AMS c14 radiokarbonske analize sloja SJ116 izrađene u Poznanu (OxCal V.4.2.3.) / The calibrated results of AMS carbon-14 analysis of layer SU116 done at Poznan (OxCal V.4.2.3.)

2016, Sl. 64). U Splitu su među keramikom koja se datira od 6. do 8. st. zabilježeni ulomci s vodoravnim jednostrukim crtama, kao i guste višestruke crte (Delonga 2014b, T. 1: 1, T. 2: 8, 9, 10, T. 3: 12, 13 itd). Najbliža je svakako usporedba za ulomke kat. **52** i **110** s vodoravnim crtama koje prekidaju jednostruke valovnice, skupina ulomaka s Telašćice (Vučić 2011, 128, Sl. 10, kat. 14-16) koje autor datira u 11./12. st.

Gusta višestruka valovnica koja se lomi ima usporedbu u nalazima iz 7. na 8. st. (Torcello, Spagnol 2007, 112, T.1: 7). Kao drugačiji ukras, u 6. st. ali i sve do 8. st. mogu se datirati ulomci posuda s podlogom gustih vodoravnih crta koje su preslojene jednostrukom rukom valovnicom (Veštar, Bekić 2014a, kat. 49, 62, 63; Torcello, Spagnol 2007, 112, T. 1: 1, 11).

Najčešći oblici posuđa u ovim slojevima su lonci. Većina ih je izrađena grubo, na sporovrtećem lončarskom kolu, mada ima i onih koji su izrađeni tehnički bolje. Mogu se razlikovati prema završetku oboda koji je kod grublje izrađenih zaobljen (kat. **48, 49, 50, 101**). Oni s ravno odrezanim obodima (kat. **54, 55, 102, 103**), koji ponekad imaju i utor na vrhu oboda (kat. **54**) ili žljeb na gornjem (kat. **103**) ili donjem rubu oboda (kat. **55**), su izrađeni tehnički naprednije, mada su im primjese glini slične grubljim primjercima. Pleterski je najbolje razjasnio razlike kod ovih oboda, te ih datirao (Pleterski 2010, 158-160). Sve ove varijacije oboda zabilježene su na loncima s groblja na Ždrijacu iz 8./9. st. (Belošević 2006). Obode s produženim donjim rubom, trnastim obodom (*Dornenrand*) nalaze se i u Splitu, gdje se datiraju u 6. - 8. st. (Delonga 2014b, T. 1: 2, 3, T. 2: 11)

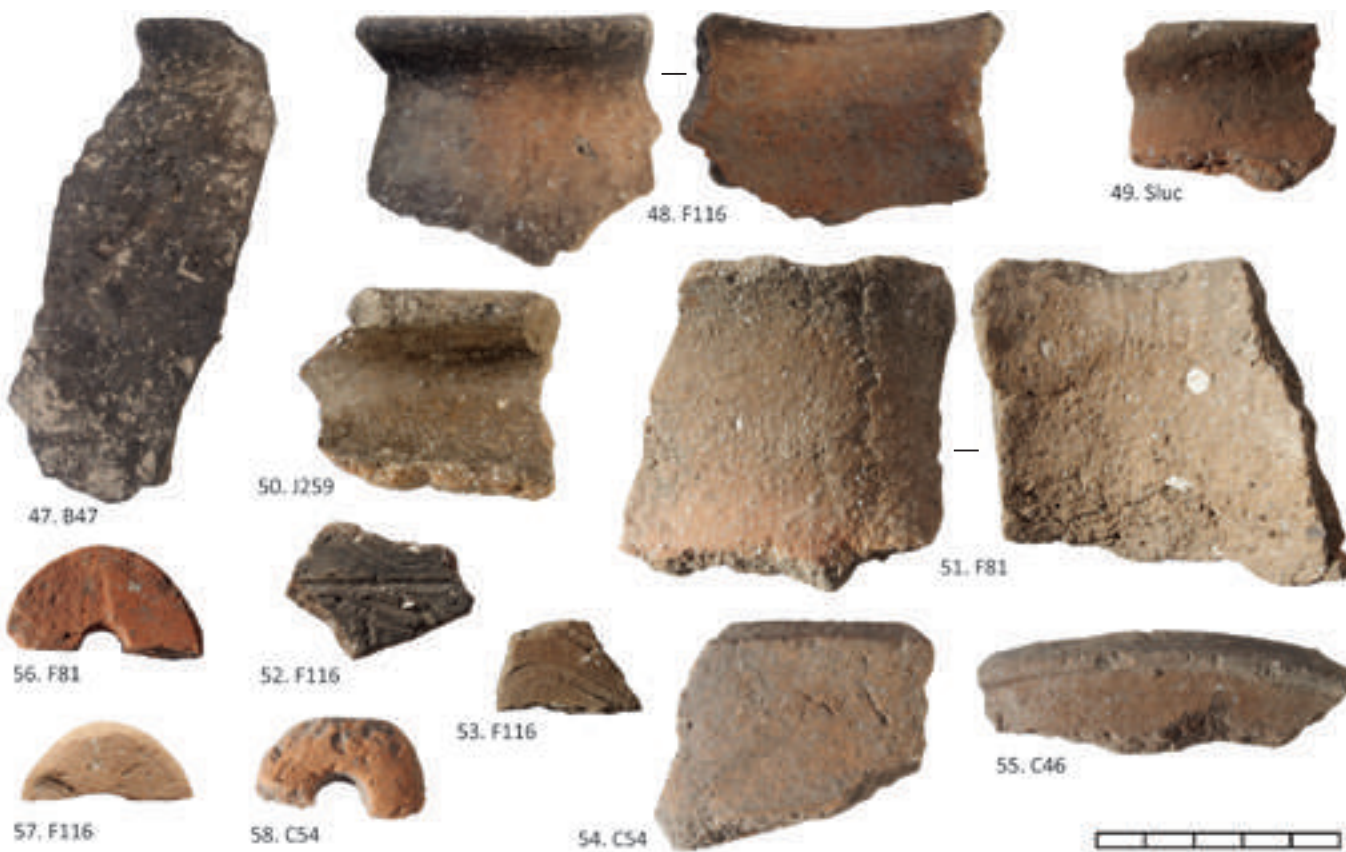
U sloju 81, ponovno se nalaze grubi lonci obla oboda (kat. **101**), pršljenovi i posude s bradavicama. Također je nađen neobičan, prostoručno izrađen, neukrašen lonac izdužena vrata (kat. **51**). On ima odličnu usporedbu, i po obliku i fakturi, u primjerku pronađenom u grobu 131 na starohrvatskom groblju Ždrijac (Belošević 2007, T.CXXV). Groblje se datira u

Originating from this layer, along with spindle whorls and sherds of nubbed pottery, is the undecorated sherd of a slow wheel-thrown pot (cat. **48**). Also found in the same layer are sherds of ware with somewhat thicker walls bearing a decoration of horizontal lines interwoven with a single wavy line (cat. **52, 53, 106, 109, 110**). Decorations consisting of horizontal single (cat. **52, 101, 110**) or multiple lines (cat. **104, 107, 109**) and single wavy lines (cat. **53, 105, 106, 109**) are largely characteristic of the early medieval period. They are found among both the indigenous Roman population and the newly settled Slavs/Croats (Belošević 2006, 309; Bekić 2016, Fig. 64). In Split, among pottery dated from the sixth to eighth century, we see sherds with horizontal single lines and densely arrayed multiple lines (Delonga 2014b, T. 1: 1, T. 2: 8, 9, 10, T. 3: 12, 13 etc.). Certainly the closest parallel for sherds cat. **52** and **110** with horizontal lines intersected by a single wavy line is a group of sherds from Telašćica (Vučić 2011, 128, Fig. 10, cat. 14-16) that the author dates to the eleventh/twelfth century. Broken multiple wavy lines have parallels in seventh to eighth century finds (Torcello, Spagnol 2007, 112, T.1: 7). A different decoration, dated from the sixth and up to the eighth century, is seen on sherds with a background of densely arrayed horizontal lines overlapped by a single wavy line (Veštar, Bekić 2014a, cat. 49, 62, 63; Torcello, Spagnol 2007, 112, T. 1: 1, 11).

The most frequent vessel form in these layers is the pot. Most are of coarse make, thrown on a slow potter's wheel, although we do see some of technically better manufacture. They can be differentiated by the terminus of the rim, which is rounded on the pots of coarser fabrication (cat. **48, 49, 50, 101**). Those with flat rims (cat. **54, 55, 102, 103**), which at times have a groove at the lip of the rim (cat. **54**) or a groove on the upper (cat. **103**) or lower edge of the rim (cat. **55**), are of technically better make in spite of their clay temper being similar to specimens of coarser make. Pleterski best elaborated the differences in these rims and proposed a dating (Pleterski 2010, 158-160). All of these rim variations are observed on pots at the eight/ninth century cemetery in Ždrijac (Belošević 2006). Rims with an extended lower projection (*Dornenrand*) are found in Split and are dated to the sixth to eighth centuries (Delonga 2014b, T. 1: 2, 3, T. 2: 11).

In layer 81 we again see coarse pots with rounded rims (cat. **101**), spindle whorls and nubbed vessels. Also found was an unusual, handmade, undecorated pot with an elongated neck (cat. **51**). It has an excellent parallel, both in terms of shape and fabric, in a specimen found in grave 131 at the early Croatian cemetery at Ždrijac (Belošević 2007, T. CXXV). The cemetery is dated to the eighth/ninth century, with Belošević proposing the first half of the eighth as the date of this vessel (Belošević 2007, 308).

The layers from which these finds originate also yielded ceramic spindle whorls, largely made from sherds of amphorae or tegulae (cat. **56, 57, 58, 111**). Spindle whorls are



7. Ulomci grube ranosrednjovjekovne keramike i pršljenova 7.- 10. st. / Sherds of seventh to tenth century coarse early medieval pottery and spindle whorls (foto: L.Bekić)

8./9. st., a ovu posudu Belošević datira u prvu polovinu 8. st. (Belošević 2007, 308)

U slojevima iz kojih potječu ovi nalazi, nalaze se i keramički pršljenovi, uglavnom izrađeni od ulomaka amfora ili tegula (kat. 56, 57, 58, 111). Pršljenovi se nalaze u slojevima raznih razdoblja od prapovijesti do novog vijeka, ali vrlo je indikativna njihova ponovna masovna pojava nakon značajne stanke upravo u 6. i 7. st. Ovaj fenomen valjalo bi objasniti raspadom gospodarskog i trgovinskog sustava, te potrebom da svako domaćinstvo bude samoodrživo, pa i po pitanju izrade odjeće. Stoga se pršljenovi pojavljuju masovno od 7. st., a izrađivani su od otpadaka rimskih opekarskih proizvoda ili amfora kojih se u to doba nalazilo posvuda. Tako su gotovo isti pršljenovi u uporabi i kod romanskih starosjedilaca u kastrumima i pribježištima (refugijima) u nekadašnjem Noriku (Knific, Bitenc, 2001, 51, kat.145), na obali Jadrana (Split, Mardešić 2014, kat. 69 - 77), ali i kod slavenskih doseljenika (Belošević 2006, T. CXCI; Bekić 2016, 125, 126). Što se tiče nalazišta sv. Nikola, sva četiri primjerka potječu iz slojeva koji sadrže nalaze ranog srednjeg vijeka, dok u drugima nisu zastupljeni.

Uz keramičke predmete, mogao bi se spomenuti i koštani pršljen pronađen u SJ177, koji je također sadržavao neke

found in layers from various periods from prehistory to the post-medieval period, but their mass reappearance following a significant hiatus in the sixth and seventh centuries is very indicative. This phenomenon could be explained by a collapse of the economic and commercial systems and the need for every household to be self-reliant, including in the manufacture of clothing. Thus spindle whorls appear en-masse from the seventh century on and are made from the detritus of Roman brick or amphorae production that were ubiquitous at the time. Thus almost identical spindle whorls are in use among the indigenous Roman population in *castra* and *refugia* in the former Noricum (Knific, Bitenc, 2001, 51, cat. 145), on the Adriatic coast (Split, Mardešić 2014, cat. 69 – 77), and among Slavic settlers (Belošević 2006, T. CXCI; Bekić 2016, 125, 126). At the St Nicholas site all four specimens were recovered from layers that contain early medieval finds and are not represented in other layers.

Along with the ceramic objects, we can also mention a bone spindle whorl found in SU 177, which also contained some early medieval potsherds. Bone spindle whorls are also found in the same contexts as ceramic models: at *refugia* or *castra* in late antique or early medieval layers (Knific, Bitenc 2001, 35, cat. 93; Kopar, Zanier 2011, 43, Fig. 7).

Noteworthy along with these finds of coarse pottery are sherds of vessels made of well refined clay, fired to a reddish or orange colour, often with a burnished surface and with applied nubs. These applied ornaments are mostly conical

ranosrednjovjekovne ulomke keramike. I koštani pršljenovi nalaze se u istim kontekstima kao i keramički, na refugijima ili kastrumima u kasnoantičkim ili ranosrednjovjekovnim slojevima (Knific, Bitenc 2001, 35, kat. 93; Kopar, Zanier 2011, 43, Sl. 7).

Uz ove nalaze grube keramike, ističu se ulomci posudica izrađenih od dobro pročišćene gline, crvenkaste ili narančaste boje pečenja, često s glačanom površinom, koje imaju na sebi bradavičaste aplikacije. Ove aplikacije su uglavnom stožastog (kat. 38, 40, 41, 43, 44), ali poneke i piramidalnog oblika (kat. 39). Neki kružni otisci možda su bili položaj otpalih stožastih bradavica, ili je to također vrsta pečatnog ukrasa (kat. 44, 100). Uz bradavice, posude ovog tipa ukrašene su i višestrukim vodoravnim crtama (kat. 38, 39, 40, 41, 46, 100) i okomitim crtama izvedenim paralelnim urezivanjem u stilu kotačića (kat. 42, 46). Tijelo posuda je uspravno i blago zaobljeno, s mogućnošću bikoničnog oblika tijela (kat. 45) i s uspravnim šiljatim obodom (kat. 42). Ovaj stil keramike pronalazi se u krugu od par desetaka kilometara od Zadra, pa se može opisno nazvati "zadarskim bradavičastim posudama".

Jedina zasad ponuđena rekonstrukcija oblika izrađena je na osnovu skupine manjih ulomaka pronađenih na Dugom otoku, prilikom iskopavanja crkve sv. Viktora kod Telašćice (Vučić, 2011, 127, Sl. 9, kat. 11). Primjerak s Telašćice ima ukras sitnih utora u nizu koji podsjeća na ukras kotačićem i piramidalne bradavice na najširem dijelu posude, te karakteristični uspravni, šiljati obod. Osim na Dugom otoku, ulomaka ove keramike ima u Ninu (u stalnom muzejskom postavu, neobjavljeno). Primjerci iz Nina izrađeni su još rustikalnije. Mrka posuda iz vitrine posvećene istraživanjima Banovca u Ninu iz 8./9. st. posjeduje samo kružne utore, možda tragove stožastih aplikacija i nizove trokutastih vodoravnih crta te okomite nizove utora, koji podsjećaju na one s posude iz Telašćice i u krajnjem slučaju, na kvalitetnije ukrašavanje vidljivo na zadarskim primjercima. Vučić smatra da se ove posude mogu pripisati autohtonom romanskom stanovništvu i datirati u razdoblje 5. - 8. st. (Vučić 2011, 114 - 116), dok Radović misli da su primjerci s nalazišta Nin-Banovac izrađeni od novopridošlog stanovništva i datira ih od 8. do 11. st.² Sve u svemu, očito je riječ o nekoj specifičnoj lokalnoj keramici, koja se može povezati uz lokalne ranobizantske keramičarske radionice od 8. do 10. st. i vjerojatno poneke imitacije od strane nevještih lončara doseljeničkog porijekla.

Na kraju treba upozoriti kako Šime Batović donosi crteže vrlo sličnih ulomaka pronađenih na gradini Vinculja u Donjoj Jagodni te Vrelinama u Islamu Grčkom (Batović 1990, Sl. 15: 4, 5, 6, T. X: 1, 2) i datira ih u eneolitik.³ S obzirom da u to

(cat. 38, 40, 41, 43, 44), but also at times of pyramidal form (cat. 39). Some circular impressions may indicate the locations of conical nubs that have fallen off, but this is also a form of stamped decoration (cat. 44, 100). Along with nubs, ware of this type is also decorated with multiple horizontal lines (cat. 38, 39, 40, 41, 46, 100) and vertical lines done by parallel incisions in the style of a roulette wheel (cat. 42, 46). The body of the vessel is upright and slightly rounded, with a possible biconical body form (cat. 45) and an upright tapered rim (cat. 42). This style of pottery is found in a radius of a few tens of kilometres around Zadar, and it can be descriptively referred to as Zadar Nubbed Pottery.

The only thus far proposed reconstruction of the form was made on the basis of a group of small sherds found on the island Dugi otok in the course of excavations at the small church of St Victor at Telašćica (Vučić, 2011, 127, Fig. 9, cat. 11). The specimen from Telašćica bears a decoration in the form of a series of tiny grooves reminiscent of a rouletted decoration, nubs on the broadest section of the vessel and the characteristic upright and tapered rim. Along with those from Dugi otok we also find sherds of this pottery in Nin (in the permanent museum exhibition, unpublished). The specimens from Nin are of even more rustic make. The dark vessel in the showcase dedicated to the excavations at the eighth and ninth century Banovac site in Nin bears only circular grooves, what may be traces of conical applied ornaments, series of triangular horizontal lines and vertical series of grooves reminiscent of those on the vessel from Telašćica and possibly of the better quality decoration visible on the specimens from Zadar. Vučić proposes that this ware can be attributed to an indigenous Roman population and dated to the period from the fifth to eighth century (Vučić 2011, 114–116), while Radović proposes that the specimens from the Nin-Banovac site were manufactured by the newly arrived population and dates them from the eighth to eleventh century.² In any event, it is clearly a specific local pottery that can be associated with local Early Byzantine pottery workshops active from the eighth to tenth century and likely some imitations by unskilled potters from among the immigrant population.

Finally we should note that Šime Batović provides us with drawings of very similar sherds found at the Vinculja hillfort in Donja Jagodna and at Vrelina in Islam Grčki (Batović 1990, Fig. 15: 4, 5, 6, T. X: 1, 2) and dates them to the Eneolithic period.³ Given that there is other ware in this period also bearing conical applied ornaments on the body, we should be cautious in the determination of this type of pottery.

² Osobna komunikacija Mate Radović, kustos Muzeja grada Nina.

³ Vučić upozorava da je Šime Batović prvi primijetio ovaj tip posuda, ali ih je pogrešno pripisao prapovijesnom razdoblju (Vučić 2011, 115).

² Personal communication with Mate Radović, curator of the Museum of Nin Antiquities.

³ Vučić notes that Šime Batović first observed this type of vessel, but that he erroneously attributed them to the prehistoric period (Vučić 2011, 115).



doba postoje i drugačije posude koje također imaju stožaste aplikacije po tijelu, treba biti oprezan kod određivanja ovog tipa keramike.

RAZVIJENI SREDNJI VIJEK, 11. - 13. ST.

Keramika koja je smještena u ovu skupinu potječe većim dijelom iz slojeva koji se nalaze iznad ranosrednjovjekovnih, ali i iz nekih sasvim izmiješanih u kasnijim razdobljima. Stoga je keramika okupljena na osnovu njenog tehničkog izgleda, primjesa glini te karakterističnih ukrasa. Pomoć u datiranju svakako su i ulomci kasnobizantskih amfora, koje u nekim slojevima prate ovu keramiku. Za ovu skupinu karakteristična je i dalje razmjerno gruba izrada lonaca, s mnogo primjesa različitih kamenčića u glini te tragovima ispravljanja tijela posude s unutrašnje strane (kat. 66). Za razdoblje razvijenog srednjeg vijeka još je manje uvjerljivih usporednih nalaza na istočnom Jadranu, pa se usporedbe moraju potražiti i na većim razdaljinama.

Kao ukras javljaju se duge jednostruke valovnice (kat. 61, 62, 69, 70, 72, 116) koje istekom ranog srednjeg vijeka sve češće zamjenjuju višestruke. Javljaju se i kratke, guste jednostruke valovnice (kat. 59, 64, 65, 71, 118) koje su često položene na samom vratu lonca (kat. 59, 64, 65, 66, 71, 118). Ima i višestrukih (kat. 118) i dvostrukih valovnica (kat. 66) ali svakako manje nego jednostrukih. Najbolje usporedbe za naše primjerke koji imaju široke jednostruke valovnice između vodoravnih crta te jednu jednostruku valovnicu "kratkog hoda" na vratu (poput npr. kat. 61, 66), nalaze se u stalnom postavu ranosrednjovjekovlja muzeja u Ninu, a spadaju u istraživanja kod Sv. Anselma.⁴ Kratka jednostruka valovnica na vratu postoji i u Međimurju u 11. st. (Stara ves, Bekić 2006, 218, 219, T. 12).

⁴ Radović smatra da se takvi lonci, koji se nalaze i na drugim nalazištima u Ninu, mogu datirati u 8./9., pa do 10. st. Osobna komunikacija.

8. Ulomci ranosrednjovjekovnih posuda s bradavičastim ispupčenjima 8. - 10. st. / Sherds of eighth to tenth century early medieval ware with nub appliqué ornamentation (foto: L. Bekić)

THE HIGH MIDDLE AGES, 11TH TO 13TH CENTURY

The pottery in this group comes for the most part from layers above the early medieval strata, but there is also some from layers entirely mixed with more recent periods. Thus the pottery is categorised on the basis of its technical attributes, the clay temper and characteristic ornamentation. Certainly helpful in dating are sherds of Late Byzantine amphorae that accompany this pottery in some of the layers. Characteristic of this group is the still relatively coarse make of the pots, with abundant temper of various pebbles in the clay and traces of corrective work to the body of the vessel on its interior surface (cat. 66). There are even fewer convincing parallels among high medieval finds in the eastern Adriatic, and we need to also seek parallels further abroad.

We also see long single wavy line decorations (cat. 61, 62, 69, 70, 72, 116) that, at the close of the early medieval period are increasingly replaced by multiple wavy lines. There are also short, dense single wavy lines (cat. 59, 64, 65, 71, 118) often placed on the neck of the pot (cat. 59, 64, 65, 66, 71, 118). There are also multiple (cat. 118) and double wavy lines (cat. 66), but certainly fewer than single wavy lines. The best parallels for our specimens with broad single wavy lines between horizontal lines and one short single wavy line on the neck (e.g. cat. 61, 66) are found in the early medieval period permanent collection of the museum in Nin, from the excavations at St Anselm's.⁴ We also find eleventh century examples in the Međimurje region with a short single wavy line on the neck (Stara ves, Bekić 2006, 218, 219, T. 12).

⁴ In personal communication Radović proposed that these pots, also found at other sites in Nin, could be dated from the eight/ninth and into the tenth century.



Slika 9. Ulomci lonaca i zdjela razvijenog srednjeg vijeka 11. - 13. st.
/ Sherds of eleventh to thirteenth century high medieval pots and
bowls (foto: L. Bekić)

Very indicative is a decoration consisting of long parallel oblique incisions, appearing on the neck (cat. 59), the rim (cat. 60, 67) or elsewhere (cat. 70). This decoration appears in central Europe in the eleventh century and is present through to the fourteenth (Bekić 2009, 213). We find parallels in the north of Croatia, in the area around Varaždin and in the Međimurje re-

Vrlo je znakovit ukras dužih paralelnih kosih ureza, koji se javljaju na vratu (kat. **59**) na obodu (kat. **60, 67**) ili drugdje (kat. **70**). Takav ukras počinje se javljati u srednjoj Europi od 11. st. i traje do 14. st. (Bekić 2009, 213). Usporedbe postoje na sjeveru Hrvatske, u okolici Varaždina i Međimurju od 11. st. (Stara ves, Bekić 2006, 218, 219, T. 12: 1; Brezje 1, Bekić 2009, T. 3) te u 13. st. dolini Bednje (Ciglenica, Bekić 2006, T. 2:17). U Dalmaciji je zabilježen jedan primjerak i to u Splitu, i on se datira u 12./13. st. (Delonga 2014b, T. 12: 64).

Samo jedan ulomak iz sv. Nikole posjeduje ukras izveden kotačićem (kat. **68**), što je ukras koji se u doba 10. - 12. st. počinje često javljati u srednjovjekovnoj Slavoniji te općenito u srednjoj Europi. Tako da se u okolici Varaždina pojavljuje već na prijelazu iz 11. u 12. st. (Brezje 1, Bekić 2009, T.1; Jalkovec, Bekić 2010a, T. 1, T. 2). Jedinствен je i ulomak iz Splita, a datira se u 13. - 14. st. (Delonga 2014b, T. 14: 74). Usamljen je i pečatni ukras u vidu križa (kat. **71**), za koji za sada nema usporedbe u ovo doba na loncima, mada slični postoje na keramičkim čašama 15. st. (Guštin 2001, Sl.6.I-2).

Od oblika zastupljen je lonac koji ima razvraćen, šiljati rub (kat. **66**), uspravan obli (kat. **59, 60**), zadebljan tupi (kat. **61, 62, 63, 110**) ili pak raščlanjen rub (kat. **117, 119**). Vrlo sličan šiljati rub lonca nađen je u Međimurju iz 11. st. (Stara ves, Bekić 2006, 218, 219, T. 12: 1, 4), a u istom kontekstu također postoje tupi i raščlanjeni obodi (Bekić 2006 T. 13: 1, 2, 5). Šiljati rub poput ovog iz sv. Nikole, nalazimo i u okolici Varaždina početkom 12. st. (Jalkovec, Bekić 2010a, T. 3: 10). I u Dalmaciji su zabilježen šiljati obodi, jedan primjerak iz 10. - 12. st., a drugi iz 12./13. st. (Split, Delonga 2014b, T. 8: 38, T. 12: 64).

Osim lonaca, javljaju se i razni oblici otvorenih (kat. **69**) i zatvorenih zdjela (kat. **72**) te kotao s ušicama (kat. **67**). Kotlovi se po prvi puta javljaju u ovom razdoblju i u Splitu (10./12. st., Delonga 2014a, 158).

U otprilike isto razdoblje mogu se datirati razmjerno brojni ulomci kasnobizantskih amfora. Amfore su izrađene od dobro pročišćene, žućkasto ili crvenkasto pečene gline. Bile su manjih dimenzija, zaobljenog dna, rebrastog tijela te s ovalnim ručkama koje nasjedaju odmah ispod oboda uskog grla. Tijelo im je rebrasto od ramena na niže (kat. **75, 78**) do samog oblog dna (kat. **77**). Prema tipologiji koju je napravila Negris Günsenin, ove amfore bi generalno nalikovale onim tipa *Günsenin IV* koji se datira u 12./13. st. (Günsenin 1989, Fig. 12, 13, 14). Kasnobizantske amfore rijetke su na Jadranu, posebice ovakve pronađene u sv. Nikoli. Iste su pronađene u Splitu⁵ (Mardešić 2014, T. 15: 41, 42). Donekle slične amfore

from the eleventh century (Stara ves, Bekić 2006, 218, 219, T. 12: 1; Brezje 1, Bekić 2009, T. 3) and in the thirteenth century in the Bednja River valley (Ciglenica, Bekić 2006, T. 2:17). In the Dalmatia region we see one specimen in Split, also dated to the twelfth/thirteenth century (Delonga 2014b, T. 12: 64).

Only one sherd from the St Nicholas site has a rouletted decoration (cat. **68**), a technique of ornamentation that is increasingly frequent in medieval Slavonia and in general in central Europe in the tenth to twelfth century period. In the area around Varaždin it appears as early as the transition from the eleventh to twelfth centuries (Brezje 1, Bekić 2009, T.1; Jalkovec, Bekić 2010a, T. 1, T. 2). The sherd from Split is also unique and is dated to the thirteenth to fourteenth century (Delonga 2014b, T. 14: 74). Also unique is a stamped decoration in the form of a cross (cat. **71**) for which we currently do not have parallels in this period on pots, although there is a similar ornament on fifteenth century ceramic beakers (Guštin 2001, Fig. 6. I-2).

Among the forms represented we see pots with flared and tapered (cat. **66**), upright and rounded (cat. **59, 60**), thickened and blunt (cat. **61, 62, 63, 110**) or indented rims (cat. **117, 119**). A very similar eleventh century tapered pot rim was found in Međimurje (Stara ves, Bekić 2006, 218, 219, T. 12: 1, 4). Found in the same context were blunt and indented rims (Bekić 2006 T. 13: 1, 2, 5).

Similar to the tapered rim from the St Nicholas site is an early-twelfth century specimen from the Varaždin area (Jalkovec, Bekić 2010a, T. 3: 10). Tapered rims have also been recovered in Dalmatia, one from the tenth to twelfth and another from the twelfth/thirteenth century (Split, Delonga 2014b, T. 8: 38, T. 12: 64).

Along with pots we also see various forms of open (cat. **69**) and restricted bowls (cat. **72**) and a cauldron with lugs (cat. **67**). This period sees the first finds of cauldrons in Split (tenth/twelfth century, Delonga 2014a, 158).

The relatively abundant sherds of Late Byzantine amphorae can be attributed to about the same period. The amphorae are made of well refined, yellowish or reddish fired clay. They were small, with rounded bases, ribbed bodies and oval handles that sit immediately below the rim of the narrow neck. The body is ribbed from the shoulder (cat. **75, 78**) right down to the rounded base (cat. **77**). Based on the typology proposed by Negris Günsenin, these amphorae would in general be similar to those of the Günsenin IV type, dated to the twelfth/thirteenth century (Günsenin 1989, Fig. 12, 13, 14). Late Byzantine amphorae are rare in the Adriatic, especially the kind found at the St Nicholas site. The same kind was found in Split⁵ (Mardešić 2014, T. 15: 41, 42).

⁵ Ova amfora pripisana je tipu LRA13 (Mardešić 2014, 53), što nije točno, jer se kod njih ručke ne izdižu iznad oboda i zapravo su nalik tipu LRA1 i njene sljednice. Ipak, splitske amfore pronađene su u sloju razvijenog srednjeg vijeka i time na koncu dobro datirane (Delonga 2014a, 169, 170, Sl. 165).

⁵ This amphora is attributed to the LRA13 type (Mardešić 2014, 53), which is incorrect, as their handles do not rise above the rim and they are in fact similar to type LRA1 and its successors. However, the Split amphorae were found in a high medieval period layer and thereby in the end properly dated (Delonga 2014a, 169, 170, Fig. 165).



10. Ulomci kasnobizantskih amfora 10. - 13. st. / Sherds of tenth to thirteenth century Late Byzantine amphorae (foto: L. Bekić)

pronađene su kod pličine Lučnjak (Zmaić, Miholjek 2012, Sl. 8, 9), Torre dell'Orso kod Otranta i Torre S. Stefano u Italiji (Arthur, Auriemma 1996, Fig.2: 1, 3) te u Butrintu u Albaniji (Hodges, Vroom 2007, Fig. 8. 1-2). Amfore ovog tipa već se nazivaju tip Otranto, datiraju se u 10. - 12./13. st., ali pitanje porijekla još nije riješeno (Hodges, Vroom 2007, 382). Nije sigurno kojem bi tipu mogla pripadati amfora kat. **79**, ali prema fakturi je uvjetno postavljena u ovu skupinu. Donekle slične su neke amfore iz Crypte Balbi koje datiraju uglavnom u 13. st. (Cini, Molinari, Palazzo, Paroli 1985, 195, 196, T.XIII; 120 - 123, T. XIV: 125).

KASNI SREDNJI VIJEK, 14.-15. ST.

Nakon ulomaka prošle skupine, ponovno dolazi do određene promjene, te se pojavljuje skupina keramike koja je također grubo izrađena, s primjesama kamenčića, ali bolje pečene gline i s nešto drugačijim ukrasima. Sada na

Somewhat similar amphorae were found in the Lučnjak shallows (Zmaić, Miholjek 2012, Fig. 8, 9), at Torre dell'Orso near Otranto and at Torre S. Stefano in Italy (Arthur, Auriemma 1996, Fig. 2: 1, 3) and at Butrint in Albania (Hodges, Vroom 2007, Fig. 8. 1–2). Amphorae of this type are already referred to as the Otranto type and are dated from the tenth to twelfth/thirteenth century, although the issue of their provenance has yet to be resolved (Hodges, Vroom 2007, 382). It is uncertain of what type amphora cat. **79** could be but, based on the fabric, it can tentatively be attributed to this group. Somewhat similar are some amphorae from the Crypta Balbi dated for the most part to the thirteenth century (Cini, Molinari, Palazzo, Paroli 1985, 195, 196, T. XIII; 120 – 123, T. XIV: 125).

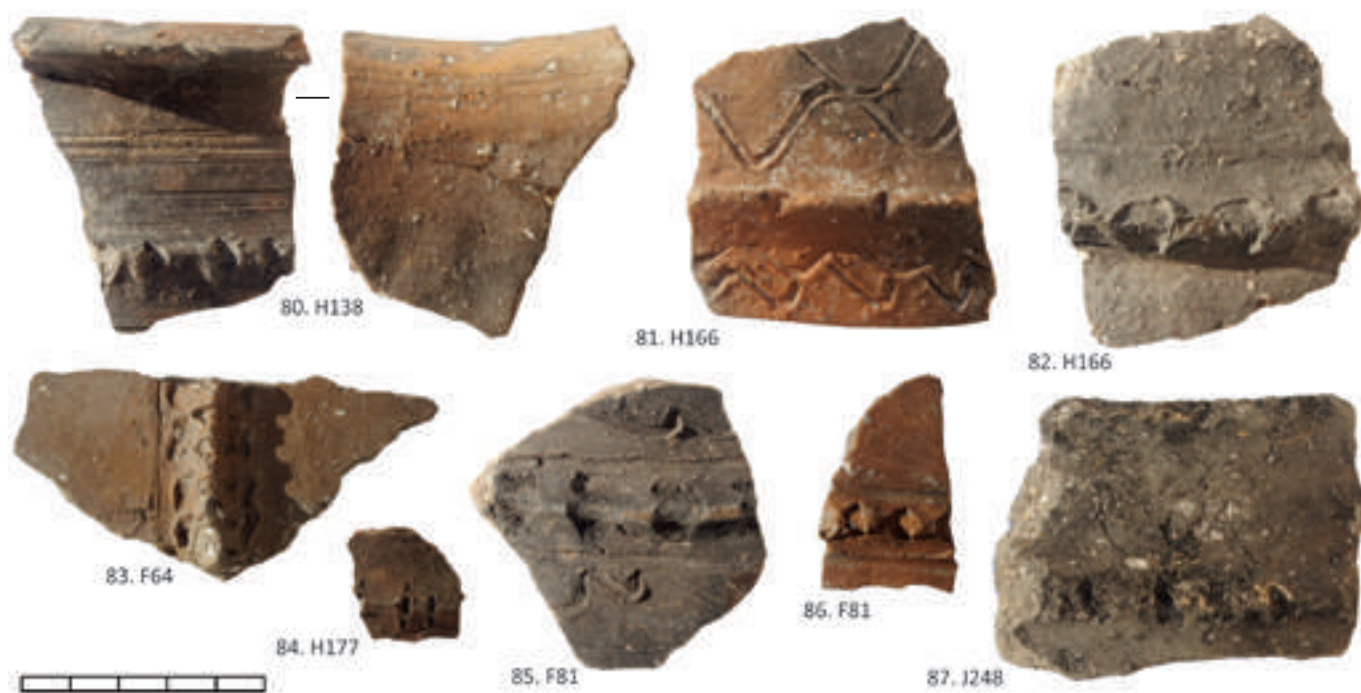
LATE MIDDLE AGES, 14TH TO 15TH CENTURY

Following the sherds of the previous group we again see some changes and the appearance of a group of pottery that is also of coarse make, with a temper of pebbles, but of better-fired clay and bearing somewhat different decorations. Dominant now on the vessels are decorations of relief ribs, on which there are round finger impressions or incisions by a sharp tool. Represented among the forms are pots, restricted bowls and baking lids.

posudama prevladavaju ukrasi reljefnog rebra, na kojem su dodatno utisnuti kružni otisci prsta ili zarezi nekog oštrijeg alata. Od oblika su zastupljeni lonci, zatvorene zdjele i peke.

U nedostatku izravnih usporedbi, poslužiti će osnovne. Mada se narezana reljefna rebra javljaju kod kasnoantičke keramike u jugoistočnoalpskom prostoru, na zadarskom području ih nema, ili zasad nisu objavljeni. Plastična rebra na posudama ponovo se pojavljuju krajem razvijenog srednjeg vijeka i šire se na mnogim nalazištima srednje Europe i istočnog Jadrana. Tako za nalaze koji potječu iz utvrde u Donjem Zemuniku Gusar navodi da se reljefne trake počinju koristiti u 15. st. i da su u uporabi do 17. st. (Gusar, Vujević 2016, 26, T. 1: 8, T. 2: 7, T. 2: 6), a slično je i u Žminju (Bekić 2008, 400). U Splitu se najstarija narezana reljefna rebra javljaju već u 13./14. st. (Delonga 2014b, T. 14: 72, 73, T. XV: 77 itd.). Na utvrđi iz 13. st., Turnschall u Austriji, javljaju se reljefna rebra, ali bez zareza (Höglinger 2006, Abb.6).

Lacking direct parallels, basic comparisons will serve. Although incised relief ribs do appear in late medieval pottery in the southeast Alpine area, there are either none in the Zadar area, or they have yet to be published. Moulded ribs on vessels appear again late in the high medieval period and spread to many sites across central Europe and the eastern Adriatic. Thus Gusar says of finds from the fortification at Zemunik Donji that the relief bands emerged in the fifteenth century and remained in use through to the seventeenth (Gusar, Vujević 2016, 26, T. 1: 8, T. 2: 7, T. 2: 6), with a similar situation in Žminj (Bekić 2008, 400). The oldest incised relief rib decorations appear in Split as early as the thirteenth/fourteenth century (Delonga 2014b, T. 14: 72, 73, T. XV: 77 etc.). Relief ribs do appear at the thirteenth century Turnschall burg in Austria, but without incisions (Höglinger 2006, Abb. 6).



11. Ulomci kasnosrednjovjekovne keramike 14.- 15. st. / Sherds of fourteenth to fifteenth century late medieval pottery (foto: L. Bekić)

KATALOG NALAZA

1. Dio oboda amfore, Son. J, SJ 278, Sl. 1., T. 1.
2. Dio oboda amfore, Son. B, SJ 47, Sl. 1.
3. Dio oboda amfore, Son. J, SJ 262, Sl. 1.
4. Dio oboda amfore, Son. D, SJ 8, Sl. 1.
5. Dio oboda amfore, Son. H, SJ 17, Sl. 1.
6. Dio oboda amfore, Son. F, SJ 64, Sl. 1., T. 1.

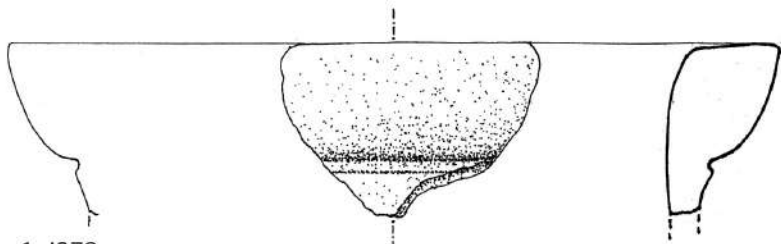
CATALOGUE OF FINDS

1. Amphora rim sherd, Trench J, SU 278, Fig. 1., T. 1.
2. Amphora rim sherd, Trench B, SU 47, Fig. 1.
3. Amphora rim sherd, Trench J, SU 262, Fig. 1.
4. Amphora rim sherd, Trench D, SU 8, Fig. 1.
5. Amphora rim sherd, Trench H, SU 17, Fig. 1.
6. Amphora rim sherd, Trench F, SU 64, Fig. 1., T. 1.

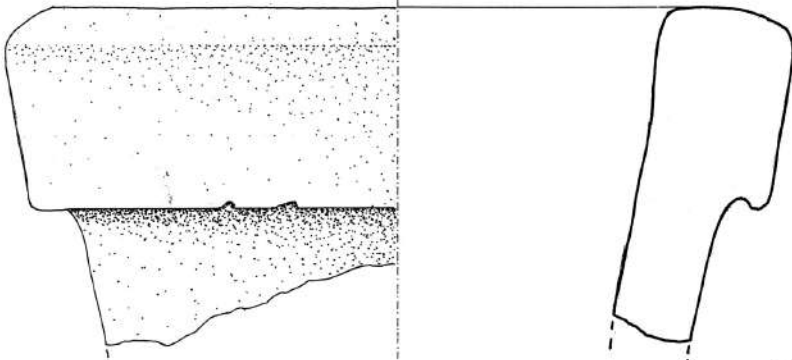
7. Dio čepa amfore, Son. B, SJ 53, Sl. 1.
8. Čep amfore, Son. J, SJ 277, Sl. 1.
9. Dio oboda amfore, Son. J, SJ 278, Sl. 1.
10. Dio oboda lonca, Son. J, SJ 269, Sl. 2., T. 1.
11. Dio oboda lonca, Son. J, SJ 269, Sl. 2., T. 1.
12. Dio oboda lonca, Son. C, SJ 20, Sl. 2.
13. Dio trbuha lonca, Son. J, SJ 233, Sl. 2., T. 1.
14. Dio oboda, Son. F, SJ 125, Sl. 2., T. 1.
15. Ručka vrča, Son. H, SJ 197, Sl. 2.
16. Ručka lonca, Son. J, SJ 259, Sl. 2.
17. Dio oboda zdjele, Slučajni nalaz, Sl. 2., T. 1.
18. Ručka tave, Son. J, SJ 269, Sl. 2.
19. Dio oboda zdjele, Son. H, SJ 197, Sl. 4.
20. Dio oboda lonca, Son. F, SJ 124, Sl. 4., T. 2.
21. Dio trbuha lonca, Son. H, SJ 197, Sl. 4., T. 2.
22. Dio trbuha kamenog lonca, Son. F, SJ 81, Sl. 4., T. 2.
23. Dio trbuha lonca, Son. F, SJ 124, Sl. 4., T. 2.
24. Dio trbuha lonca, Son. H, SJ 136, Sl. 4.
25. Dio oboda amfore, Son. J, SJ 259, Sl. 5., T. 3.
26. Dio oboda amfore, Son. I, SJ 208, Sl. 5.
27. Dio oboda amfore, Slučajni nalaz, Sl. 5., T. 3.
28. Dio oboda amfore, Son. C, SJ 20, Sl. 5.
29. Dio trbuha amfore, Son. H, SJ 177, Sl. 5.
30. Dio trbuha amfore, Son. F, SJ 110, Sl. 5., T. 3.
31. Dio trbuha amfore, Son. A, SJ 12, Sl. 5.
32. Dio oboda amfore, Son. F, SJ 116, Sl. 5., T. 3.
33. Dio trbuha amfore, Son. F, SJ 116, Sl. 5., T. 33.
34. Dio trbuha amfore, Son. H, SJ 177, Sl. 5.
35. Šiljak amfore, Son. F, SJ 64, Sl. 5., T. 3.
36. Ručka amfore, Son. A, SJ 32, Sl. 5.
37. Ručka amfore, Son. A, SJ 17, Sl. 5.
38. Dio trbuha lonca, Son. F, SJ 100, Sl. 8., T. 4.
39. Dio trbuha lonca, Son. F, SJ 110, Sl. 8., T. 4.
40. Dio trbuha lonca, Son. H, SJ 166, Sl. 8.
41. Dio trbuha lonca, Son. H, SJ 138, Sl. 8., T. 4.
42. Dio trbuha lonca, Son. H, SJ 17, Sl. 8.
43. Dio trbuha lonca, Son. H, SJ 177, Sl. 8.
44. Dio trbuha lonca, Son. F, SJ 81, Sl. 8., T.4.
45. Dio trbuha lonca, Son. H, SJ 177, Sl. 8.
46. Dio trbuha lonca, Son. F, SJ 110, Sl. 8., T. 4., T. 4.
47. Dio oboda i trbuha lonca, Son. B, SJ 47, Sl. 7., T. 4.
48. Dio oboda lonca, Son. F, SJ 116, Sl. 7., T. 4.
49. Dio oboda lonca, Slučajni nalaz, Sl. 7., T. 4.
50. Dio oboda lonca, Son. J, SJ 259, Sl. 7., T. 4.
51. Dio oboda lonca, Son. F, SJ 81, Sl. 7., T. 4.
52. Dio trbuha lonca, Son. F, SJ 116, Sl. 7.
53. Dio trbuha lonca, Son. F, SJ 116, Sl. 7.
7. Amphora stopper sherd, Trench B, SU 53, Fig. 1.
8. Amphora stopper, Trench J, SU 277, Fig. 1.
9. Amphora rim sherd, Trench J, SU 278, Fig. 1.
10. Pot rim sherd, Trench J, SU 269, Fig. 2., T. 1.
11. Pot rim sherd, Trench J, SU 269, Fig. 2., T. 1.
12. Pot rim sherd, Trench C, SU 20, Fig. 2.
13. Pot belly sherd, Trench J, SU 233, Fig. 2., T. 1.
14. Rim sherd, Trench F, SU 125, Fig. 2., T. 1.
15. Jug handle, Trench H, SU 197, Fig. 2.
16. Pot handle, Trench J, SU 259, Fig. 2.
17. Bowl rim sherd, Chance find, Fig. 2., T. 1.
18. Pan handle, Trench J, SU 269, Fig. 2.
19. Bowl rim sherd, Trench H, SU 197, Fig. 4.
20. Pot rim sherd, Trench F, SU 124, Fig. 4., T. 2.
21. Pot belly sherd, Trench H, SU 197, Fig. 4., T. 2.
22. Part of a stone pot belly, Trench F, SU 81, Fig. 4., T. 2.
23. Pot belly sherd, Trench F, SU 124, Fig. 4., T. 2.
24. Pot belly sherd, Trench H, SU 136, Fig. 4.
25. Amphora rim sherd, Trench J, SU 259, Fig. 5., T. 3.
26. Amphora rim sherd, Trench I, SU 208, Fig. 5.
27. Amphora rim sherd, Chance find, Fig. 5., T. 3.
28. Amphora rim sherd, Trench C, SU 20, Fig. 5.
29. Amphora belly sherd, Trench H, SU 177, Fig. 5.
30. Amphora belly sherd, Trench F, SU 110, Fig. 5., T. 3.
31. Amphora belly sherd, Trench A, SU 12, Fig. 5.
32. Amphora rim sherd, Trench F, SU 116, Fig. 5., T. 3.
33. Amphora belly sherd, Trench F, SU 116, Fig. 5., T. 33.
34. Amphora belly sherd, Trench H, SU 177, Fig. 5.
35. Amphora spike, Trench F, SU 64, Fig. 5., T. 3.
36. Amphora handle, Trench A, SU 32, Fig. 5.
37. Amphora handle, Trench A, SU 17, Fig. 5.
38. Pot belly sherd, Trench F, SU 100, Fig. 8., T. 4.
39. Pot belly sherd, Trench F, SU 110, Fig. 8., T. 4.
40. Pot belly sherd, Trench H, SU 166, Fig. 8.
41. Pot belly sherd, Trench H, SU 138, Fig. 8., T. 4.
42. Pot belly sherd, Trench H, SU 17, Fig. 8.
43. Pot belly sherd, Trench H, SU 177, Fig. 8.
44. Pot belly sherd, Trench F, SU 81, Fig. 8., T.4.
45. Pot belly sherd, Trench H, SU 177, Fig. 8.
46. Pot belly sherd, Trench F, SU 110, Fig. 8., T. 4., T. 4.
47. Pot rim and belly sherd, Trench B, SU 47, Fig. 7., T. 4.
48. Pot rim sherd, Trench F, SU 116, Fig. 7., T. 4.
49. Pot rim sherd, Chance find, Fig. 7., T. 4.
50. Pot rim sherd, Trench J, SU 259, Fig. 7, T. 4.
51. Pot rim sherd, Trench F, SU 81, Fig. 7, T. 4.
52. Pot belly sherd, Trench F, SU 116, Fig. 7.
53. Pot belly sherd, Trench F, SU 116, Fig. 7.

54. Dio oboda lonca, Son. C, SJ 54, Sl. 7.
55. Dio oboda lonca, Son. C, SJ 64, Sl. 7.
56. Dio pršljena, Son. F, SJ 81, Sl. 7., T. 5.
57. Dio pršljena, Son. F, SJ 116, Sl. 7., T. 5.
58. Dio pršljena, Son. C, SJ 54, Sl. 7.
59. Dio oboda lonca, Son. B, SJ 8, Sl. 9., T. 7.
60. Dio oboda lonca, Son. F, SJ 64, Sl. 9., T. 7.
61. Dio oboda lonca, Son. H, SJ 177, Sl. 9.
62. Dio oboda lonca, Son. F, SJ 64, Sl. 9., T. 7.
63. Dio oboda lonca, Son. H, SJ 138, Sl. 9.
64. Dio oboda lonca, Son. H, SJ 177, Sl. 9., T. 6.
65. Dio oboda lonca, Son. H SJ 177, Sl. 9.
66. Dio oboda lonca, Son. H, SJ 177, Sl. 9., T. 7.
67. Dio oboda lonca, Son. I, SJ 208, Sl. 9., T. 6.
68. Dio trbuha lonca, Son. I, SJ 208, Sl. 9., T. 7.
69. Dio oboda zdjele, Son. F, SJ 81, Sl. 9., T. 6.
70. Dio trbuha lonca, Son. B, SJ 39, Sl. 9.
71. Dio trbuha lonca, Son. I, SJ 208, Sl. 9., T. 7.
72. Dio oboda lonca, Son. F, SJ 81, Sl. 9., T. 7.
73. Dio oboda amfore, Son. H, SJ 158, Sl. 10., T. 6.
74. Dio oboda amfore, Son. H, SJ 138, Sl. 10., T. 6.
75. Ručka amfore, Son. H, SJ 138, Sl. 10., T. 6.
76. Dio oboda amfore, Son. H, SJ 138, Sl. 10., T. 6.
77. Dno amfore, Son. A, SJ 18, Sl. 10.
78. Dio trbuha amfore, Son. H, SJ 177, Sl. 10.
79. Ručka amfore, Son. A, SJ 18, Sl. 10.
80. Dio oboda lonca, Son. H SJ 138, Sl. 11., T. 8.
81. Dio poklopca ili peke, Son. H SJ 166, Sl. 11.
82. Dio peke, Son. H SJ 166, Sl. 11.
83. Dio trbuha lonca, Son. F, SJ 64, Sl. 11., T. 8.
84. Dio trbuha lonca, Son. H, SJ 177, Sl. 11.
85. Dio trbuha lonca, Son. F, SJ 81, Sl. 11., T. 8.
86. Dio trbuha lonca, Son. F, SJ 81, Sl. 11., T. 8.
87. Dio oboda lonca, Son. J, SJ 248, Sl. 11., T. 8.
88. Čep amfore, Son. J, SJ 277, T. 1.
89. Dio oboda lonca, Son. J, SJ 269, T. 1.
90. Gornji dio vrča, Son. J, SJ 263, T. 1.
91. Dio oboda zdjele, Son. F, SJ 125, T. 1.
92. Dio trbuha lonca, Son. F, SJ 123, T. 2.
93. Dio trbuha lonca, Son. F, SJ 110, T. 2.
94. Dio trbuha lonca, Son. J, SJ 248, T. 2.
95. Dio trbuha lonca, Son. F, SJ 116, T. 2.
96. Dio oboda kamene posude, Son. F, SJ 81, T. 2.
97. Dio ručke amfore, Son. F, SJ 110, T. 3.
98. Dio trbuha amfore, Son. F, SJ 123, T. 3.
99. Čep amfore, Son. F, SJ 64, T. 3.
100. Dio trbuha lonca, Son. F, SJ 123, T. 4.
54. Pot rim sherd, Trench C, SU 54, Fig. 7.
55. Pot rim sherd, Trench C, SU 64, Fig. 7.
56. Part of a spindle whorl, Trench F, SU 81, Fig. 7, T. 5.
57. Part of a spindle whorl, Trench F, SU 116, Fig. 7, T. 5.
58. Part of a spindle whorl, Trench C, SU 54, Fig. 7.
59. Pot rim sherd, Trench B, SU 8, Fig. 9, T. 7.
60. Pot rim sherd, Trench F, SU 64, Fig. 9, T. 7.
61. Pot rim sherd, Trench H, SU 177, Fig. 9.
62. Pot rim sherd, Trench F, SU 64, Fig. 9, T. 7.
63. Pot rim sherd, Trench H, SU 138, Fig. 9.
64. Pot rim sherd, Trench H, SU 177, Fig. 9, T. 6.
65. Pot rim sherd, Trench H SU 177, Fig. 9.
66. Pot rim sherd, Trench H, SU 177, Fig. 9, T. 7.
67. Pot rim sherd, Trench I, SU 208, Fig. 9, T. 6.
68. Pot belly sherd, Trench I, SU 208, Fig. 9, T. 7.
69. Bowl rim sherd, Trench F, SU 81, Fig. 9, T. 6.
70. Pot belly sherd, Trench B, SU 39, Fig. 9.
71. Pot belly sherd, Trench I, SU 208, Fig. 9, T. 7.
72. Pot rim sherd, Trench F, SU 81, Fig. 9, T. 7.
73. Amphora rim sherd, Trench H, SU 158, Fig. 10, T. 6.
74. Amphora rim sherd, Trench H, SU 138, Fig. 10, T. 6.
75. Amphora handle, Trench H, SU 138, Fig. 10, T. 6.
76. Amphora rim sherd, Trench H, SU 138, Fig. 10, T. 6.
77. Amphora base, Trench A, SU 18, Fig. 10.
78. Amphora belly sherd, Trench H, SU 177, Fig. 10.
79. Amphora handle, Trench A, SU 18, Fig. 10.
80. Pot rim sherd, Trench H SU 138, Fig. 11, T. 8.
81. Lid or baking lid sherd, Trench H SU 166, Fig. 11.
82. Baking lid sherd, Trench H SU 166, Fig. 11.
83. Pot belly sherd, Trench F, SU 64, Fig. 11, T. 8.
84. Pot belly sherd, Trench H, SU 177, Fig. 11.
85. Pot belly sherd, Trench F, SU 81, Fig. 11, T. 8.
86. Pot belly sherd, Trench F, SU 81, Fig. 11, T. 8.
87. Pot rim sherd, Trench J, SU 248, Fig. 11, T. 8.
88. Amphora stopper, Trench J, SU 277, T. 1.
89. Pot rim sherd, Trench J, SU 269, T. 1.
90. Upper part of a jug, Trench J, SU 263, T. 1.
91. Bowl rim sherd, Trench F, SU 125, T. 1.
92. Pot belly sherd, Trench F, SU 123, T. 2.
93. Pot belly sherd, Trench F, SU 110, T. 2.
94. Pot belly sherd, Trench J, SU 248, T. 2.
95. Pot belly sherd, Trench F, SU 116, T. 2.
96. Stone vessel rim fragment, Trench F, SU 81, T. 2.
97. Amphora handle sherd, Trench F, SU 110, T. 3.
98. Amphora belly sherd, Trench F, SU 123, T. 3.
99. Amphora stopper, Trench F, SU 64, T. 3.
100. Pot belly sherd, Trench F, SU 123, T. 4.

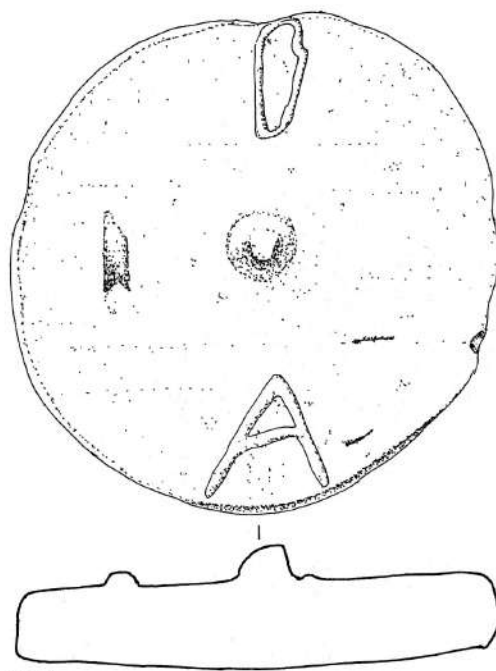
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 102. Dio oboda lonca, Son. F, SJ 116, T. 4.
 103. Dio oboda lonca, Son. J, SJ 233, T. 4.
 104. Dio trbuha lonca, Son. F, SJ 110, T. 5.
 105. Dio trbuha lonca, Son. F, SJ 110, T. 5.
 106. Dio trbuha lonca, Son. F, SJ 116, T. 5.
 107. Dio trbuha lonca, Son. F, SJ 116, T. 5.
 108. Dio trbuha lonca, Slučajni nalaz, T. 5.
 109. Dio trbuha lonca, Son. F, SJ 116, T. 5.
 110. Dio trbuha lonca, Son. F, SJ 116, T. 5.
 111. Dio pršljena, Son. F, SJ 116, T. 5.
 112. Dio dna lonca, Son. F, SJ 110, T. 5.
 113. Dio dna lonca, Son. F, SJ 116, T. 5.
 114. Dio dna lonca, Son. F, SJ 110, T. 5.
 115. Dio oboda lonca, Son. F, SJ 81, T. 7.
 116. Dio oboda lonca, Slučajni nalaz, T. 7.
 117. Dio oboda lonca, Son. F, SJ 81, T. 7.
 118. Dio trbuha lonca, Son. H, SJ 177, T. 7.
 119. Dio oboda lonca, Son. H, SJ 177, T. 7.
 120. Dio oboda zdjele, Son. F, SJ 64, T. 6.
 121. Dio oboda zdjele, Son. F, SJ 81, T. 6.
 122. Dio trbuha lonca, Son. H, SJ 177, T. 6.
 123. Dio oboda zdjele, Son. H, SJ 177, T. 6.
 124. Dio trbuha lonca, Son. H, SJ 138., T. 8.
 125. Dio oboda zdjele, Son. F, SJ 100, Sl. 4.
 126. Dio oboda zdjele, Son. F, SJ 150, Sl. 4.
 127. Noga keramičkog kipića, slučajni nalaz, Sl.3.
101. Pot rim sherd, Trench F, SU 81, T. 4.
 102. Pot rim sherd, Trench F, SU 116, T. 4.
 103. Pot rim sherd, Trench J, SU 233, T. 4.
 104. Pot belly sherd, Trench F, SU 110, T. 5.
 105. Pot belly sherd, Trench F, SU 110, T. 5.
 106. Pot belly sherd, Trench F, SU 116, T. 5.
 107. Pot belly sherd, Trench F, SU 116, T. 5.
 108. Pot belly sherd, Chance find, T. 5.
 109. Pot belly sherd, Trench F, SU 116, T. 5.
 110. Pot belly sherd, Trench F, SU 116, T. 5.
 111. Part of a spindle whorl, Trench F, SU 116, T. 5.
 112. Pot base sherd, Trench F, SU 110, T. 5.
 113. Pot base sherd, Trench F, SU 116, T. 5.
 114. Pot base sherd, Trench F, SU 110, T. 5.
 115. Pot rim sherd, Trench F, SU 81, T. 7.
 116. Pot rim sherd, Chance find, T. 7.
 117. Pot rim sherd, Trench F, SU 81, T. 7.
 118. Pot belly sherd, Trench H, SU 177, T. 7.
 119. Pot rim sherd, Trench H, SU 177, T. 7.
 120. Bowl rim sherd, Trench F, SU 64, T. 6.
 121. Bowl rim sherd, Trench F, SU 81, T. 6.
 122. Pot belly sherd, Trench H, SU 177, T. 6.
 123. Bowl rim sherd, Trench H, SU 177, T. 6.
 124. Pot belly sherd, Trench H, SU 138, T. 8.
 125. Bowl rim sherd, Trench F, SU 100, Fig. 4.
 126. Bowl rim sherd, Trench F, SU 150, Fig. 4.
 127. Leg of a ceramic statuette, Chance find, Fig. 3.



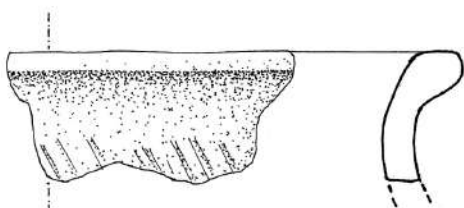
1. J278



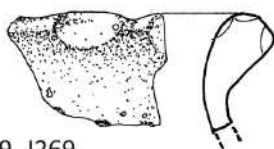
6. F64



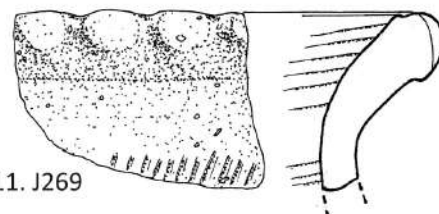
88. J277



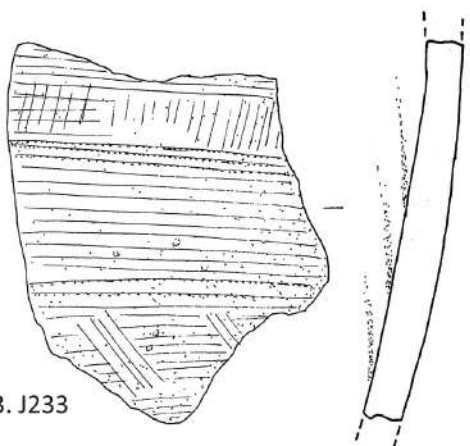
10. J269



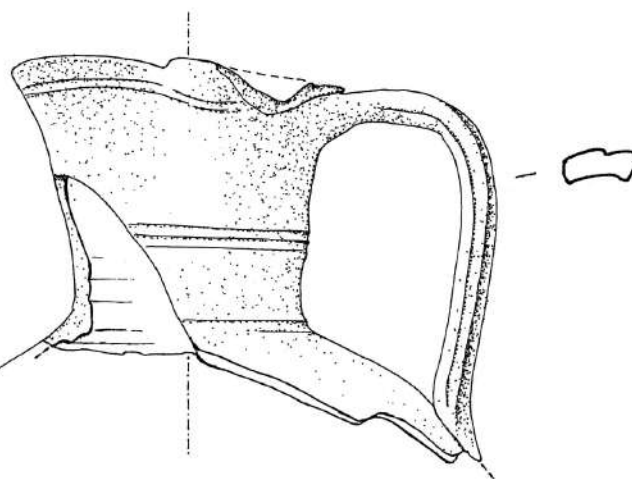
89. J269



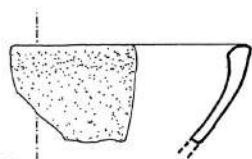
11. J269



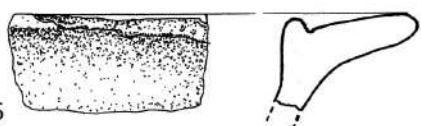
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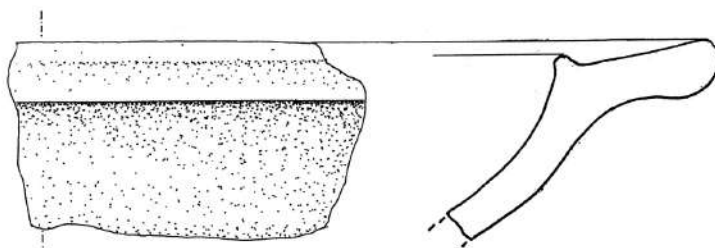
90. J263



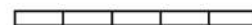
14. F125

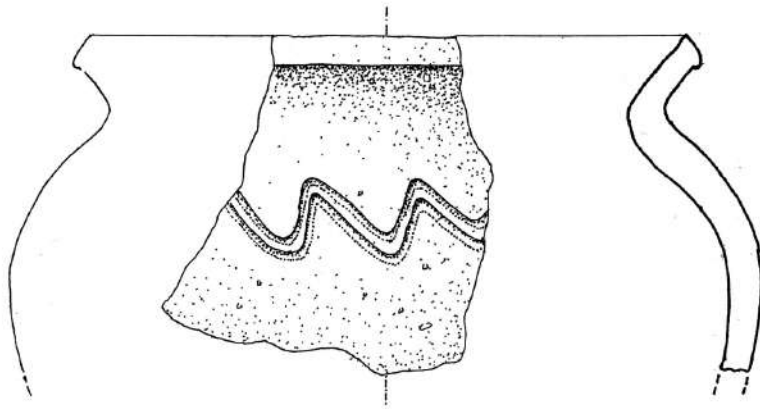


T 1 91. F125

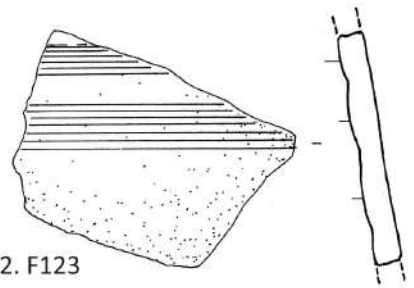


17. Sluc

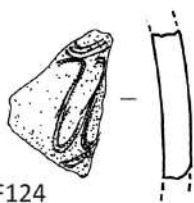




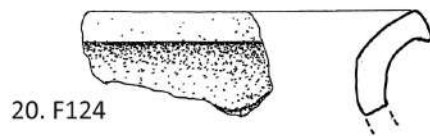
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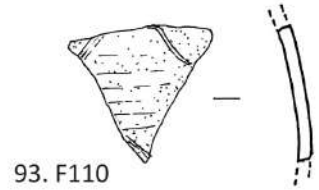
92. F123



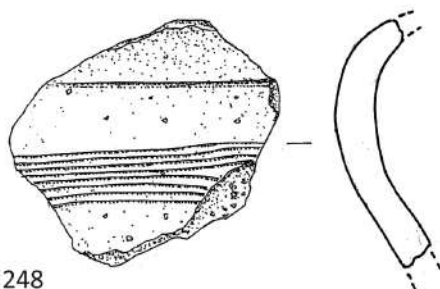
23. F124



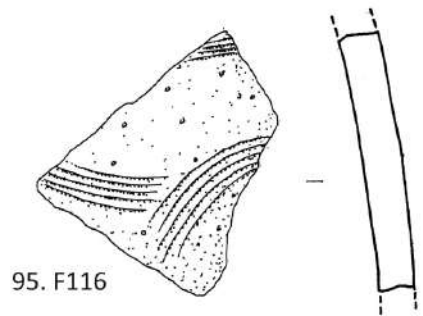
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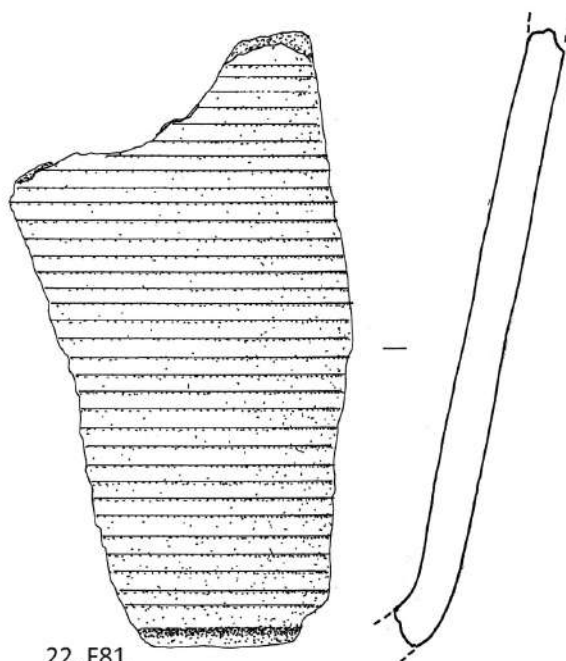
93. F110



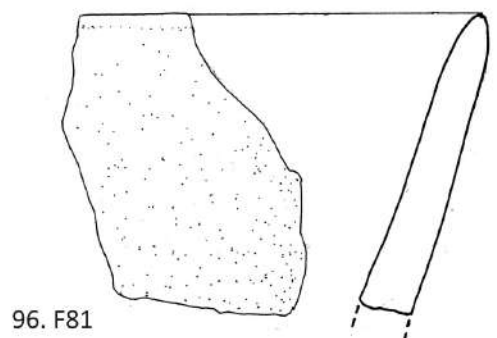
94. J248



95. F116



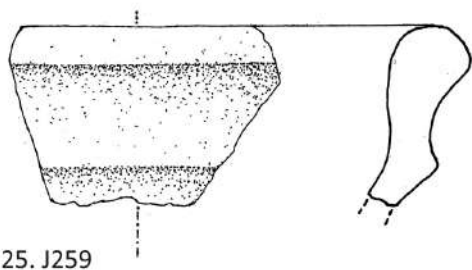
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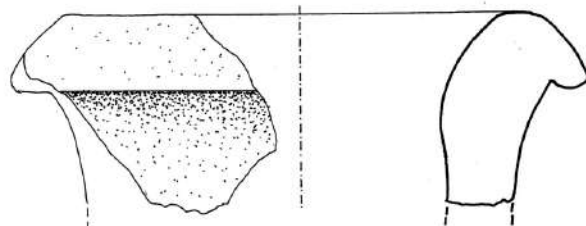
96. F81

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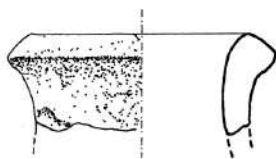




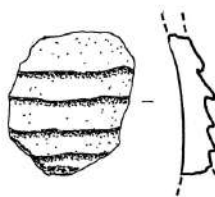
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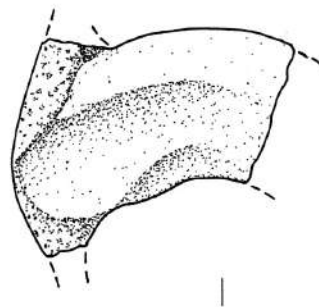
27. Sluc



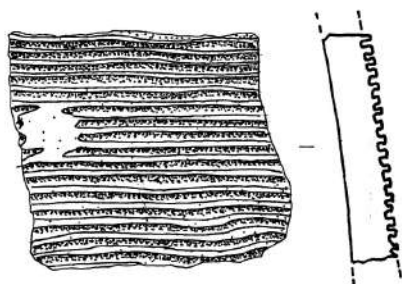
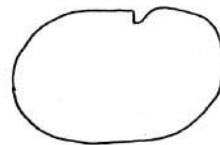
32. F116



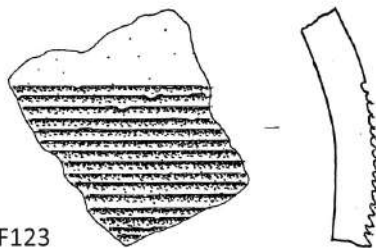
30. F110



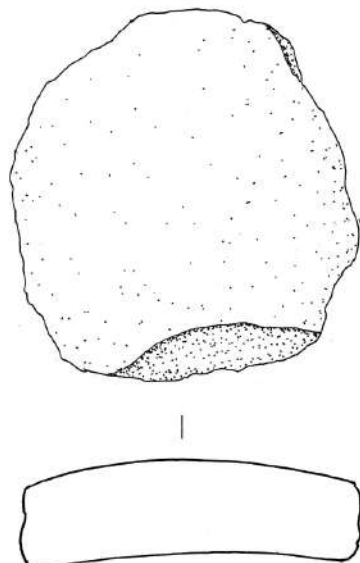
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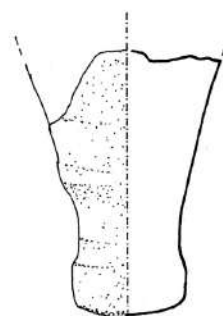
33. F116



98. F123



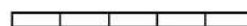
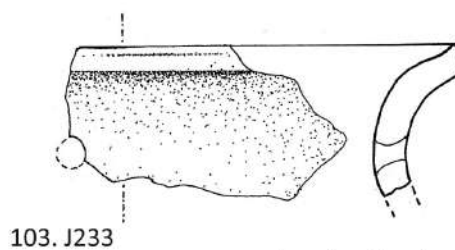
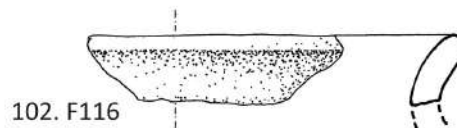
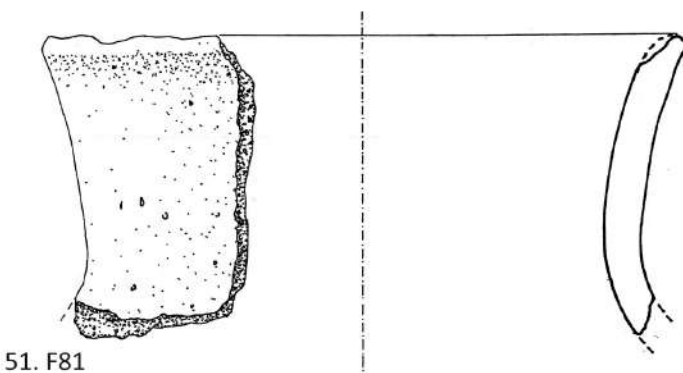
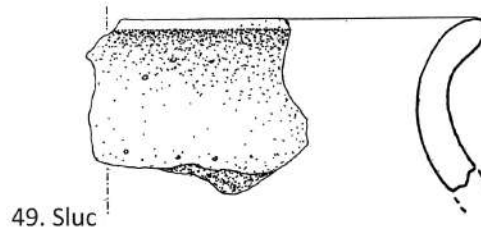
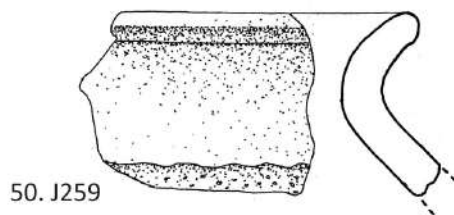
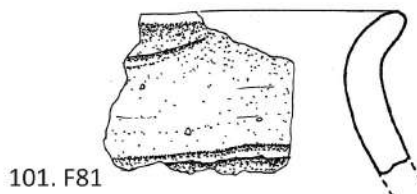
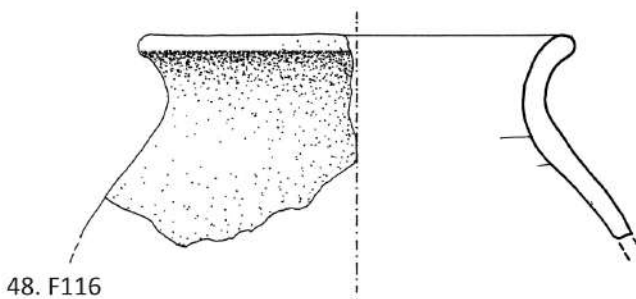
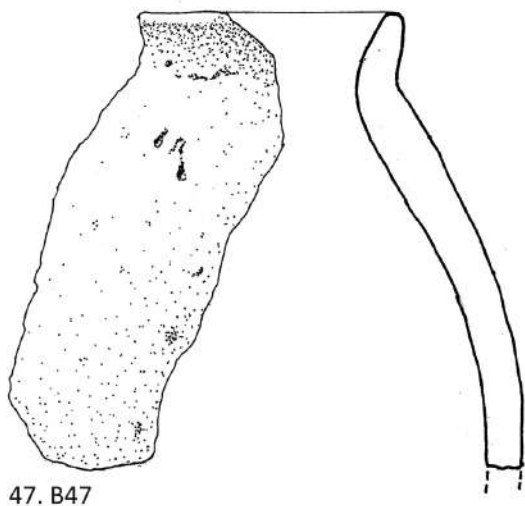
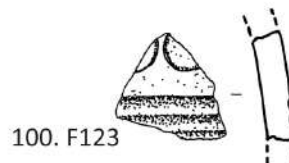
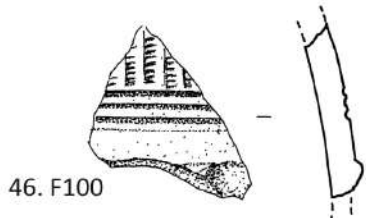
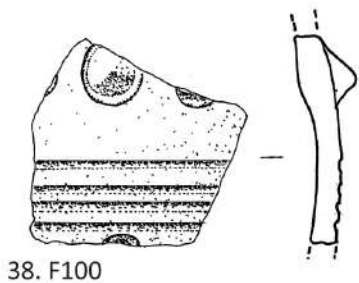
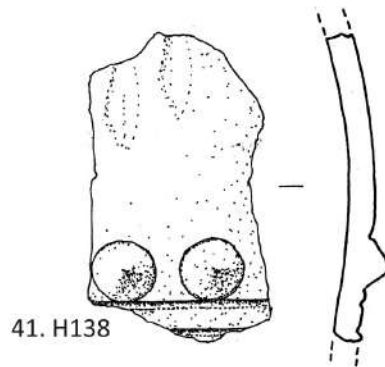
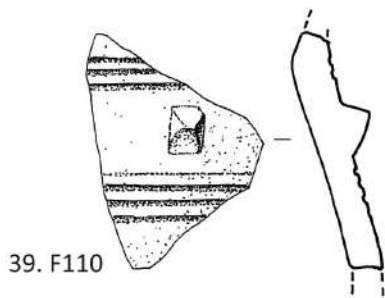
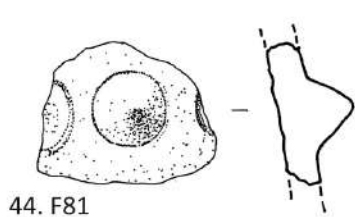
99. F64

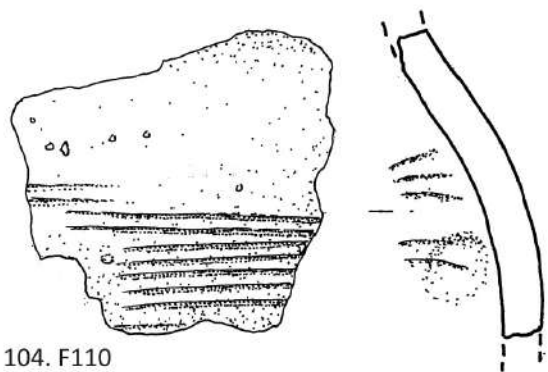


35. F64

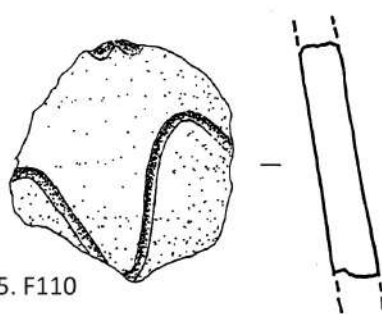
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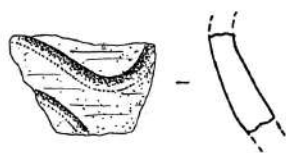




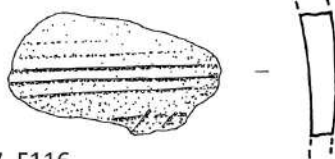
104. F110



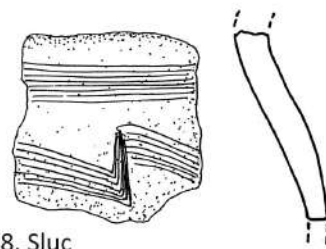
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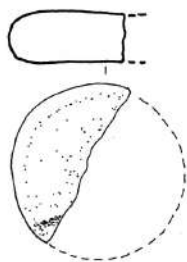
106. F116



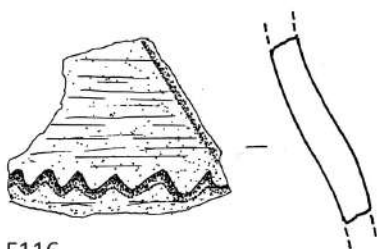
107. F116



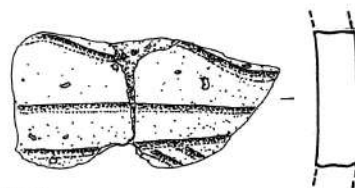
108. Sluc



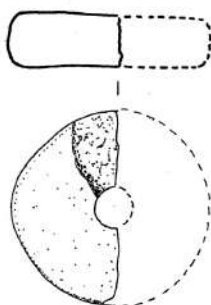
57. F116



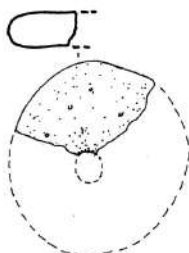
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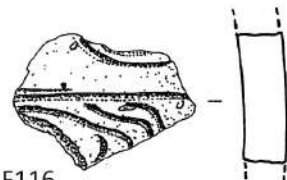
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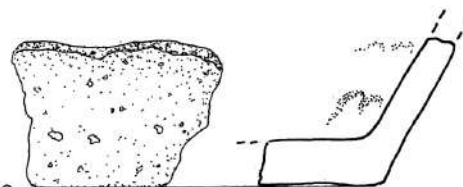
56. FJ81



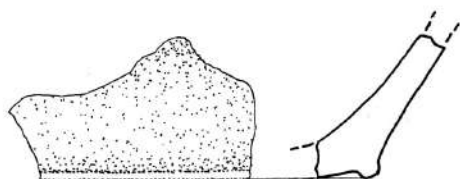
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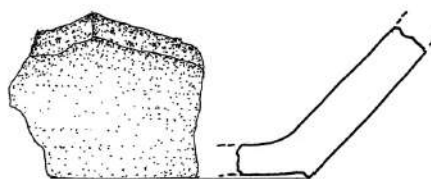
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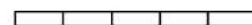
112. F110



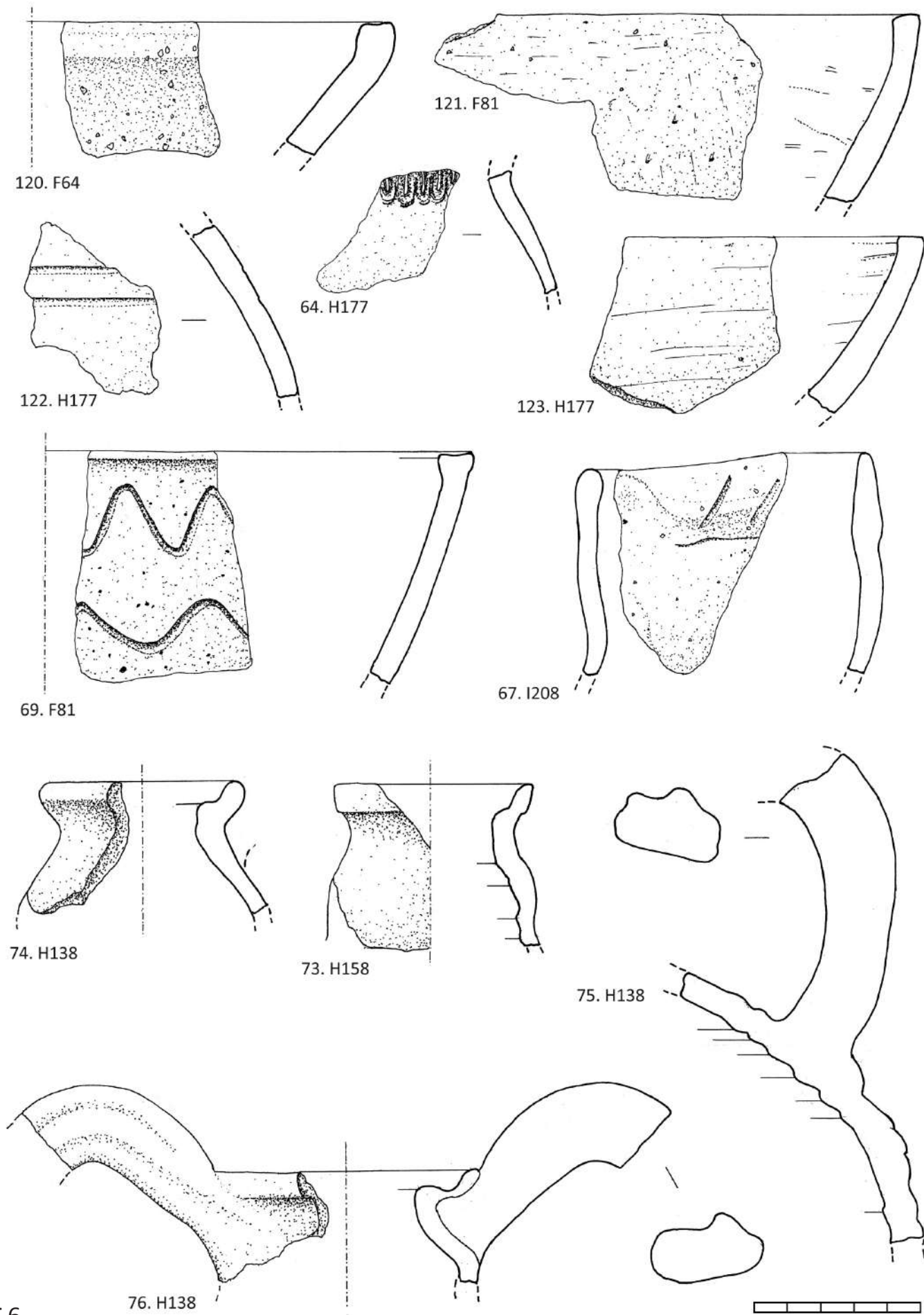
113. F116

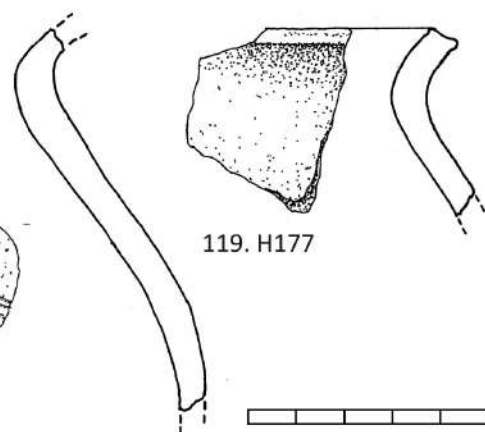
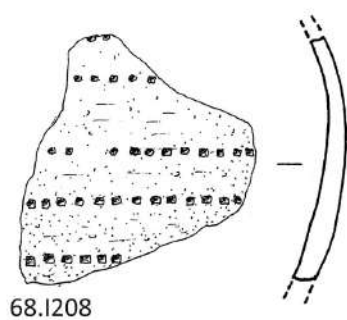
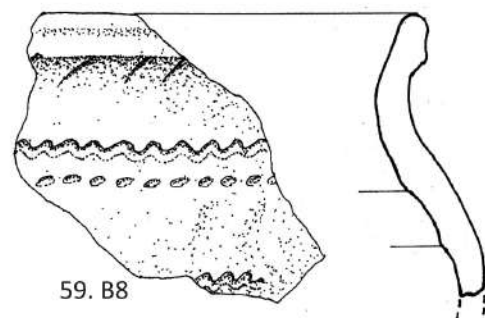
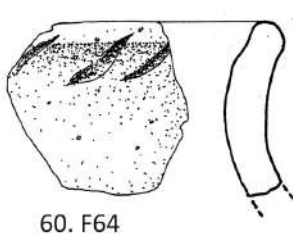
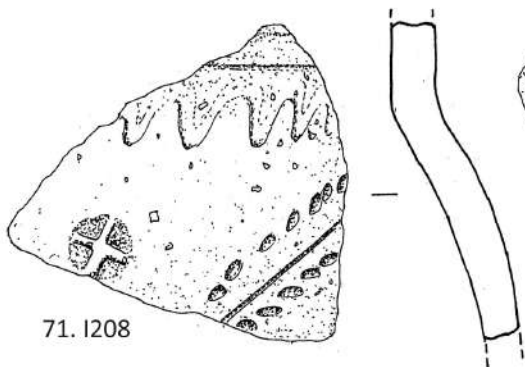
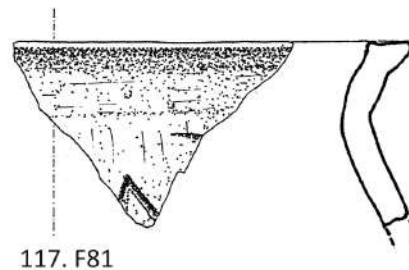
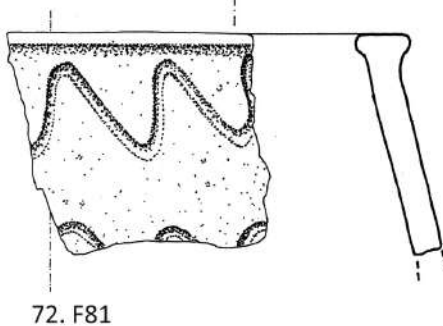
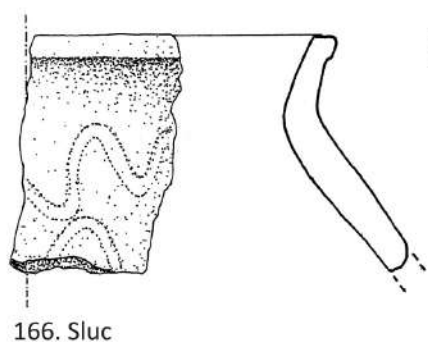
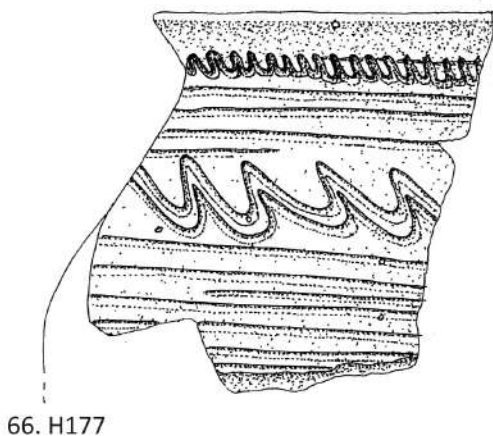
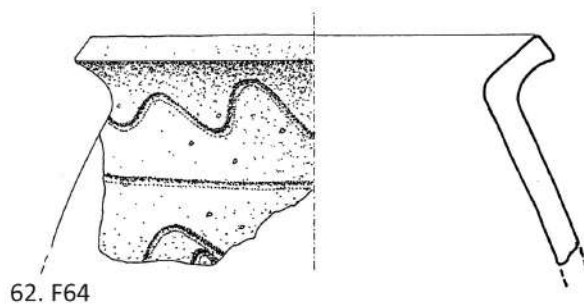
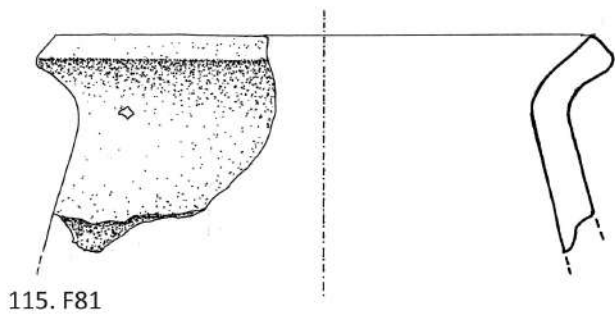


114. F110



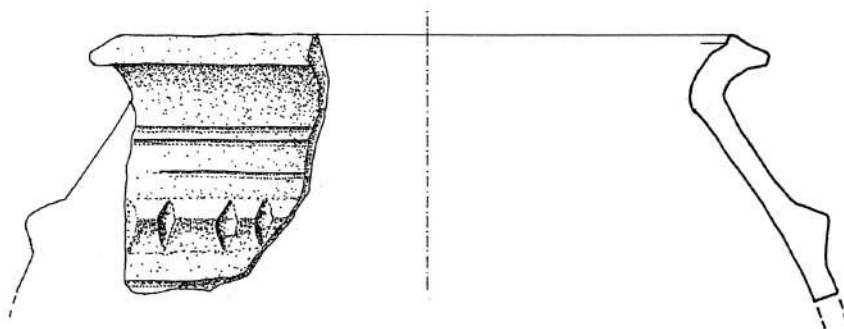
T 5



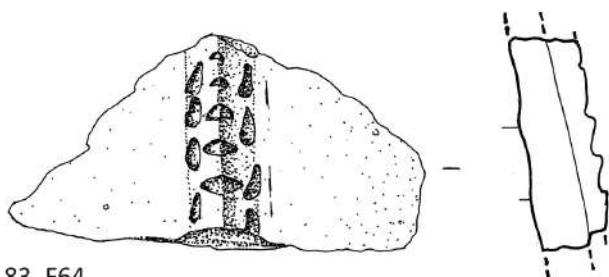


T 7

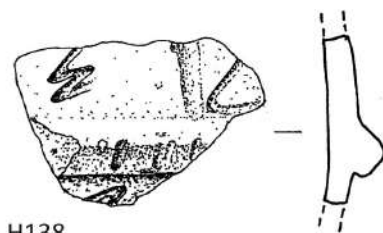




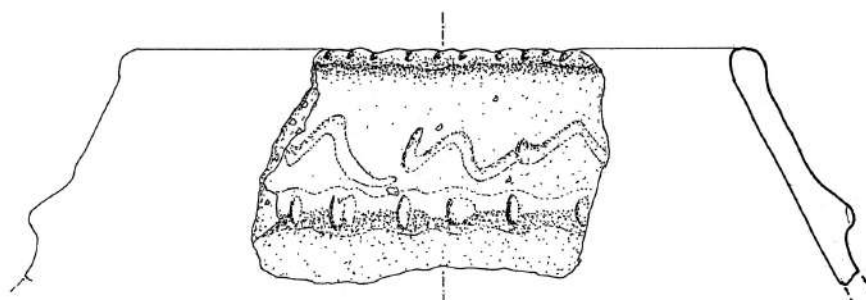
80. H 138



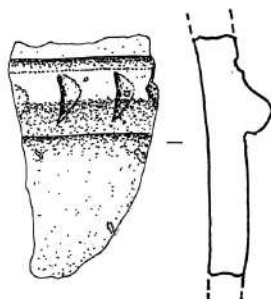
83. F64



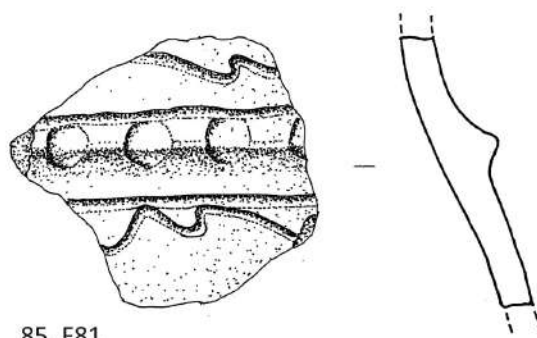
124. H138



87. J248



86. F81



85. F81



Antička fina keramika i uljanice iz sv. Nikole u Zadru

Unutar kompleksa sv. Nikole fina keramika iz antičkog razdoblja pronalazena je u velikom broju slojeva: A (41), B (12, 31, 39, 47, 53, 57), C (20, 46, 55), D (76, 88, 89), F (64, 100, 110, 116, 123, 124, 125), H (137, 138, 158, 166, 177, 197), I (209) i J (233, 248, 259, 262, 266, 269, 273). Porijeklo ove keramike može se povezati s različitim proizvodnim centrima što nam u kontekstu s ostalim keramičkim nalazima svjedoči o živoj robno-novčanoj razmjeni u antičkom periodu.

SJEVERNOAFRIČKA SIGILATA

Sjevernoafričko sigilatno posuđe (*African Red Slip Ware*) karakteristična je skupina keramike koja se u periodu od 1. do 7. st. proizvodila na prostoru rimskih provincija *Africa Proconsularis* i *Mauretania Cesariensis* na teritoriju današnje sjeverne Afrike. Njena proizvodnja podijeljena je u nekoliko faza tijekom stoljeća po raznim radionicama, ali svima je karakterističan izgled gline narančaste fature te sjajni premaz u sličnoj nijansi (Gandolfi 2005, 195).

Jedan od ranijih primjeraka ove vrste posuđa pripada formi Hayes 3 (**T. 1: 1**) (Hayes 1972, 21 - 25). Radi se u ulomku konveksnog oboda koji s vanjske strane ima naglašen prijelaz prema donjem dijelu recipijenta. Iako se nekad na njima javljaju i barbotinski ukrasi, ovaj primjerak nije ukrašen i pripada nešto kasnijoj fazi proizvodnje ovog tipa posuđa (Hayes 1972, 25). Zajedno s formama Hayes 7-9 predstavlja prve predstavnike afričkog sigilatnog posuđa varijanti A s centrom proizvodnje u sjevernom Tunisu koje je importirano na širi prostor Mediterana od kraja 1. st., ali puno intenzivnije tijekom prve polovice 2. st. (Hayes 1972, 24; Gandolfi 2005, 198). I pojedini primjerci tih tipova nađeni su tijekom istraživanja. Dio oboda s dva reda ukrasa izvedenih ruletiranjem (**T. 1: 2**) pripada ulomku zdjele forme Hayes 7 (Hayes 1972, 31). Još jedan ulomak iz iste produkcijske faze (**T. 1: 3**, Sl. 1) forme Hayes 9 nosi ruletirani ukras s vanjske strane proširenog oboda i može se datirati u period prve polovice 2. st. (Hayes 1972, 37). Dva ulomka (**T. 1: 4, 5**)

Antiquity Period Fine Pottery and Oil Lamps from St Nicholas in Zadar

Fine Antiquity period pottery was found in many of the layers within the Sveti Nikola complex: A (41), B (12, 31, 39, 47, 53, 57), C (20, 46, 55), D (76, 88, 89), F (64, 100, 110, 116, 123, 124, 125), H (137, 138, 158, 166, 177, 197), I (209) and J (233, 248, 259, 262, 266, 269, 273). The provenance of this pottery can be associated with a number of production centres which, in the context of the other ceramic finds, bears witness to a lively exchange of goods and money during the Antiquity period.

NORTH AFRICAN SIGILLATA

North African Sigillata ware (*African Red Slip Ware*) is a characteristic class of pottery produced in the period from the first to seventh century in the Roman provinces of *Africa Proconsularis* and *Mauretania Cesariensis* in present day North Africa. Its production has been divided into a number of phases over these centuries and by the various workshops, but they are all characterised by the appearance of the orange fabric and the glossy slip of similar hue (Gandolfi 2005, 195).

One of the early examples of this ware is of the Hayes type 3 form (**T. 1: 1**) (Hayes 1972, 21–25). This is a convex rim sherd with an emphasised transition on the exterior surface towards the lower part of the receptacle. Although we do see barbotine decoration on this type at times, this specimen is not decorated and is from the somewhat later phase of the production of this type of ware (Hayes 1972, 25). Along with the Hayes 7–9 forms this is the first representative sample of African Sigillata ware of the A variant, with production centred in northern Tunisia and imported into the broader Mediterranean area from the late first century and with much greater intensity in the first half of the second century (Hayes 1972, 24; Gandolfi 2005, 198). Individual specimens of these types have been found in the course of the excavations. A rim section with two rows of rouletted decoration (**T. 1: 2**) is from a sherd of a Hayes type 7 form vessel (Hayes 1972, 31). Another sherd from the same production phase (**T. 1: 3**, Fig. 1) of the Hayes type 9 form bears a rouletted decoration

pripadaju tipu Hayes 8 A (Hayes 1972, 33; Bonifay 2004, fig.84.). To su dijelovi zdjela od kojih je očuvan samo manji dio ruba. Karakteriziraju ih dva žlijeba s unutrašnje strane, a s vanjske višestruka profilacija i ukrašavanje ruletiranjem. Ove posude se datiraju u period od 80./90. do 160. godine (Hayes 1972, 35).



1. Detalj ukrašavanja ruletiranjem na ulomku rane sjevernoafričke posude, T. 1: 3 / A detail of rouletted decoration on a sherd from an early North African vessel, T. 1: 3 (foto: M. Pešić).

Nakon proizvodnje varijanti A, na prostoru sjevernog Tunisa dominira proizvodnja varijanti D koja traje od 3. do 7. stoljeća (Gandolfi 2005, 207). Fini premaz u ovoj fazi se nanosi samo na obod i unutrašnjost posude, što se može vidjeti na jednom dosta fragmentiranom dijelu oboda nađenom na prostoru sv. Nikole (T. 1: 6). On pripada jednoj od formi koja je vrlo čest nalaz na istočnom Mediteranu, formi Hayes 67 koja se datira u period 4. i 5. st. (Bonifay 2004,171; Hayes 1972,116).

Tri ulomka prema svojim zajedničkim karakteristikama pripadaju drugom proizvodnom krugu sjevernoafričke sigilatne keramike. Radi se o širokim obodima zdjela kojima su rubovi istaknuti prema gore i dolje. Obodi se javljaju u neukrašenoj varijanti (T. 1: 7), s urezanim prstenom na unutrašnjoj strani oboda (T. 1: 8) ili s urezima na gornjoj strani uzdignutog dijela oboda (T. 1: 9). Ovi ulomci pripadaju tipu Hayes 73 A (Lamboglia 57) i idu u grupu sigilatnog posuđa varijante C (Hayes 1972, 121 - 124). Proizvodnja ove varijante sigilatne keramike odvija se na prostoru centralnog Tunisa u periodu 4. i 5. st., a navedeni primjerci datiraju se u period kasnog 4. do sredine 5. st. (Gandolfi 2005, 203,207)

FOKEJSKA KERAMIKA

Jedan ulomak s vrlo sličnom sigilatnom fakturom pripada proizvodnji koja je bila glavni konkurent afričkom posuđu na istoku (Hayes 1972, 323). Radi se o primjerku koji pripada tipu *Late Roman C Ware* (poznatom još i kao fokejska keramika ili *Phocaeen Red Slip Ware*) (Martin 1998, 109). To je ulomak oboda zdjele koja s vanjske strane ima istaknuti horizontalni prsten, a između njega i ruba posude se nalazi ukras u četiri

on the exterior of the thickened rim and can be dated to the first half of the second century (Hayes 1972, 37). Two sherds (T. 1: 4, 5) are of the Hayes type 8 A form (Hayes 1972, 33; Bonifay 2004, Fig. 84). These are parts of vessels from which only small rim sections have been preserved. They are characterised by two grooves on the interior surface, and by multiple moulding and rouletted decoration on the exterior. These vessels are dated to the period from the year 80/90 to 160 (Hayes 1972, 35).

Dominant in the period following the manufacturing of the A variant in northern Tunisia is the production of the D variant, which runs from the third to seventh century (Gandolfi 2005, 207). In this period the fine slip is applied only on the rim and interior surface of the vessel, which can be seen on one quite fragmented rim section found at the Sveti Nikola site (T. 1: 6). It is from one of the forms that are found very frequently in the eastern Mediterranean, the Hayes type 67 form, dated to the period from the fourth to fifth century (Bonifay 2004,171; Hayes 1972,116).

Three sherds are, by their shared characteristics, from the second sphere of North African Sigillata pottery production. These are broad rims from bowls with edges protruding upwards and downwards. These rims appear in an undecorated variant (T. 1: 7), with an incised ring on the interior surface of the rim (T. 1: 8) or with incisions on the upper surface of the raised part of the rim (T. 1: 9). These sherds are of the Hayes type 73 A form (Lamboglia 57) and fall under the variant C Sigillata ware group (Hayes 1972, 121–124). This variant of Sigillata ware was manufactured in central Tunisia in the fourth and fifth centuries, and the cited specimens are dated to the period from the late fourth to mid fifth century (Gandolfi 2005, 203,207).

PHOCAEAN RED SLIP WARE

One sherd with very similar Sigillata fabric is from production that constituted the chief competition to African ware in the east (Hayes 1972, 323). This is a specimen of the Late Roman C Ware class (also known as Phocaeen Red Slip Ware) (Martin 1998, 109). There is also a rim sherd from a bowl with a prominent horizontal flange on the exterior surface – between it and the lip of the vessel is a decoration in four rows executed by rouletting (T. 1: 10, Fig. 2). It is of the Hayes type 3 form – a widely disseminated form that is dated to the first half of the sixth century. In the late fifth and early sixth centuries it constituted over eighty per cent of Phocaeen Red Slip Ware production in Asia Minor (Hayes 1972, 329–338).

EASTERN SIGILLATA

Only a single sherd found in the course of the excavations is from the eastern Mediterranean production known as

reda izveden ruletiranjem (T. 1: 10, Sl. 2). Pripada formi Hayes 3, koja je vrlo rasprostranjena i datira se u period prve polovice 6. st., a u vremenu kraja 5. i početka 6. stoljeća predstavljala je preko 80 % maloazijske proizvodnje fokejske keramike (Hayes 1972, 329 - 338).



2. Detalj ukrasa na obodu fokejske keramike, T. 1: 10 / Phocaeen Red Slip Ware rim decoration detail, T. 1: 10 (foto: M. Pešić)

EASTERN SIGILLATA

Produkciji istočnog Mediterana poznatoj pod nazivom *Eastern Sigillata A* pripada tek jedan ulomak nađen prilikom iskopavanja (T. 1: 11). Ova keramika proizvodila se na području gradova Tarsus-Latakia (današnji prostor Turske i Sirije) od 2. st. pr. Kr. (Malfitana et al. 2005, 200). Ulomak karakterizira vertikalni obod koji pripada širokom tanjuru forme Hayes 30, s vanjske strane je ukrašen nizom ruletiranih ureza i datira se u prvu polovicu 1. st. (Hayes 1985, 28; T. IV 14).

Eastern Sigillata B (ESB) je skupina keramike koja se proizvodila na prostoru Male Azije u periodu od početka 1. do polovice 2. st. kada se njena proizvodnja gasi (Hayes 1985, 49; Lund 2003, 128 - 129). Dio oboda tanjura s vertikalnim obodom uvučenim prema unutra (T. 1: 12), te izrazitom izbočinom na donjem dijelu oboda pripada formi Hayes 60 (Hayes 1985, 64, T. XIV 7). Ovaj primjerak pripada B2 grupi istočne sigilate i prema karakteristikama bi se datirao u kasnije vrijeme njegove proizvodnje, što bi bilo od kraja 1. st. do 150. godine (Hayes 1985, 64). Istoj kategoriji pripada i dio dna na prstenastoj nozi (T. 1: 13), forma Hayes 80 koja se datira od 80. do 150. godine (Hayes 1985, 69, 70, T. XV).

Nadalje, ESB formama pripada i jedno dno zdjelice na kojem je vidljiv pečat MAP/KOY (T. 2: 14, Sl. 3). Iako samo djelomično očuvan, ovaj tip zdjelice najvjerojatnije se može pripisati formi Hayes 75, na kojem su ovi pečati relativno često javljaju (Hayes 1985, T. XV 8.9; Maggi, Starac 2000, 353 7). Identičan pečat nađen je na još nekoliko nalazišta u Hrvatskoj (Salona, Nin, Pula), ali i na drugim mjestima na sjevernom Jadranu (Aquileia, Trst) (Maggi 2006, 186, 187, 191, 192). Obod zdjelice izvrnut prema vani zasigurno se može pripisati tipu Hayes 75 (T.2: 15) (Hayes 1985, T. XV, 8,9). Sličnoj formi zdjelice, ali s obodom koji je valovito profilirani i rubom uzdignutim prema gore pripada jedan primjerak (T.

Eastern Sigillata A (T. 1: 11). This pottery was manufactured in the region of the cities of Tarsus and Latakia (modern day Turkey and Syria) from the second century BCE (Malfitana et al. 2005, 200). The sherd is characterised by the vertical rim of a broad plate of the Hayes type 30 form, decorated on the exterior surface with a series of rouletted incisions and dated to the first half of the first century (Hayes 1985, 28; T. IV 14).

Eastern Sigillata B (ESB) is a class of pottery produced in Asia Minor in the period from the early first to mid second century, when its production was abandoned (Hayes 1985, 49; Lund 2003, 128–129). A section of a plate's vertical inverted rim (T. 1: 12) with an emphasised protrusion on the lower part of the rim is of the Hayes type 60 form (Hayes 1985, 64, T. XIV 7). This specimen is from the B2 group of *Eastern Sigillata* and would be dated by its characteristics to the later phase of its production – from the end of the first century to the year 150 (Hayes 1985, 64). Also from the same category is part of a base on an annular foot (T. 1: 13) of the Hayes type 80 form, dated from the year 80 to 150 (Hayes 1985, 69, 70, T. XV).

Also of the ESB forms is a small bowl base on which we see a MAP/KOY stamp (T. 2: 14, Fig. 3). Although only partially preserved, this type of small bowl is most likely attributable to the Hayes type 75 form on which these stamps appear relatively frequently (Hayes 1985, T. XV 8.9; Maggi, Starac 2000, 353 7). Identical stamps have been found at a number of other sites in Croatia (Salona, Nin, Pula) and at other locations in the northern Adriatic (Aquileia, Trieste) (Maggi 2006, 186, 187, 191, 192). An outturned bowl rim is certainly attributable to the Hayes type 75 form (T.2: 15) (Hayes 1985, T. XV, 8, 9). One specimen (T. 2: 16) is from a similar small bowl form, but with a wavy moulded rim and an upturned edge. This is the Hayes type 74 form, dated to the period from the year 70/75 to 120 (Hayes 1985, 68, T XV 6, 7).



3. Pečat MAP/KOY na ulomku dna zdjelice s *Eastern Sigillata B*, T. 2: 14 / A MAP/KOY stamp on a base sherd of a small *Eastern Sigillata B* bowl, T. 2: 14 (foto: M. Pešić)

2: 16). Radi se o tipu Hayes 74 koji se datira u period 70./75. - 120. godine (Hayes 1985, 68, T XV 6, 7).

ITALSKA SIGILATA

Italskoj sigilati pripada niz ulomaka koji su pronađeni tijekom istraživanja. Keramika je to koju karakterizira fina izrada, crvena glina i glatki premaz. Početke njene proizvodnje možemo pratiti od 40./30. pr. Kr. kada se uvodi crveni premaz, a vrlo brzo se iz raznih proizvodnih centara diljem Italije (Arezzo, Pisa, Napulj, Padska nizina) počela izvoziti na široki prostor Rimskog carstva (Hayes 2008, 42).

Zdjelica s vertikalnim obodom i izbačenim horizontalnim prstenom na prijelazu oboda i recipijenta pripada formi *Conspectus* 34, a ukrašena je barbotinskom aplikacijom u obliku cvijeta s četiri latice (**T. 2: 17**). Najčešće su od prve trećine pa do kraja 1. st. (*Conspectus* 1990, 112). Fragment ukrašen ruletiranjem na prijelazu oboda i recipijenta (**T. 2: 18**) pripada formi *Conspectus* 22. Radi se o tipu manje zdjelice s koničnim tijelom i konkavnim vertikalnim obodom, a proizvodile su se do prve polovice 1. st. te su čest nalaz diljem Rimskog carstva (*Conspectus* 1990, 90). Dio vertikalnog oboda širokog tanjura koji je višestruko profiliran (**T. 2: 21**) karakterističan je za formu *Conspectus* 18, koja se proizvodi u istom periodu kao i *Conspectus* 22 (*Conspectus* 1990, 82). Manji dio prijelaza iz koničnog tijela prema dnu (**T. 2: 19**) pripada također italskom proizvodnom krugu, možda formi *Conspectus* 13 koja se datira u Augustovsko razdoblje (*Conspectus* 74). Dio dna pladnja na visokoj nozi (**T. 2: 20**) prema nekim karakteristikama, kao što je koso odsječeni vanjski rub i dva urezana prstena s unutrašnje strane pripada tipu dna B 2.5 po *Conspectus*-u, a ti tipovi mogu se pripisati različitim formama posuda - *Conspectus* 11, 12, 18, 19, 20 (*Conspectus* 1990, 156, 157). Još jedan sličan ulomak dna bez sačuvane visoke nogice (**T. 2: 22**) pripada tipu B 2.4 koji se pripisuje posudama *Conspectus* 2, 4, 5, 11, 12, 18 (*Conspectus* 1990, 156, 157). Dva dna (**T. 2: 23**, **T. 3: 24**) nešto manjih dimenzija mogli bi pripadati jednom od tipova B4 koji se javljaju na šalicama *Conspectus* 22-27 (*Conspectus* 1990, 162). Ručkice sigilatnih vrčeva predstavljene su samo s jednim ulomkom vertikalne orijentacije i kružnog presjeka (**T. 3: 25**).

Nekoliko ulomaka pripada reljefnom sigilatnom posuđu, poznatim i kao Sarius čaše (*Conspectus* 1990, 182, Tip R 13). Radi se u dva reljefna ulomka (**T. 3: 26, 27**) te trećem ulomku koji je pripadao gornjem dijelu navedenog tipa čaša i ne nosi ukras (**T. 3: 28**). Nažalost oba reljefna ulomka su samo djelomično očuvana, i to samo dio prijelaza iz gornjeg u donji dio posude na kojem se nalaze frizovi u geometrijskim ili vegetabilnim motivima. Na jednom je vidljiv prikaz kružnica s reljefnom točkom unutar njih (**T. 3: 26**, Sl. 4.), dok je na drugom ukras u obliku kuka ili „pasjeg skoka“ (**T. 3: 27**). Sarius šalice čest su nalaz na istočnoj obali Jadrana, a njihovu

ITALIC SIGILLATA

A number of sherds found in the course of the excavation are of Italic Sigillata ware. This pottery is characterised by fine fabrication, red clay and a smooth slip. We see its initial production emerging from 40/30 BCE when the red slip is introduced. It spread quickly as an export across much of the Roman Empire from various production hubs across Italy (Arezzo, Pisa, Naples, the Po Valley) (Hayes 2008, 42).

A small bowl with a vertical rim and a protruding horizontal ringed flange at the transition from the rim to the receptacle body is of the *Conspectus* 34 form, decorated with a barbotine appliqué in the form of a flower with four petals (**T. 2: 17**). They are most frequent from the first third to the end of the first century (*Conspectus* 1990, 112). A fragment decorated with rouletting at the transition from the rim to the receptacle body (**T. 2: 18**) is of the *Conspectus* 22 form. This is a type of small bowl with a conical body and a concave vertical rim, manufactured up to the end of the first half of the first century and a frequent find across the Roman Empire (*Conspectus* 1990, 90). Part of the vertical rim of a broad plate with multiple moulding (**T. 2: 21**) is characteristic of the *Conspectus* 18 form, produced in the same period as the *Conspectus* 22 form (*Conspectus* 1990, 82). A small section of the transition from the conical body to the base (**T. 2: 19**) is also from the Italic sphere of production, perhaps of the *Conspectus* 13 form, dated to the Augustan period (*Conspectus* 74). Part of the base of a platter on a tall foot (**T. 2: 20**) is by some characteristics, such as the obliquely truncated outer edge and two incised rings on the interior surface, of *Conspectus* B 2.5 base type, with this type attributable to various vessel forms – *Conspectus* 11, 12, 18, 19 and 20 (*Conspectus* 1990, 156, 157). Another similar base sherd preserved without the tall foot (**T. 2: 22**) is of the B 2.4 type attributed to vessels of the *Conspectus* 2, 4, 5, 11, 12 and 18 forms (*Conspectus* 1990, 156, 157). Two bases (**T. 2: 23**, **T. 3: 24**) of somewhat smaller dimensions may belong to one of the B 4 base forms that appear on cups of the *Conspectus* 22–27 forms (*Conspectus* 1990, 162). The handles of Sigillata jugs are represented by only a single sherd of vertical orientation and round cross-section (**T. 3: 25**).

Several sherds are of Sigillata relief ware, also known as Sarius cups (*Conspectus* 1990, 182, Type R 13). These are two sherds with relief decoration (**T. 3: 26, 27**) and a third sherd from the upper section of this cup type without decoration (**T. 3: 28**). Unfortunately, both sherds with relief decoration are only partially preserved – moreover only a part of the transition from the upper to the lower section of the vessel on which we see friezes in geometric or vegetal motifs. On one we see a depiction of circles with a dot in relief within them (**T. 3: 26**, Fig. 4.), while the other bears a decoration in the form of a hook or running-dog pattern (**T. 3: 27**). Sarius

proizvodnju pratimo kroz period od zadnje trećine 1. st. pr. Kr. do polovice 1. st. (Brusić 1999, 22).



4. Reljefno ukrašeni dio Sarius čaše, T. 3: 26 / Relief decoration on a section of a Sarius cup, T. 3: 26 (foto: M. Pešić)

Sjevernoitalskom reljefnom posuđu pripada i jedan primjerak bez glazure (T. 3: 29). Radi se o recipijentu koji oblikom podsjeća na zdjelu/pehar, a očuvan je reljef koji predstavlja listove loze. Ovaj ulomak mogao bi se pripisati keramici koja se naziva Aco pehari, a proizvodila se u istom periodu na sjeveru Italije kao i Sarius čaše. Iako često nose arhitektonske motive lukova i natpise, na ovom primjerku očuvan je tek vegetabilni motiv koji ponekad prati spomenute glavne prikaze, a ponekad je i samostalan reljefni prikaz (Mazzeo Saracino 1985, T LXXI, 3).

Uz sigilatnu italsku keramiku, pronađeno je i nekoliko ulomaka keramike tankih stijenkama. Ovaj tip keramike svoje porijeklo vuče iz radionica srednje Italije gdje se proizvodi od 2. st. pr. Kr., a traje do 3. st. s tim da se proizvodnja tijekom vremena širila i na druga područja Carstva (Borzić 2011, 230). Radi se o finoj keramici s tankim stijenjkama od kojih svi pronađeni ulomci imaju formu manjih poluloptastih zdjelica. Ukrasi im se uglavnom nalaze na vanjskoj strani te imamo primjerke sive fature i premaza ukrašene ruletiranjem (T. 3: 30) i apliciranim barbotinskim ljuskama s češljastim ukrasom (T. 3: 31). Na nekoliko primjeraka, zajedno s premazom izvedenim metličastim potezima, nanosene su i granule pijeska koje tvore ukras na vanjskoj strani (T. 3: 32) ili na vanjskoj i unutrašnjoj strani (T. 3: 33, T. 4: 34, 35). Ovi primjerci variraju od sive, crveno-smeđe do narančaste boje premaza, a po formama mogu pripadati različitim tipovima zdjelica.¹ Datacija ove vrste zdjelica je široka i može se smjestiti kroz čitavo 1. st. (Borzić 2011, 259).

¹ Budući da su sačuvani samo dijelovi oboda bez dna, ne može se sa sigurnošću reći kojim točno tipovima pripadaju, ali po vidljivim karakteristikama oblika najbliži su sljedećim formama: ulomak T. 4: 34 - Ricci 2/406, T XCII 5, ulomak T. 3: 32- Ricci 2/409 T XCII 10, ulomak T. 4: 35- Ricci 2/235, 2/243 T XCIII 2, 3 i ulomak T. 3: 33 - Ricci 2/403 T XCI 13 (Ricci 1985).

cups are a frequent find on the eastern Adriatic coast and we can follow their production through the period from the last third of the first century BCE to the mid first century CE (Brusić 1999, 22).

Also numbered among northern Italic relief ware is one specimen without glaze (T. 3: 29). This is a receptacle of a form reminiscent of a bowl/beaker, with a preserved relief depiction of vine leaves. This sherd may be attributable to pottery referred to as Aco-beakers, manufactured in the north of Italy during the same period as the Sarius cups. Although they often bear architectural motifs of arches and inscriptions, this specimen bears only a preserved vegetal motif, which sometimes accompanies the cited main depiction and at other times stands alone as the relief decoration (Mazzeo Saracino 1985, T LXXI, 3).

Also found along with Italic Sigillata pottery were several sherds of thin walled ware. This class of pottery draws its origin from workshops in central Italy, where it was manufactured from the second century BCE through to the third century CE, with production expanding over time to other parts of the Empire (Borzić 2011, 230). This is fine, thin-walled pottery with all of the sherds found having the form of small hemispherical bowls. The decoration is for the most part found on the exterior surface and we have examples of grey fabric and slips decorated by rouletting (T. 3: 30) and the application of small barbotine scales with a comb-like decoration (T. 3: 31). On several specimens, together with a slip done in brushed surface strokes, grains of sand have been applied creating a decoration on the exterior surface (T. 3: 32) or on the exterior and interior surfaces (T. 3: 33, T. 4: 34, 35). These specimens vary from grey and red-brown to orange slip colour, and in terms of their form may belong to various types of small bowls.¹ The dating of this type of small bowl is broad and can be placed anywhere throughout the first century (Borzić 2011, 259).

¹ Given that only sections of the rim, without the base section, are preserved, we cannot say with confidence to what exact type they belonged, but from the visible characteristics they are most similar in shape to the following forms: sherd T. 4: 34 - Ricci 2/406, T XCII 5, sherd T. 3: 32- Ricci 2/409 T XCII 10, sherd T. 4: 35- Ricci 2/235, 2/243 T XCIII 2, 3 and sherd T. 3: 33 - Ricci 2/403 T XCI 13 (Ricci 1985).

PANONSKA KERAMIKA

Posebnoj skupini keramike možemo pridružiti jedan manji ulomak nešto debljih stijenki. Radi se o tamno sivoj keramici sa crnim premazom koji je s vanjske strane ukrašen ruletiranjem u nekoliko slojeva koji se djelomično preklapaju (T. 4: 36). Radi se o tipičnom predstavniku panonskog posuđa s uglačanim premazom.² Kao što joj i ime kaže, ova vrsta keramike proizvodila se u provinciji Gornja Panonija od kraja 1. st. (Gregl 2009, 198). Ulomci ove vrste keramike nalaze se i na području Jadrana, pa tako i na zadarskom području – Zaton (Gregl, 2009, 198), Nin (Borzić 2013. Kat. B14), Nadin. Iako su većinom vrlo rijetki, svjedoče nam o razmjeni dobara između rimskih provincija.



5. Ulomak antičke glazirane keramike, T. 4: 39 / A sherd of Antiquity period glazed pottery, T. 4: 39 (foto: M. Pešić)

Proizvodima panonskog prostora pripadaju i tri ulomka glazirane (cakljene) keramike (T. 3: 37, 38, 39, Sl. 5). Radi se o ulomcima kojima se forma ne može definirati jer su očuvani samo dijelovi recipijenta. Glazura je na posudu nanesa s vanjske strane u nijansama od smeđe do zelene. Proizvodnja glazirane keramike započinje već u 1. st. pr. Kr. (Green 2007, 653), a dokaze o lokalnoj proizvodnji ove vrste keramike nalazimo na više nalazišta u Panonskom prostoru tijekom 3. i 4. st. (Vikić-Belančić 1970, 173 - 174; Brukner 1984, 34).

ULJANICE

Među keramičkim nalazima iz antičkog perioda, jedna od neizostavnih grupa su i uljanice. Unutar kompleksa sv. Nikole nađeno je nekoliko primjeraka uljanica italske i sjevernoafričke proizvodnje.

² I u stranoj i hrvatskoj literaturi ima različite nazive: Pannonische Glanztonware, panonska keramika, keramika s pečatnim ukrasom, panonska siva keramika, siva keramika s crnim ili sivim premazom, pečatna keramika, panonska keramika s pečatnim ukrasom, posude koje pripadaju Gesatusu i njegovom krugu, imitacija *terrae nigre* i *terrae sigillatae* (Ožanić-Roguljić 2003).

PANNONIAN WARE

In the separate group of pottery we can also include a small sherd of somewhat thicker walls. This is dark grey pottery with a black slip decorated on the exterior surface with rouletting in several layers that partially overlap (T. 4: 36). This is a typical specimen of Pannonian ware with a burnished slip.² As indicated by its name, this ware was manufactured in the province of Upper Pannonia from the end of the first century (Gregl 2009, 198). Sherds of this type of pottery are also found in the Adriatic region, including the Zadar area – at Zaton (Gregl, 2009, 198), Nin (Borzić 2013. Cat. B14) and Nadin, and although quite rare, do bear witness to the exchange of goods between the Roman provinces.

Also from products of the Pannonian area are three sherds of glazed pottery (T. 3: 37, 38, 39, Fig. 5). These are sherds from forms that cannot be identified given that only sections of the receptacle have been preserved. The glaze has been applied to the exterior surface of the vessels in nuances ranging from brown to green. The production of glazed pottery begins as early as the first century BCE (Green 2007, 653) and we find evidence of local production of this ware at a number of sites in the Pannonian area in the course of the third and fourth centuries (Vikić-Belančić 1970, 173 - 174; Brukner 1984, 34).

OIL LAMPS

Oil lamps are one of the prominent groups among Antiquity period pottery finds. Several examples of Italic and North African production were found within the Sveti Nikola complex.

Oil lamps of Italic production from the Sveti Nikola complex are for the most part characterised by fine light or dark orange slips. All of the oil lamps are preserved as fragments – based on the characteristics of some of them we can only roughly attribute them to a given class. From two we have only a small part of the discus preserved with a section of concentric circles along its edge (T. 4: 40, 41) of the Loeschcke type 1 or 4 (Loeschcke 1919, T I). The production of these oil lamps begins in the Augustan period in the area of Latium, the Campania workshops and the Po Valley (Pavolini 1987, 148). Based on the form of the discus, with a small channel open to the nozzle, one specimen can confidently be attributed to the Loeschcke type 1 A (T. 4: 45, SF 186) (Loeschcke 1919, T I). Although not integrally

² In both foreign and Croatian literature we find various appellations; *Pannonische Glanztonware*, Pannonian ware, pottery with stamped decoration, Pannonian grey ceramics, grey ceramics with black to grey slip, stamped pottery, Pannonian ceramics with stamped decoration, dishes mostly originated from Resatus and his circle, imitations of *terra nigrae* and *terrae sigillatae* (Ožanić-Roguljić 2003).

Uljanice italske proizvodnje iz kompleksa sv. Nikole većinom karakterizira fini svijetlo ili tamno narančasti premaz. Sve uljanice su fragmentarno sačuvane, te se prema karakteristikama neke od njih samo okvirno mogu svrstati u pojedine skupine. Dvjesto od njih sačuvan je samo manji dio diska s dijelom koncentričnih kružnica uz njegov rub (T. 4: 40, 41) i pripadaju tipu Loeschcke 1 ili 4 (Loeschcke 1919, T I). Produkcija ovih uljanica kreće od augustovskog perioda na prostoru Lacija, kampanskih radionica i Padske nizine (Pavolini 1987, 148). Prema formi diska koji je otvoren manjim kanalićem prema nosu uljanice, jedan primjerak se sigurno pripisuje tipu Loeschcke 1 A (T. 4: 45, PN 186) (Loeschcke 1919, T I). Iako nije cjelovito očuvana, vidljiv je prikaz na disku koji prepoznajemo kao vegetabilni motiv grančice hrasta s dva lista i tri ploda žira. Manji fragment fature oker boje vjerojatno pripada uljanici. Zanimljiv je jer se radi o reljefnom prikazu sa središnjeg diska, ali radi malog dijela koji je očuvan teško je definirati prikaz (T. 4: 43).

Jedna od uljanica karakteristična je po tome što joj iz diska izlaze dva nosa. Nažalost, nisu cjelovito očuvani, ali je vidljivo da su volute koje idu od diska prema vrhu nosa izdužene (T. 4: 44, PN 191). Na suprotnom dijelu uljanice uzdiže se ručka koja je sačuvana u bazi i početku proširenja koje je najčešće u odliku polumjeseca. Sam disk ne nosi nikakve ukrase. Ova forma pripisuje se tipu Loeschcke III, a zanimljive su i radi smeđeg premaza i forme koja imitira metalne uljanice koje su bile uzor za njihovu proizvodnju (Schäfer 1987, 34). Proizvodnja ovakvih uljanica ide od augustovskog razdoblja do 2. st. (Goethert 1997, 74).

Afričke uljanice predstavljene su sa dva manja ulomka rubnih dijelova diska na kojima su vidljive reljefne dekoracije. Na jednoj se izmjenjuju višestruke kružnice sa kvadratnim dekoriranim elementima (T. 4: 45, Sl.6), a na drugoj je ukras u vidu niza kvadratnih elemenata s viticama (T. 4: 46). Pripadaju formi Atlante X, jednoj od najčešćih formi sjevernoafričkih uljanica koje su se koristile u širokom vremenskom rasponu od 5. do kraja 8. st. (Anselmino 1981, 198; Bonifay 2004, fig. 202b).

preserved, we do see a depiction on the discus that we can identify as the oak branch motif with two leaves and three acorns. A smaller fragment of ochre colour is likely from an oil lamp. It is interesting because this is a depiction in relief from the central discus – the small size of the preserved section, however, makes identification of the depiction difficult (T. 4: 43).

One of the oil lamps is characterised by two nozzles extending from the discus. They are not, unfortunately, integrally preserved, but we do see that the volutes extending from the discus to the tip of the nozzle are elongated (T. 4: 44, SF 191). A handle extends from the opposite side of the oil lamp, preserved at the base and where it begins to widen, most often in the form of a half moon. The discus itself bears no decoration. This form is attributed to the Loeschcke III type, and is interesting on account of the brown slip and the form, which imitates the metal oil lamps that served as a model for their production (Schäfer 1987, 34). The production of these oil lamps ran from the Augustan period to the second century (Goethert 1997, 74).



6. Detalj ukrasa s uljanice sjevernoafričke produkcije, T. 4: 45 / A detail of the decoration on an oil lamp of North African production, T. 4: 45 (foto: M. Pešić)

African oil lamps are represented by two small sherds from the edge of the discus on which we see decorations in relief. On one we see alternating multiple circles with square decorative elements (T. 4: 45, Fig. 6), while on the other there is a decoration in the form of a series of square elements with tendrils (T. 4: 46). They are of the Atlante X form, one of the most frequent forms of North African oil lamps, in use during the broad period from the fifth to late eighth century (Anselmino 1981, 198; Bonifay 2004, fig. 202b).



1. I 208



2. J 259



3. J 248



4. B 31



5. H 197



6. F 116



7. J 233



8. H 138



9. H 197



10. H 177



11. H 137



12. H 197



13. I 208





14. A 12



15. D 88



16. A 12



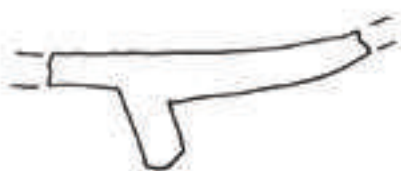
17. I 209



18. J 269



19. J 269



20. F 125



21. J 269



22. I 209



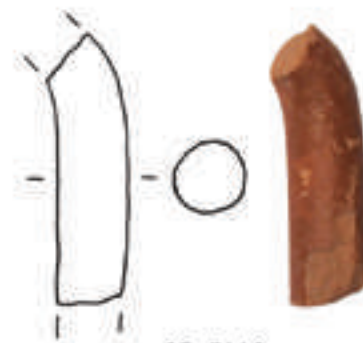
23. H 177

T 2





24. I 209



25. F110



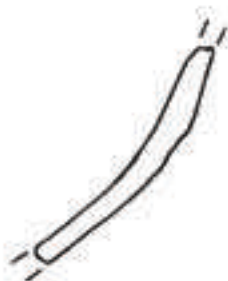
26. F 64



27. C 46



28. J 269



29. B 39



30. F 124



31. I 208



32. J 273



33. A 41





34. F 110



35. F 125



36. H 137



37. F 100



38. F 110



39. H 158



41. J 273



43. F 124



40. J 266



42. J 262



44. J 273



45. C 55



46. J 248

T 4



Metalni, stakleni i ostali antički i srednjovjekovni nalazi iz sv. Nikole u Zadru

U slojevima antike i srednjeg vijeka pronađeno je vrlo malo metalnih i staklenih nalaza. Pronađene su tek tri antičke kovanice, brončani čavao i ulomak željezne sjekire. Mnogo veći broj je novovjekovnih metalnih i staklenih nalaza, koji su obrađeni u posebnoj poglavlju.

ANTIČKI NOVAC

Dvije rimske kovanice su iz ranijeg doba i datiraju se u doba careva Augusta i Tiberija. Starija (Sl. 1: 1) je pronađena u sondi J, SJ 266 (PN 188, inv. 690).

Augustus (27. g. pr. Kr. -14.). Roma. 7. g. pr. Kr.
Ae 25-26 mm. As.

Av: [CAESARAVGVSTPONT]MAXTR[IBVNICPOT]
Poprsje nadesno.

Rv: PLVR[IVSAGRIPPAIIIVIRAAFF]

U sredini veliko SC

(RIC I, 427, str.75.; ASTARTE V, 1999, 752)

Na naličju kovanice je ime P. Lurii Agrippa, koji je bio jedan od kovničara novca (*III viri monetales*).

Drugi novac (Sl.1: 2) je kovan u vrijeme Tiberija, ali u počast Augustu. Pronađen je u sondi D, SJ 88 (PN 80, inv. 654).

Augustus. Posmrtni kov u vrijeme Tiberiusa (14.-37.).
Roma. 34.-37. g.

Ae 25-26 mm. As.

Av: DIV[VSAVGVST]VSPATER

Poprsje s radijalnom krunom nalijevo.

Rv: Orao stoji sučelice. S ⊥ C.

(RIC I, 82)

Posmrtni i počasni kovovi izrađivani su kako bi pobudili "slavu prošlih vremena" i naglasili nastavak i slijed vladarske loze ili političkog smjera.

Treća kovanica (Sl. 1: 3) je pronađena u sondi H, SJ 177 (PN 175, inv. 652). Vrlo je loše sačuvana, međutim čini se da je riječ o novcu 4. st.

Metal, Glass and Other Antique and Medieval Finds from St Nicholas in Zadar

Very few metal and glass finds were recovered from the antique and medieval layers. Only three antique coins, a bronze nail and a fragment of an iron axe were found. There were significantly more metal and glass finds from the post-medieval period, covered in a separate chapter.

ANTIQUÉ COINS

Two Roman coins are from the earlier period and are dated to the time of the emperors Augustus and Tiberius. The older coin (Fig. 1: 1) was found in Trench J, SU 266 (SF 188, inv. 690).

Augustus (27 BCE – 14 CE). Roma. 7 BCE
AE 25–26 mm. As.

Obv: [CAESARAVGVSTPONT]MAXTR[IBVNICPOT]

Bust right.

Rev: PLVR[IVSAGRIPPAIIIVIRAAFF]

Large SC at centre

(RIC I, 427, p. 75; ASTARTE V, 1999, 752)

The name of moneyer P. Lurii Agrippa (one of the *III viri monetales*) is on the reverse of the coin.

The second coin (Fig.1: 2) was struck in the time of Tiberius, but in honour of Augustus. It was found in Trench D, SU 88 (SF 80, inv. 654).

Augustus. Posthumous mint strike in the time of Tiberius (14–37). Roma. 34–37.

AE 25–26 mm. As.

Obv: DIV[VSAVGVST]VSPATER

Bust with radial crown, left.

Rev: Eagle standing facing. S ⊥ C.

(RIC I, 82)

Posthumous honorary strikes were made to celebrate the "glory of past times" and to emphasise the continuity and succession of the ruling dynasty or of a political affiliation.



1. Tri rimska novca pronađena kod sv. Nikole / The three Roman coins found at the St Nicholas site (foto: L. Bekić)

Ae. 24-19 mm. Ae III.

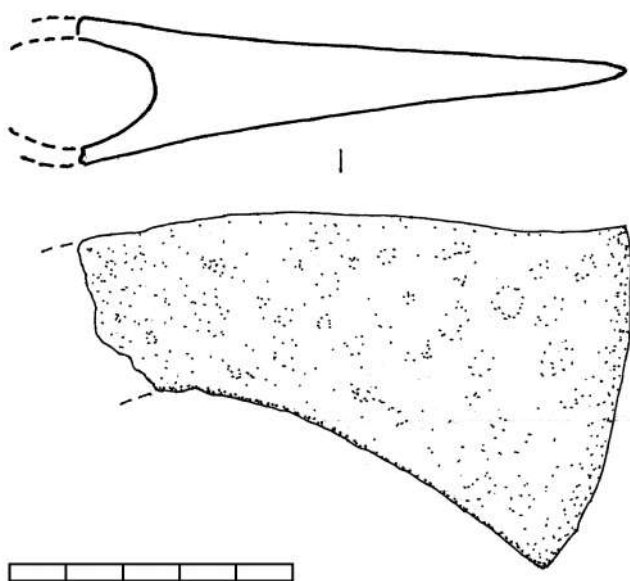
Av: nečitljivo

Rev: Car korača nadesno, vuče zarobljenika?

Na osnovu slabo sačuvanog prikaza, vjerovatno je to jedan od čestih novaca tipa GLORIA RO-MANORVM u dimenziji Ae III iz 4. st. Svakako je neobično da se na ovom nalazištu nije pronašao veći broj sitnog novca 4. st., koji je inače vrlo brojna na većini ovakvih nalazišta na Jadranu. Okruglo oštećenje na kovanici možda je ostatak rupe. Antički novac često je bio korišten kao privjesak u ranom srednjem vijeku pa i kasnije.

SJEKIRA

U sondi C, SJ 20 pronađena je polomljena željezna sjekira (PN 31) koja prema svojem obliku ukazuje na stariju dataciju. Moguće je da pripada bojnim sjekirama kasne antike, Seobe naroda ili ranog srednjeg vijeka. Mada sam kontekst ne govori puno, njen oblik je značajan (Sl. 2). Sjekire s ovako izvijenim tijelom nisu tipične za rimsku vojsku, već se javljaju krajem 4.



Slika 2. Oštrica i srednji dio sjekire, ušica odlomljena / The blade and body of an axe, eye section broken off (crtež / drawing: L. Bekić)

The third coin (Fig. 1: 3) was found in Trench H, SU 177 (SF 175, inv. 652). It is very poorly preserved, but appears to be a fourth century coin.

AE. 24–19 mm. Ae III.

Obv: illegible

Rev: Emperor advancing right, dragging prisoner?

Based on the poorly preserved image it is likely that this was one of the frequent coins of the GLORIA RO-MANORVM type in the Ae III size from the fourth century. It is certainly unusual that more fourth century small-denomination coins were not found at this site, which are otherwise quite numerous at most sites of this kind on the Adriatic. The round damage on the coin may have been a hole. Antique coins were often used as pendants in the early medieval and later periods.

AXE

A broken iron axe (SF 31) was found in Trench C, SU 20, the form of which is indicative of an early date. It may be a late antique, migration period or early medieval battle-axe. Although the context does not tell us much, its form is indicative (Fig. 2). Axes with curved bodies like this are not typical of the Roman military, but appear rather in the late fourth and early fifth century as the weaponry of the Germanic tribes between the Rhone and Loire rivers. It later developed into a powerful Frankish weapon, the well-known *francisca* throwing axe. Given that our find lacks the eye section, we cannot propose a precise date, but it certainly is from the fifth to eighth century period (Knific, Nabergoj 2016, 14, Fig. 5).

ANTIQUÉ GLASS

Along with the small number of metal finds the excavation also recovered several fragments of glassware that can be attributed to the Antiquity period. All of the fragments are small, making a precise identification difficult.

The oldest are fragments of ribbed vessels, made of light blue (Fig. 3: 3, 6) or light green glass (Fig. 3: 4, 5). These vessels (Isings form 3a/b) are quite frequent and dated to the late Republic, the period from Augustus to Trajan (Rutti 1991, 21, T. 22–28; Isings 1957, 18, 20), i.e. the earliest Roman phase at this site. A fragment of

i početkom 5. st. kao naoružanje germanskih plemena između Rone i Loare. Kasnije se razvijaju u moćno franačko oružje, poznate sjekire *franciske*. S obzirom da nedostaje ušica sjekire, nije ju moguće pobliže datirati, ali svakako spada u doba od 5. do 8. st. (Knific, Nabergoj 2016, 14, Sl. 5).

ANTIČKO STAKLO

Osim manjeg broja metalnih nalaza pronađena je nekolicina ulomaka staklenih posuda koje bi se mogle datirati u antičko doba. Svi ulomci su mali pa ih je teško preciznije odrediti.

Najstariji su ulomci rebrastih zdjelica, izrađenih od svijetloplavog (Sl. 3: 3, 6) ili svijetlo zelenog stakla (Sl. 3: 4, 5). Takve zdjelice (tip Isings 3a/b) su prilično česte, a datiraju se u kasno-republikansko, Augustovsko do Trajanovskog vremena (Rutti 1991, 21, T. 22-28; Isings 1957, 18, 20), dakle najranijoj rimskoj fazi na ovom nalazištu. Moguće je da takvoj zdjelici pripada i ulomak od višebojnog, *millefiori* stakla (Sl. 3: 8) tamnoplave boje s bijelim inkluzijama (Rutti 1991, 16, T. 206: 35).

Nešto kasnije se datiraju bezbojne zdjelice (Sl. 3: 1, 2) s ravnim razvraćenim obodom (*Kragenrand*) i to od Flavijevskog i Trajanovskog vremena do sredine 3. st. (Rutti 1991, 37, 38, T.33).

Odmah nakon njih počinju se proizvoditi i zdjelice koje imaju ravan razvraćen obod ali narebren na krajevima, kakav je nađen i u sloju 125 sonde F (Sl. 3: 2). Ovakve zdjelice se datiraju u Klaudijevsko / Neronovsko doba, do sredine 3. st. (Rutti 1991, 38, T. 35, 36). Naš primjerak je bezbojan, ali mat mliječnog tona, baš poput ulomka nađenog na antičkoj nekropoli u Baški na Krku (Bekić, Višnjić 2008, T. 18. 83).

Tu su i tri dijela stopice čaša, od kojih bi se plavkasta (Sl. 3: 9) iz sloja 248 u sondi J zasigurno mogla datirati u ranoantičko vrijeme. Maslinastozelena (Sl. 3: 7) i zelena (Sl. 3: 10) po

multicoloured, *millefiori* glass of dark blue colour with white inclusions (Fig. 3: 8) may also be from a vessel of this type (Rutti 1991, 16, T. 206: 35).

Of a somewhat later date are colourless small bowls (Fig. 3: 1, 2) with flat flaring collared rims (*Kragenrand*), from the Flavian and Trajan periods to the mid-third century (Rutti 1991, 37, 38, T.33).

These were immediately followed by the production of small bowls with flat, flared rims with ribbed lips, of the kind recovered from layer 125, Trench F (Fig. 3: 2). These small bowls are dated from the Claudian/Neronian period to the mid-third century (Rutti 1991, 38, T. 35, 36). Our specimen is colourless, but with a matte milky tone, just like a fragment found at the antique necropolis at Baška on the island of Krk (Bekić, Višnjić 2008, T. 18. 83).

Also here we see three parts of the foot of a beaker, of which the bluish fragment (Fig. 3: 9) from layer 248 in Trench J can confidently be dated to the Early Antiquity. The olive green (Fig. 3: 7) and green (Fig. 3: 10) fragments are likely from the Late Antiquity, although the small size of the fragments means that a confident determination is not possible.

The most recent fragment is a rim section of a small greenish conical lamp (Fig. 3: 11) with two gold colour bands below the rim. A very similar specimen was recovered at Arles in France and dated to the early sixth century (Foy 2010, 440, cat. 871). Lamps of this kind were not self-supporting and had to be inserted into the metal hoops of chandeliers.



3. Ulomci antičkog stakla / Fragments of antique glass (foto: L. Bekić)

svemu sudeći mogu se pripisati kasnoj antici, mada ih je na osnovu fragmentiranosti teško odrediti.

Najkasniji ulomak pripada obodu manje zelenkaste čunjašte (konične) svjetiljke (Sl. 3: 11), koja ispod oboda ima dvije trake zlatne boje. Vrlo slična nađena je u Arlesu u Francuskoj i datira u početak 6. st. (Foy 2010, 440, kat. 871). Takve svjetiljke su umetane u metalne obruče lusteru, jer nisu mogle samostalno stajati.

PAPINSKA BULA

Iz srednjeg vijeka potječe i jedan od najzanimljivijih nalaza ovih iskopavanja (Sl. 4). To je rijetka papinska bula, izrađena od olova (*Bulla plumbea*), kakve su služile kao potvrda autentičnosti službenog dopisa koji potpisuje papa, vrhovni crkveni poglavar Katoličke Crkve. Pronađena je tek nakon iskopavanja, u bijeloj štiti koja najvjerojatnije potječe iz sonde H. U tom sloju, H 138, pronađeni su i neki drugi ulomci, poput dijelova kasnobizantskih amfora koji se mogu datirati otprilike u to doba. Bula je promjera 38-39 mm i odlično sačuvana (PN 179, inv. 660). Na gornjoj rupi još su očuvani tragovi crvenih niti.

Bula pripada papi Aleksandru IV. koji je bio na čelu crkve od 1254. - 1261. g. Na prednjoj strani se vide poprsja svetog Pavla i Petra nasuprot, te natpisi SPA (Sanctus Paulus) i SPE (Sanctus Petrus) iznad i dugi križ između njih. Na stražnjoj strani je natpis ALE/XANDER/•PP•IIII• u tri reda. Budućeg Papu Aleksandar IV. je njegov ujak papa Grgur IX imenovao glavnim đakonom i zaštitnikom reda Franjevacu 1227. g. Ovo je važno s obzirom da u 13. st. redovnice samostana sv. Nikole prelaze u red Klarisa, redovnica drugoretkinja sv. Franje Asiškoga, ili red sv. Klare. Iz inventara spisa sestara klarisa samostana sv. Nikole u Zadru, zna se da je papa Aleksandar u četiri navrata pisao redovnicama samostana sv. Nikole, a ovo je možda ostatak još neke listine (Škunca 2007, 190, 191). Jedina druga olovna bula pape Aleksandra IV. koja postoji u Hrvatskoj, nalazi se u Arheološkom muzeju u Zagrebu, i otкупljena je iz kolekcije Augusta Šenoa 1898. g. (Mirnik 2006, 483).



4. Lice i naličje olovne bule pape Aleksandra IV., PN 179 / Obverse and reverse of the lead seal of Pope Alexander IV, SF 179 (foto: L. Bekić)

PAPAL BULL

One of the most interesting finds recovered by these excavations is from the Middle Ages (Fig. 4). This is a rare lead Papal bulla (*bulla plumbea*) of the kind used as proof of the authenticity of official correspondence signed by the Pope as the supreme pontiff of the Catholic Church. It was found following the excavation in the white debris that most likely came from Trench H. Other finds from this layer, H 138, include parts of a Late Byzantine amphora that date approximately to the same period. The *bulla* has a diameter of 38 to 39 millimetres and is excellently preserved (SF 179, inv. 660). Traces of red thread are preserved on the upper perforation.

The bull was issued by Pope Alexander IV, who was at the head of the Roman Catholic Church from 1254 to 1261. On the obverse we see the facing busts of Sts Paul and Peter and the legends SPA (Sanctus Paulus) and SPE (Sanctus Petrus) above, and a long cross between them. On the reverse is the legend ALE/XANDER/•PP•IIII• in three rows. In 1227 the future Pope Alexander IV was appointed by his uncle Pope Gregory IX as the cardinal deacon and Protector of the Order of Franciscans. This is important given that the nuns of the St Nicholas monastery joined the Order of St Clare, i.e. the Clarissan or Order of the Poor Clares, nuns of the Second Order of Saint Francis, in the thirteenth century. From the inventory of the documents of the nuns of the monastery of St Nicholas, we know that Pope Alexander wrote to the nuns of the monastery on four occasions, and this may be the remnant of another such document (Škunca 2007, 190, 191). The only other Alexander IV lead seal in Croatia is kept at the Archaeological Museum of Zagreb, purchased from the collection of August Šenoa in 1898 (Mirnik 2006, 483).

MEDIEVAL GLASS

Only a small number of fragments attributable to the Middle Ages were isolated from the many fragments of post-medieval glass recovered at this site. Some of the forms appear for the first time in the Middle Ages and continued to be produced in later periods.

Numbered among the medieval glass finds are a relatively small number of fragments (Fig. 5). Three fragments (Fig. 5: 5, 6, 7) are from bottles of the *Inghistera* type, characterised by a broad base, a narrow foot, wide central section and a long narrow neck. These characteristics gave it its name, from the Greek *gastri*, meaning belly, and *aggos*, meaning vase.¹ Bottles of this kind are for the most part dated to the fourteenth/fifteenth and into the sixteenth century and are frequent in Central Europe,

¹ <http://correr.visitmuve.it/en/mostre-en/archivio-mostre-en/the-adventure-of-glass-a-millennium-of-venetian-art/2011/10/5801/dalle-origini-al-quattrocento-1/>

SREDNJOVJEKOVNO STAKLO

Između brojnih pronađenih ulomaka novovjekovnog stakla s ovog nalazišta, izdvojen je samo manji broj ulomaka koji se može datirati u srednji vijek. Neki od tih oblika se po prvi puta javljaju u srednjem vijeku, a proizvode se i kasnije.

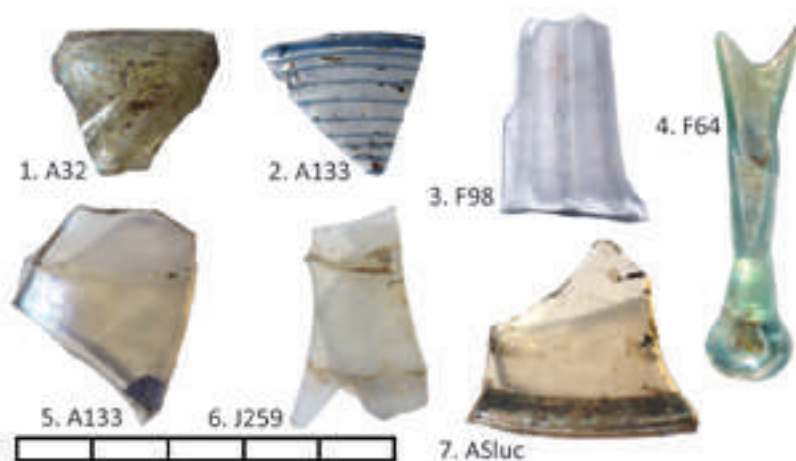
Među srednjovjekovne staklene nalaze može se ubrojiti razmjerno mali broj ulomaka (Sl. 5). Tri ulomka (Sl. 5: 5, 6, 7) pripadaju boci tipa *Inghistera* za koju je karakteristična široka stopa, uska noga, zadebljan središnji dio i uski dugi vrat. Po tome je i dobila ime - od grčkog *gastra* = trbuh i *aggos* = vaza.¹ Ovakve boce se uglavnom datiraju u 14./15. st. do 16. st. i česte su u središnjoj Europi, pa i na Jadranu. U Zadru su i prije pronađene, u samostanu sv. Krševana i crkvi sv. Šime (Pešić 2006, 118, Fig. 9). Od gotovo istog tona stakla je i dio takve boce pronađen na Selinama kod Pule (Bekić 2014c, 28, 29, Sl. 11: 204). I u samoj Puli postoje ovakvi nalazi koji se datiraju u 14. - 16. st. (Bradara 2016, 170, T.I). Pronalaze se i na drugoj strani Jadrana, na primjer na Torre delle Bebbe kod Chioggie (Calaon 2014, 261, Sl. 7: 11).

Sličnoj boci vjerojatno pripada i ulomak gornjeg dijela boce (Sl. 5: 1). Ove boce su imale izdužen vrat koji je bio cijelom dužinom reljefno naboran. I ove boce se datiraju u 14./15. st. (Zadar - sv. Šime, Pešić 2006, 119, Fig. 12; Pula-Seline, Bekić 2014d, 29, kat.17). Boce s koso naboranim vratom pronađene su i u Dvigradu ili Puli (Bradara 2016, 169, Sl. 30 desno).

Ulomak bezbojnog stakla (Sl. 5: 2) s vodoravno prilijepljenim plavim staklenim nitima također potječe od gornjeg dijela boce dugog vrata koji se širi prema vrhu. Takve boce mogu se datirati u 14. st. (Budim, Holl 2005, 17, Abb. 8: 1).

Dio izduženog vrata plavkaste boce ukrašen je okomitim ravnim naborima (Sl. 5: 3). Možda je to boca slična pronađenima na Gnaliću (Lazar, Willmott 2006, Fig. 63) s kraja 16. st. Sličan ulomak pronađen je i prilikom istraživanja Barbakana u Zadru (Gusar, Vujević 2009, 239, 240, T. 4: 9), a autori ovakve boce datiraju u 14./15. st.

Neobičan izduženi stakleni tuljac (Sl. 5: 8) možda bi mogao pripadati donjem dijelu staklene svjetiljke, kakve su korištene u kasnom srednjem vijeku, a potječu iz repertoara oblika bizantsko-sredozemnog staklarstva (Budim, Holl 2005, 17, 35, Abb. 8: 2, 3; Abb. 46: 1, 2).



5. Ulomci srednjovjekovnog stakla / Fragments of medieval glass (foto: L. Bekić)

including the Adriatic seaboard. They have been found before in Zadar, at the monastery of St Chrysogonus and at the church of St Simeon (Pešić 2006, 118, Fig. 9). A section of a bottle of this kind found at Seline near Pula is of almost the same tone (Bekić 2014c, 28, 29, Fig. 11: 204). There have also been finds in Pula itself of this kind, dated to the fourteenth to sixteenth century (Bradara 2016, 170, T.I). They are also found on the other side of the Adriatic Sea, for example at Torre delle Bebbe near Chioggia (Calaon 2014, 261, Fig. 7: 11).

A fragment of the upper section of a bottle is likely from a bottle of similar form (Fig. 5: 1). These bottles had an elongated neck with relief ribbing along its entire length. These bottles are also dated to the fourteenth/fifteenth century (Zadar-St Simeon, Pešić 2006, 119, Fig. 12; Pula-Seline, Bekić 2014d, 29, cat. 17). Bottles with obliquely (wrythen) ribbed necks have been found at Dvigrad and Pula (Bradara 2016, 169, Fig. 30 right).

A fragment of colourless glass (Fig. 5: 2) with horizontal applied thin trails (threads) of blue glass is also from the upper part of a long-necked bottle widening towards the top. Bottles of this kind are dated to the fourteenth century (Budim, Holl 2005, 17, Abb. 8: 1).

A section of the elongated neck of a bluish colour bottle is decorated with straight vertical ribbing (Fig. 5: 3). This may be a bottle similar to those found at Gnalić (Lazar, Willmott 2006, Fig. 63) dated to the late sixteenth century. A similar fragment was found in the course of the excavations at Barbakan in Zadar (Gusar, Vujević 2009, 239, 240, T. 4: 9), which the authors date to the fourteenth/fifteenth century.

An unusual elongated glass tube (Fig. 5: 8) may be from the lower part of a glass lamp of the kind used in the Late Middle Ages, from the repertoire of forms in Byzantine-Mediterranean glassmaking (Budim, Holl 2005, 17, 35, Abb. 8: 2, 3; Abb. 46: 1, 2).

¹ <http://correr.visitmuve.it/en/mostre-en/archivio-mostre-en/the-adventure-of-glass-a-millennium-of-venetian-art/2011/10/5801/dalle-origini-al-quattrocento-1/>

**Prostor sv. Nikole u
novovjekovno doba /
The St Nicholas Site
in the Post-Medieval Period**

Nepokretni nalazi iz novog vijeka iz sv. Nikole u Zadru

DORMITORIJ

Na središnjem dijelu samostanskog dvorišta nalaze se ostaci urušenog objekta sagrađenog početkom 19. stoljeća. Na planu grada Zadra iz 1826. godine, na tom mjestu ucrtana je manja pravokutna građevina, kasnije produžena prema jugoistočnoj strani, što je naknadno označeno na katastarskom planu. Nakon nadogradnje objekt je dobio izrazito izduženi oblik, približnih dimenzija 25 x 6 m. Tijekom kasnijih razdoblja bio je nadograđivan i adaptiran, a u ograničenoj upotrebi ostao je sve do druge polovice 20. stoljeća. Tri probne sonde (C, D i E) iskopane su s ciljem prikupljanja podataka prije moguće obnove objekta (vidi ovdje: Vrkić, Povijest istraživanja..., sl. 3).

Sonda C je iskopana uz jugoistočni kut objekta i njome je utvrđena njegova širina i dužina na jugoistočnoj strani (sl. 1). Utvrđeno je da se objekt nalazi na ostacima novovjekovnog groblja na kojemu se pokopalo do 1797. godine. Na jugoistočnoj strani pronađeni su ostaci porušenog objekta izgrađenog tijekom druge polovice 20. stoljeća.

Sonda E je iskopana na sjeverozapadnom dijelu objekta. U njoj je pronađen široki središnji zid s kamenim pragom unutarnjih vrata i jedan tanji pregradni zid. Zbog prostorne ograničenosti iskopavanje je obustavljeno na dubini od oko 0,5 m. U iskopanim slojevima pronađene su dislocirane ljudske kosti koje upućuju na prostiranje novovjekovnog groblja i na ovom dijelu samostanskog dvorišta.

Sonda D je iskopana uz sjeverozapadni rub istraživanog objekta. Njome je utvrđeno da su temelji objekta sagrađeni na zidovima starije građevine, čiji su ostaci pronađeni i u susjednoj sondi B. Pretpostavljamo da je taj starijoj građevini pripadao i segment sjeveroistočnog zida, koji se očuvao uklopljen u objekt izgrađen početkom 19. stoljeća. Zid je građen od pravilnih, grubo klesanih kamenih blokova povezanih bijelom žbukom. Izgledom i načinom gradnje uvelike se razlikuje od svih kasnijih nadogradnji, a podupiranje s dva kontrafora učvrstilo je zid i omogućilo da se iskoristi tijekom novije gradnje (sl. 2). Zbog ograničenosti

Post-Medieval Features at St Nicholas in Zadar

THE DORMITORY

At the centre of the monastery courtyard are the remains of a collapsed structure, built in the early nineteenth century. A small rectangular structure is shown at the site on an 1826 map of the city of Zadar, later extended to the southeast, and subsequently drawn onto the cadastral map. With the addition the structure acquired a very elongated form, about 25 by six metres. In later periods it was subject to additions and adaptations and remained in limited use through to the second half of the twentieth century. Three test trenches (C, D and E) were dug with the objective of collecting data ahead of a possible renovation of the structure (see here: Vrkić, Excavations – Past and Present – at the St Nicholas Site in Zadar, Fig. 3).

Trench C was excavated at the southeast corner of the structure, establishing the full width and length of the structure at the southeast side (Fig. 1). It was determined that the structure lay over the remains of a post-medieval cemetery, where burials were performed up to the year 1797. The remains of a collapsed structure, built in the course of the second half of the twentieth century, were found to the southeast side.

Trench E was dug in the northwest part of the structure. A wide central wall was found here with the stone threshold of an interior door and one thinner partition wall. Due to the restricted space the excavation was halted at a depth of about half a metre. Recovered from the excavated layers were dislocated human bones, indicating that the post-medieval cemetery also extended to this part of the monastery courtyard.

Trench D was dug along the northwest edge of the excavated structure. It established that the foundations of the structure were built atop the walls of an older structure, the remains of which were also found in neighbouring Trench B. We hypothesise that a segment of the northeastern wall was also a part of this older structure, preserved as



1. Arhitektonski ostaci u sondi C / Architectural remains in Trench C (foto: Š. Vrkić)

arheoloških istraživanja nije bilo moguće utvrditi točno vrijeme gradnje starijeg objekta. Arhivski spisi svjedoče da su redovnice posjedovale mnoge kuće u gradu, od kojih su se dvije nalazile u neposrednoj blizini samostana sv. Nikola (Brunelli 1891, 142). Dokument iz 1592. godine spominje najam kuća izgrađenih na samostanskoj zemlji (Šarić-Šušak *et al.* 2013, 61). Uzmemo li u obzir te podatke i činjenicu da ovaj objekt nije označen na maketi Zadra iz *Museo Storico Navale* u Veneciji, njegovu izgradnju mogli bi smjestiti u zadnju četvrtinu 16. stoljeća, odnosno u vrijeme nakon povratka redovnica u oštećeni samostan.

CISTERNA U DVORIŠTU

Tijekom probnih arheoloških istraživanja 2014. godine, u sondama B i D pronađeni su ostaci objekta korištenog za akumulaciju oborinskih voda. Radi moguće gradnje kotlovnice, sonda D je proširena u širi iskop, čime je omogućeno da se istraži veći dio objekta. Objekt, odnosno cisterna za vodu je pravokutnog oblika, orijentirana u smjeru jugozapad-sjeveroistok. Dimenzije joj iznose oko 6,5 x 4 m, a najveća sačuvana visina oko 1,9 m (sl. 3, T. 1). Cisterna je izgrađena uz zapadni zid novovjekovne građevine, koja se nalazila u samostanskom dvorištu i čiji je krov zasigurno omogućavao prikupljanje kišnice. Osim toga, ona je i sama mogla biti natkrivena trijemom ili nekom drugom konstrukcijom, posebno ukoliko je voda korištena za piće, što je manje vjerojatno jer je samostan od ranije morao imati

incorporated in the structure built in the early nineteenth century. The wall is built with regular, coarsely dressed stone blocks bonded with white mortar. The appearance and method of construction differs significantly from all later additions, and the support of two buttresses fortified the wall allowing for its use in the newer structure (Fig. 2). The limitation of this archaeological excavation did not allow for a determination of the precise period of construction of the older structure. Archival documentation shows that the nuns owned many houses in the city, two of which were located in the immediate vicinity of the St Nicholas monastery (Brunelli 1891, 142). A 1592 document mentions the letting out of a house built on monastery land (Šarić-Šušak *et al.* 2013, 61). If we take this data in consideration and the fact that this structure is not present on the model of Zadar at the *Museo Storico Navale* in Venice, we can place its erection in the last quarter of the sixteenth century, i.e. in the period following the return of the nuns to the damaged monastery.



2. Segment zida novovjekovne građevine / A segment of the wall of a post-medieval structure (foto: Š. Vrkić)

THE COURTYARD CISTERN

The remains of a structure used to accumulate rainwater were found in Trenches B and D in the course of the test archaeological excavations of 2014. Trench D was broadened in light of tentative plans for the construction of a boiler room, which allowed for the examination of most of the structure. The structure, a water cistern, is rectangular and



3. Ostaci cisterne istraženi u sondi D / The remains of the cistern excavated in Trench D (foto: Š. Vrkić)

cisternu za vodu, kakve su obično bile građene u klaustrima ili ispod samostanskih zgrada, kao što je cisterna istražena ispod zapadnog samostanskog krila.

Na dnu cisterne nalazio se zaravnati kamen živac a manja udubljenja bila su popunjena žbukom. Zidovi su nakošeni prema vanjskoj strani. Izgrađeni su od većeg obrađenog kamena povezanog kvalitetnom žbukom, između kojega su umetane male pločice, kamenčići i opeke (T. 2). Za donji dio sjevernog zida iskorišten je kamen živac visok do 0,6 m. Dimenzija dna iznosi oko 5 x 2,6 m, tako da je prema gruboj procjeni zapremina vode mogla iznositi oko 30 m³. Na osnovi nalaza najstarijeg novca gradnja cisterne bi se mogla datirati na kraj 17. stoljeća. Cisterna je izgubila izvornu funkciju nedugo nakon 1798. godine, kada su samostanski kompleks i crkva prenamijenjeni u vojarnu, odnosno kasnije vojnu bolnicu. Brojni sitni nalazi pronađeni na dnu dokazuju da je zatrpana početkom 19. stoljeća, u vrijeme kada je u samostanu boravila austrijska ili francuska vojska. Čini se da je prije planskog zatrpavanja i niveliranja, neko vrijeme korištena kao otpadna jama u koju su bacane životinjske kosti i drugi otpadni materijal.

POPLOČENJE

Iznad cijele površine cisterne nalazilo se popločenje od ploča i manjeg kamena različitog oblika (sl. 4, T. 1).

aligned southwest to northeast. It is 6.5 by four metres, with a maximum preserved height of about 1.9 metres (Fig. 3, T. 1). The cistern was built along the west wall of a post-medieval structure in the monastery courtyard, the roof of which certainly provided for the collection of rainwater. It too may have been covered by a porch or some other structure, especially if the water was used as drinking water, although this is less likely as the monastery must have had an earlier water cistern, the kind usually built in cloisters or under a monastery building, like the cistern excavated under the west wing of the monastery.

The bottom of the cistern is formed by levelled bedrock, with small depressions filled in with mortar. The walls are sloped towards the outside. They are built of large dressed stone blocks bonded with good mortar. Between the blocks are small slabs, pebbles and bricks (T. 2). The bedrock has been used to form the lower part of the north wall to a height of 0.6 metres. The size of the base is approximately five by 2.6 metres, such that a rough estimate puts the volume of water the cistern could hold at about 30 cubic metres. Based on the find of the oldest coin the building of the cistern can be placed in the late 17th century. The cistern lost its original function not long after 1798, when the monastery complex and church were repurposed as barracks, and later as a military hospital. Numerous small finds recovered from the bottom show that it was backfilled in the early nineteenth century during the occupation of the former monastery by the Austrian or French military. It appears to have been used for a time, prior to the planned backfilling and levelling, as a midden into which animal bones and other refuse were discarded.



4. Popločenje iznad cisterne u sondi D / The paving above the cistern in Trench D (foto: Š. Vrkić)



5. Otvor sa željeznom rešetkom / The aperture with iron grating (foto: Š. Vrkić)

Radi lakšeg otjecanja vode, popločenje je bilo nakošeno prema sjeverozapadnoj strani, gdje se nalazio zid u čijem je sjevernom kutu bio izgrađen otvor sa željeznom rešetkom, koji je omogućavao otjecanje vode (sl. 5). Sudeći po nalazima pronađenim ispod i iznad popločenja, možemo zaključiti da je ono postavljeno tijekom drugog desetljeća 19. stoljeća, točnije krajem francuske vlasti u Dalmaciji. Kasnijim niveliranjem dospjelo je ispod sloja šute debelog od 0,5 do 0,9 m.

CRKVA

Sonda G je iskopana u sjevernom kutu lijeve lađe barokne crkve sv. Nikole. Ispod recentnog sloja cementnog morta s keramičkim pločicama, pronađeno je popločenje od raznobojnih kamenih ploča, koje spominje C. F. Bianchi u svojem opisu barokne crkve sv. Nikole (Bianchi 1877, 405). Rub je činio jedan red bijelih ploča pravokutnog oblika, a sredinu dijagonalno, na križ postavljene ploče od glačanog sivog i crvenog kamena, dimenzija 33,5 x 33,5 cm (sl. 6, T. 3). Zbog moguće obnove crkve u baroknoj fazi, odlučeno je da se popločenje neće skidati, zbog čega je obustavljeno daljnje iskopavanje u ovoj sondi.

PROSTOR IZMEĐU ZVONIKA I APSIDE CRKVE

Iskopavanjem sonde F i H istražen je gotovo čitavi prostor između zvonika i apside crkve (T. 4). Na samom vrhu nalazilo se popločenje iz vremena vojne bolnice od kojega je sačuvano svega nekoliko pravokutnih kamenih ploča. Do vrha je dozeo i gornji dio zida kojim je bio pregrađen prostor

THE PAVING

Situated above the entire cistern area was a paving of slabs and small stones of various shapes (Fig. 4, T. 1). To facilitate runoff the paving was sloped to the northwest, where there was a wall with an iron grating installed in an aperture in its north corner allowing the water to run off (Fig. 5). Judging from the finds recovered beneath and above the paving we can conclude that it was installed in the second decade of the nineteenth century, more precisely during the late phase of the French occupation of Dalmatia. Later levelling saw it located beneath a 0.5 to 0.9 metre thick layer of rubble.

THE CHURCH

Trench G was excavated in the corner of the left aisle of the Baroque period St Nicholas church. Found beneath the recent layer of cement mortar with ceramic tile was a paving of multicoloured stone slabs, mentioned by C. F. Bianchi in his description of the Baroque church (Bianchi 1877, 405). The perimeter was formed by one row of white rectangular form slabs and the middle of diagonal crossed 33.5 by 33.5 cm slabs of smoothed grey and red stone (Fig. 6, T. 3). In light of the possible renovation of the Baroque phase of the church it was decided that the paving would not be removed, halting further excavation in this trench.



6. Barokno popločenje u sjevernom kutu crkve sv. Nikole / The Baroque period paving in the north corner of the St Nicholas church (foto: Š. Vrkić)

između zvonika i apside. Zid je ujedno bio granica između sonde F na sjevernoj i sonde H na južnoj strani. Prilikom izgradnje ovog zida, u sondi F zazidan je donji dio originalnog ulaza u zvonik, kao i manji dio sjevernog otvora kripte. Sve je to bilo napravljeno sa ciljem da se omogući niveliranje prostora, koji je do tada bio na znatno nižoj razini od poda nove crkve. U slojevima kojima je niveliran ovaj prostor, pronađena je velika količina materijala iz 19. stoljeća, što dokazuje da se ovaj građevinski zahvat dogodio nakon ukidanja samostana.

Na dubini od oko 1,3 m pronađeni su ostaci zidane grobnice iz 17. stoljeća (grob 11), temeljna baza zvonika i popločenje preko kojega se odvijala komunikacija između crkve, zvonika i samostana, koji su dugo vremena činili jedinstveni građevinski sklop (sl. 7). Na nešto većoj dubini otkrivena su dva manja zida koja su povezivali temelje zvonika i apside. Građeni su od različitog amorfno kamenja i crvenkaste žbuke (sl. 8). Ovi zidovi najvjerojatnije potječu iz vremena izgradnje nove crkve u 18. stoljeću, a s obzirom da su se nalazili ispod hodne površine, pretpostavljamo da im je glavna namjena bila statičko učvršćivanje crkve i zvonika.



7. Južna strana sonde F- pregradni zid (1), ulaz u zvonik (2), grob 11 (3) i baza zvonika (4) / The south side of Trench F – partition wall (1), entrance to the bell tower (2), Grave 11 (3) and the base of the bell tower (4) (foto Š. Vrkić)

Sonda H je naknadno iskopana radi utvrđivanja funkcije dvaju polukružnih otvora (kripta), čiji je gornji dio bio vidljiv u istočnom zidu apside crkve. Osim ulaznog dijela kripte, pronađeni su i ostaci starije građevine koja je povezivala crkvu sa zvonikom i ostatkom samostana, popločenje iz starije faze i temelji desne lađe barokne crkve iz 18. stoljeća. Temelji crkve građeni su na način da se izmjenjuje red kvalitetnijeg krupnog

THE SPACE BETWEEN THE BELL TOWER AND CHURCH APSE

The excavation of Trenches F and H investigated almost the entire space between the bell tower and the apse of the church (T. 4). At the top we found the paving from the period of the military hospital, of which only a few rectangular stone pavers have been preserved. Also reaching the top was the upper part of the wall that partitioned off the area between the bell tower and apse. The wall also formed the boundary between Trench F to the north and Trench H to the south side. In the course of the construction of this wall, in Trench F, the lower part of the original entrance to the bell tower was walled up, as was a small part of the north opening of the crypt. This was all done to allow for the levelling of the area, which had up to then been at a significantly lower level than the floor of the new church. In the layers levelling this area we recovered a large quantity of nineteenth century material, showing that this construction intervention occurred after the dissolution of the monastery.

Found at a depth of about 1.3 metres were the remains of a walled seventeenth century grave (Grave 11), the foundation base of the bell tower and the paving communicating between the church, bell tower and monastery, which were for a long time an integrated structural complex (Fig. 7). Discovered at a somewhat greater depth were two smaller walls that connected the foundations of the bell tower and apse. They were built with heterogeneous amorphous stone rubble and reddish mortar (Fig. 8). These walls likely are from the period of the erection of the new church in the 18th century and given that they were beneath the walking surface we hypothesise that their chief function was the static reinforcement of the church and bell tower.

Trench H was dug later with the aim of determining the function of two semi-circular openings (of the crypt), the upper part of which was visible in the east wall of the church's apse. Also found along with the entrance area of the crypt were the remains of an older structure that connected the church with the bell tower and the rest of the monastery, the paving from the older phase, and the foundations of the right aisle of the 18th century Baroque church. The foundations of the church were built such that it had courses of large stone blocks alternating with courses of small stones, fragments of brick and roof tiles. In the course of the extension of the church to the north there was a partially overlaying of the structure that once connected the older church with the bell tower and the rest of the monastery. It stood against the church and bell tower and the interior was rendered with quality white plaster. This limited excavation revealed the door to the southeast, partially closed off during the extension of the church, but retaining the function of a smaller passage. The other door led to the northeast side and also remained in function as a passage to the crypt opening.



8. Statički zidovi između zvonika i apside crkve / The structural walls between the bell tower and the church's apse (foto: Š. Vrkić)

kamenja i red sitnog kamenja, ulomaka opeka i krovnog crijeva. Prilikom produženja crkve prema sjevernoj strani, djelomično je preslojena građevina koja je nekad spajala stariju crkvu sa zvonikom i ostatkom samostana. Ona je bila naslonjena na crkvu i zvonik a unutrašnjost joj je bila ožbukana kvalitetnom bijelom žbukom. U ograničenom iskopu pronađena su vrata na jugoistočnoj strani, koja su prilikom produženja crkve bila djelomično poništena, ali su zadržala funkciju manjeg prolaza. Druga vrata vodila su prema sjeveroistočnoj strani i također su ostala u funkciji prolaza do otvora kripte.

Zbog masivnih ostataka protutopničkih nasipa iz 16. stoljeća, nova je crkva morala biti izgrađena sa znatno višom razinom poda od starije crkve i samostana, zbog čega su vrata u dnu bočnih lađa bila na puno višem nivou od građevine koja je povezivala crkvu, zvonik i samostan. Taj problem najvjerojatnije je bio riješen izgradnjom drvenog ophoda, ispod kojega je zadržan pristup kriпти, a na to upućuju arhitektonski elementi na apsidi i nalazi istrunulih greda na dnu sonde G. Tek nakon prenamjene crkve i samostana u vojarnu, odnosno vojnu bolnicu, prostor između crkve i zvonika potpuno je zatrpan i niveliran, a unutrašnjost crkve, samostana, zvonika i prostora između njih, doživjeli su brojne preinake i nadogradnje (sl. 9).

KRIPTA

Istražena su dva polukružna otvora na istočnom zidu apside crkve sv. Nikole i manji dio unutrašnjosti kripte (sl. 10, T. 4). Manji dio kripte iskopana je 1988. godine, nakon

Due to the massive remains of the anti-artillery embankments raised in the sixteenth century the new church had to be built at a significantly higher floor level than that of the older church and monastery, as a result of which the doors at the ends of the aisles were at a much higher level than the structure connecting the church, bell tower and monastery. This problem was likely resolved with the construction of a wooden ambulatory, beneath which access to the crypt was retained – this is indicated by architectural elements on the apse and the find of rotten beams at the bottom of Trench G. It was only after the repurposing of the church and monastery as a barracks and then military hospital, that the area between the church and bell tower was entirely backfilled and levelled, and the interior of the church, monastery, bell tower and the area between them saw numerous adaptations and additions (Fig. 9).



9. Ostatak nadogradnje između zvonika i apside crkve / Remains of the addition between the bell tower and the church's apse (foto: Š. Vrkić)

THE CRYPT

Two semi-circular openings on the east wall of the apse of the St Nicholas church and a small part of the interior of the crypt were explored (Fig. 10, T. 4). A small part of the crypt was excavated in 1988 and then backfilled with construction material and debris. This part could not again be excavated, as there was a danger of collapse, as a result of which the precise appearance and size of the entrance area to the

čega je zatrpana građevinskim materijalom i šutom. Taj dio nije mogao biti ponovno iskopan jer je prijetila opasnost od urušavanja, zbog čega su točan izgled i veličina ulaznog dijela kripe za sada ostali nepoznati. Istraženi dio građen je od obrađenog kamenja i kvalitetne crvene žbuke, a upotrijebljene su i brojne spolije koje pripadaju starijim fazama crkve. Tako je na vanjskoj strani južnog otvora ugrađen komad škropionice od crvenkastog mramora, koja se originalno nalazila u unutrašnjosti srednjovjekovne crkve. Kripta je mogla biti namijenjena pokopu stanovnica samostana, a nije isključeno da je bila građena kao kosturnica, jer su mletačke vlasti već 1751. godine bile zabranile ukope u susjednoj crkvi sv. Frane (Velnić 1980, 60). Ukoliko su pokopi vršeni unutar crkve, za očekivati je da su ispod svetišta pokapani pripadnici crkvenog klera, a ispod broda crkve ugledni građani, kao što je to zabilježeno u brojnim drugim crkvama, na primjer u katedrali sv. Terezije Avilske u Požegi (Bender Maringer 2012, 211). Točni podaci o pokopima unutar crkve sv. Nikole, moći će se dobiti tek nakon provođenja opsežnijih arheoloških iskopavanja.

CISTERNA U SAMOSTANU

Gradnja cisterne u samostanu sv. Nikole spominje se u arhivskom dokumentu iz 1562. godine (Brunelli 1891, 126; Škunca 2007, 198). Ovaj podatak najvjerojatnije se odnosi na cisternu za vodu koja je u potpunosti istražena 2016. godine. Cisterna je bila ukopana ispod zapadnog krila



11. Kameni lukovi cisterne za vodu / The stone arches of the water cistern (foto: Š. Vrkić)



10. Istraženi prostor između zvonika i apside crkve (sonde F i H) / The excavated area between the bell tower and the church's apse (Trenches F and H) (foto: L. Bekić)

crypt remains for now unknown. The excavated part is built of dressed stone and good red mortar, including the use of much *spolia* from earlier phases of the church. Thus we see a fragment of a stoup of red marble built into the outer side of the southern opening, which had originally been in the interior of the medieval church. The crypt may have been used for the burial of the inhabitants of the monastery, but we cannot rule out that it may have been built as an ossuary, as the Venetian authorities had by 1751 forbidden burials in the neighbouring St Francis church (Velnić 1980, 60). If burials were in fact done within the church building it is to be expected that members of the clergy were interred under the sanctuary and prominent citizens under the nave, as is seen in many other churches, for example at the St Teresa of Avila cathedral in Požega (Bender Maringer 2012, 211). More exact data on the burials at the St Nicholas church will require more comprehensive archaeological excavation.

THE CISTERN IN THE MONASTERY

The building of a cistern at the St Nicholas monastery is mentioned in archived documents from the year 1562 (Brunelli 1891, 126; Škunca 2007, 198). This datum most likely pertains to the water cistern that was entirely excavated in 2016. The cistern was dug under the west wing of the monastery. It was rectangular and had a barrel-arched ceiling, supported by two arches made of massive stone blocks – we cannot rule out that these may have originally been from some earlier structure (Fig. 11). The



12. Sjeverni zid cisterne za vodu / The north wall of the water cistern (foto: Š. Vrkić)

samostana. Pravokutnog je oblika s bačvastim svodom, koji nose dva luka izgrađena od masivnih kamenih blokova, za koje nije isključeno da su originalno pripadali nekoj starijoj građevini (sl. 11). Ostatak svoda i zidovi izgrađeni su od različitog kamenja povezanog crvenkastom žbukom (sl. 12). Na dnu se nalazila podnica od nabijene žbuke. Dimenzije cisterne iznose: dužina 3,3 m, širina 2,45 m i visina 3,2 m. Na sredini svoda nalazi se pravokutni otvor, zidan velikim kamenim blokovima, koji se vertikalno uzdiže sve do drugog kata samostana. Sa strana su vidljivi manji otvori koji su omogućavali da se iz gornjih prostorija izvlači voda iz cisterne. Moguće je da je ova nadogradnju omogućavala i prikupljanje kišnice s krova samostana. Osim toga, u samostanskom je dvorištu otkriven i drenažni kanal, koji se sastojao od velikih keramičkih cijevi, kojima je voda kanalizirana prema cisterni, ali zbog recentnih gradnji nije bilo moguće utvrditi njihov točan odnos (sl. 13).

Na jugoistočnoj strani nalazi se jedini mogući ulaz u objekt. U prvoj fazi to je bio manji otvor zidan opekama s lučnim gornjim dijelom. Naknadno je oblikovan u četvrtasti otvor uokviren kamenim pragovima na kojima su očuvani metalni dijelovi od vrata. Ova intervencija potječe iz vremena kad cisterna više nije imala funkciju prikupljanja kišnice. Naime, tijekom prve polovice 20. stoljeća dogodila se prenamjena

rest of the vault and walls were made of heterogeneous stone bonded with reddish mortar (Fig. 12). The base is a floor formed of rammed mortar. The dimensions of this cistern are as follows: length 3.3 m, width 2.45 m and height 3.2 metres. At the centre of the vault there is a rectangular aperture, built with large stone blocks that rise vertically up to the second storey of the monastery. Small openings are visible on the sides that allowed water to be drawn up from the cistern from the rooms above. It is possible that this addition allowed for the collection of rainwater from the roof of the monastery. A drainage canal was also discovered in the monastery courtyard formed of large ceramic tubes running water to the cistern. Due to recent construction interventions, however, their exact relationship could not be established (Fig. 13).

The only possible entrance to the structure is located on the southeast side. In the first phase this was a small opening built of brick with an arched upper section. It was later formed as a square opening framed with stone on which metal parts of a door are preserved. This intervention is from a period when the cistern no longer had the function of rainwater collection. In the first half of the twentieth century, namely, the cistern was repurposed and partitioned. At the time the lower half was filled up with debris, following by the installation of a new paving of square stone pavers. The central area was then partitioned



13. Drenažni kanal od velikih keramičkih cijevi / A drainage canal made of large ceramic pipes (foto: Š. Vrkić)

i pregradnja cisterne. U to vrijeme donja polovica bila je zatrpana šutom, nakon čega je napravljeno novo popločenje od kamenih ploča pravilnog kvadratnog oblika. Nakon toga, središte prostorije pregrađeno je širokim zidom od kamena i cigli. Unutar zida izgrađena su dva kanala povezana s otvorom na zapadnoj strani, koji je vodio izvan samostanskog sklopa. Ovom intervencijom omogućeno je da otpadni materijal, koji se bacao kroz otvore na gornjim katovima samostana otječe kroz gornji kanal. Kroz donji kanal otjecale su otpadne vode koje su dolazile iz dvorišta kroz kanal i taložnicu koji su izgrađeni ispred cisterne (sl. 14). Osim toga, nakon pregradnje u cisterni su uređene dvije manje prostorije povezane otvorom, koje su se mogle koristiti za skladištenje. Odvodni sustav je ostao u upotrebi i tijekom 20. stoljeća, o čemu svjedoče brojni sitni nalazi pronađeni na dnu gornjeg kanala. Između ostalog, na tome mjestu pronađeni su revolver, bodež (namjerno savinut), nekoliko kilograma metaka različitog kalibra, preko 200 komada talijanskih lira i brojni drugi osobni predmeti. Moguće je da je veći broj predmeta odbačen u jednom trenutku, a najizglednije je da se to dogodilo nakon kapitulacije Italije 1943. godine.

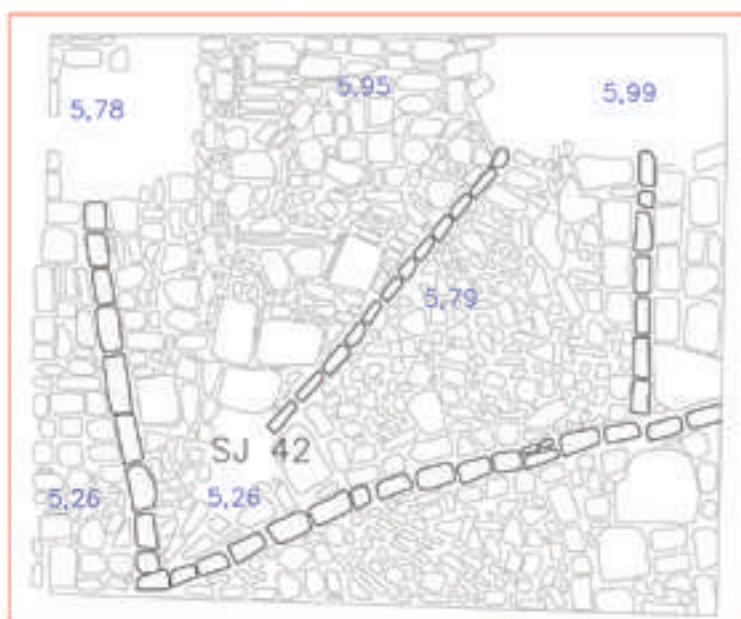
with a broad wall of stone and brick. Two canals were built in this wall connected to an opening on the west side that led outside the monastery complex. This intervention allowed refuse material, discarded through openings on the upper storeys of the former monastery, to flow out through the upper canal. Wastewater coming from the courtyard through a canal and settling chamber built in front of the cistern flowed through the lower canal (Fig. 14). Following the partition two small rooms connected by an opening were created in the cistern that could be used for storage. The drainage system remained in use in the twentieth century as is borne out by numerous finds of small size found at the bottom of the upper canal. Among the finds recovered are a revolver, a dagger (deliberately bent), several kilograms of bullets of various calibres, over 200 Italian lira coins and numerous other personal items. It is possible that many of these items were dumped at once, with the most likely date being after the capitulation of Italy in 1943.



14. Samostansko popločenje s recentnim kanalom i taložnicom / The monastery paving with recent canal and settling chamber (foto: Š. Vrkić)

SONDA D

NOVOVIJEKOVNO POPLOČENJE



SONDA D

SONDA B

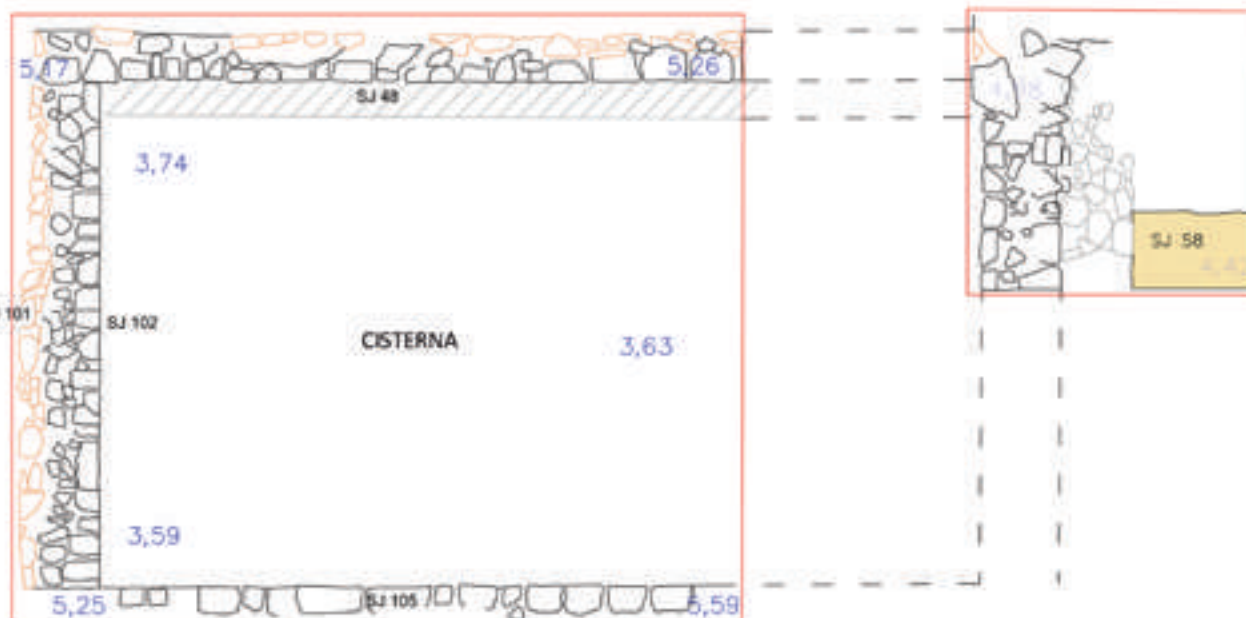


Tabla 1. Popločenje i cisterna u sondi D i B / The paving and cistern in Trenches D and B (crtež / drawing: I. Pleština)

SONDA D

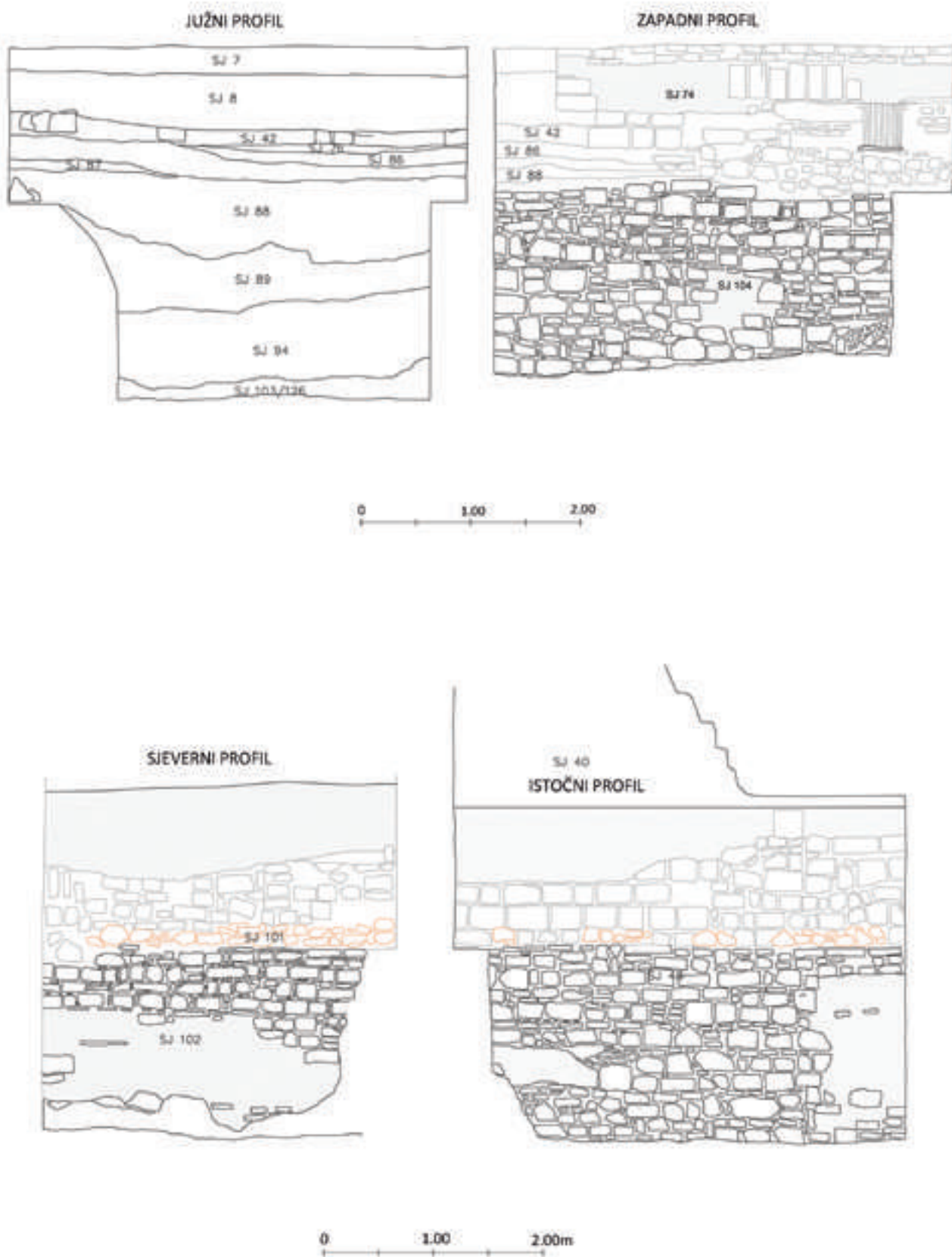
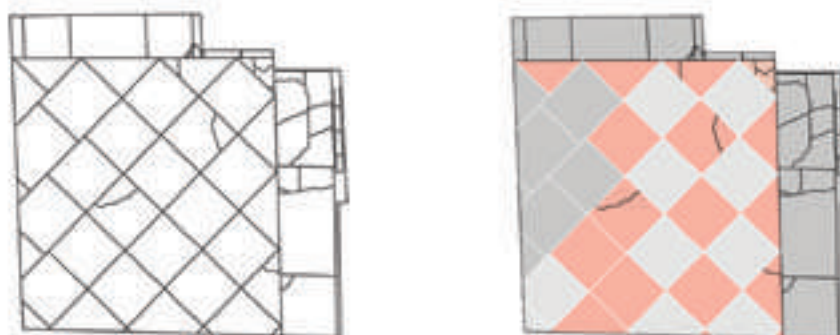


Tabla 2. Profili sonde D / The profile of Trench D (crtež / drawing: I. Pleština)

SONDA G

BAROKNO POPLOČENJE U CRKVI

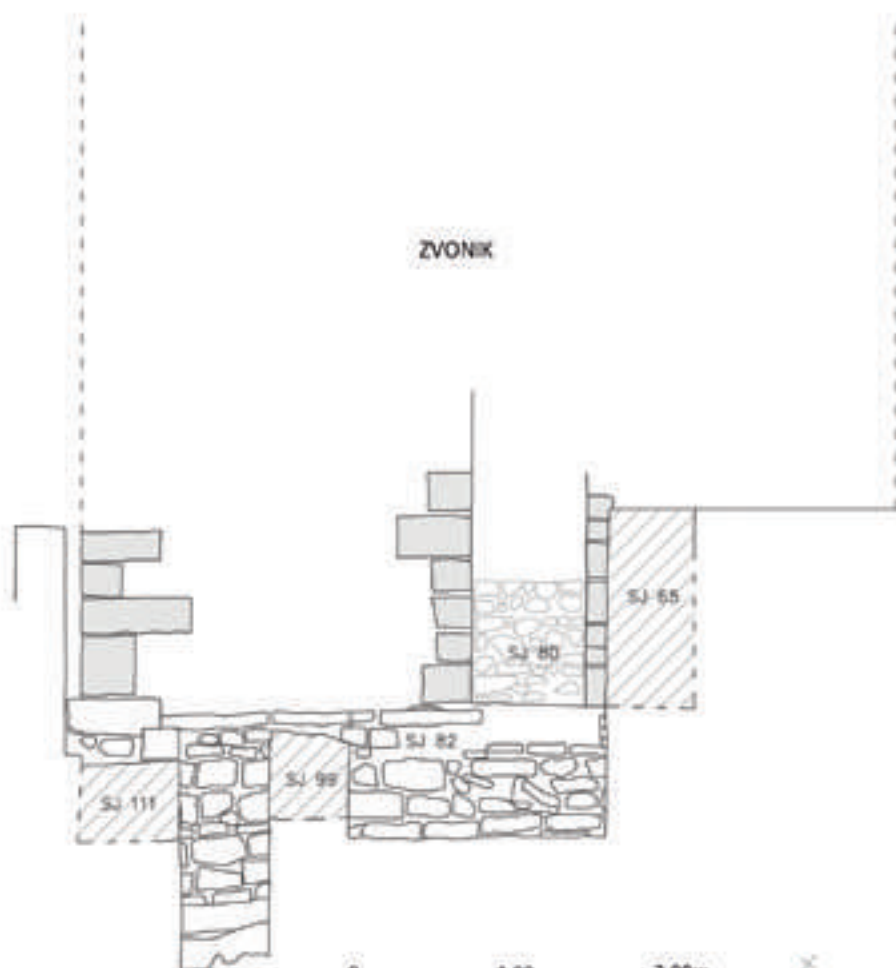


0 1.00 2.00m



SONDA F

ZVONIK



0 1.00 2.00m



Tabla 3. Barokno popločenje u crkvi i temelji zvonika / The Baroque period paving in the church and the foundations of the bell tower (crtež / drawing: I. Pleština)

SONDE F - H

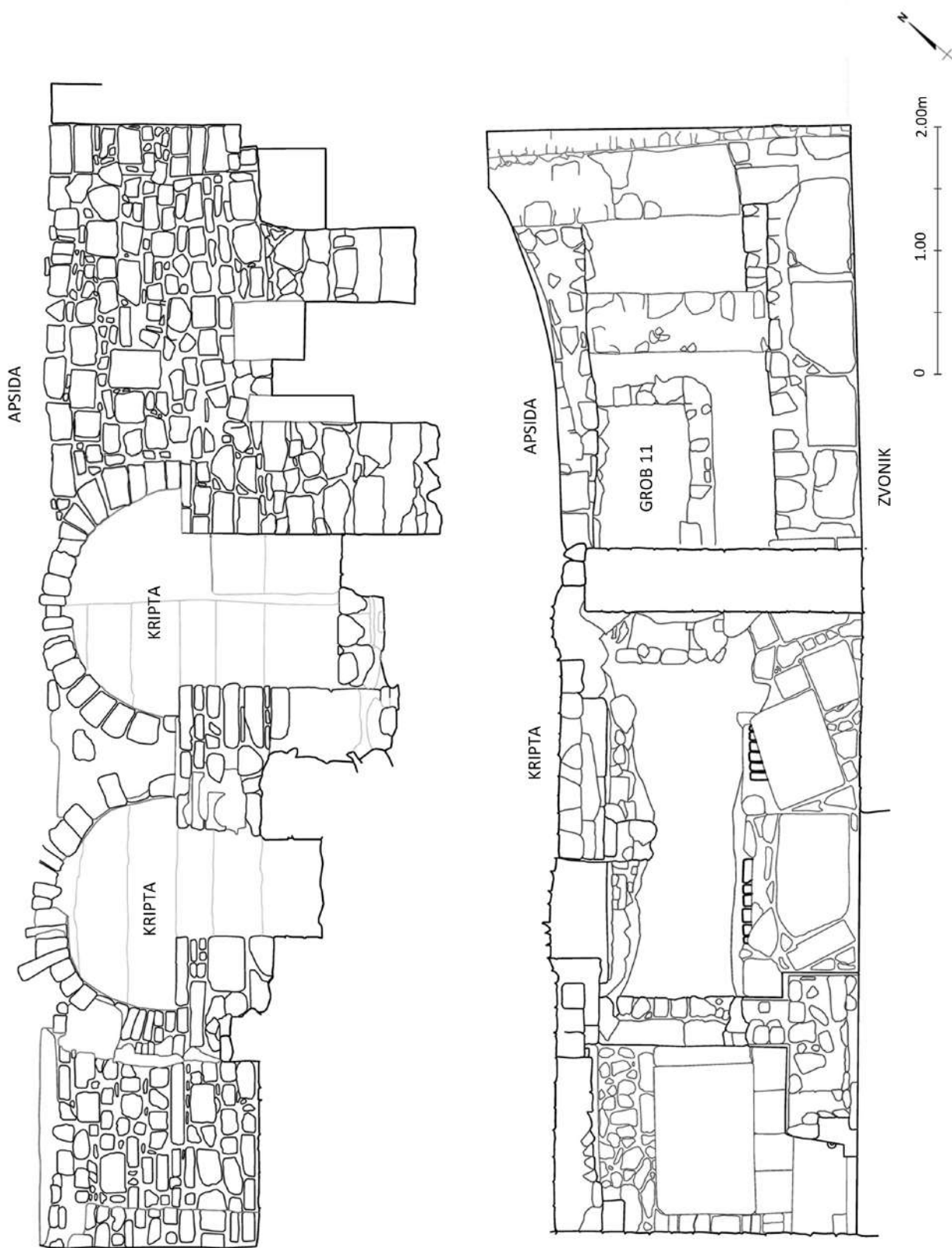


Tabla 4. Arhitektonski ostaci između apside i zvonika- sonde F i H / The architectural remains between the apse and bell tower – Trenches F and H (crtež / drawing: J. Šučur)

SONDA J

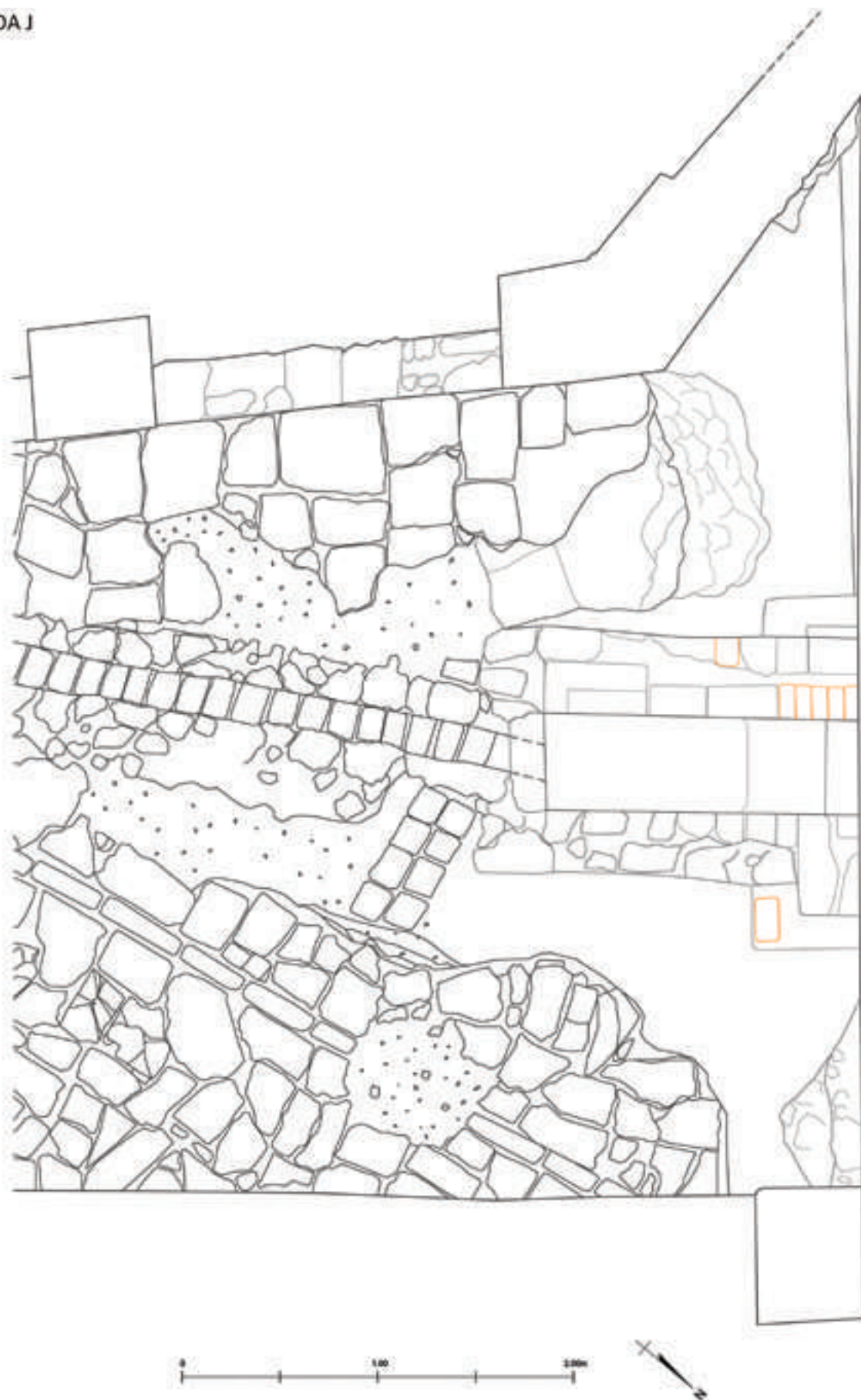


Tabla 5. Novovjekovno popločenje i recentni kanal u sondi J / The post-medieval paving and recent canal in Trench J (crtež / drawing: M. Grgurić)

Grobovi i groblja u samostanskom kompleksu sv. Nikola u Zadru

Pokapanje na zadarskom poluotoku započelo je već u starijem željeznom dobu. To potvrđuju pronalasci nekolicine liburnskih grobova, koji su se po svemu sudeći nalazili uz vanjsku stranu bedema najstarijeg naselja, koje se prostiralo na zapadnom dijelu zadarskog poluotoka (Čondić 2010, 27–55). Prvi poznati grobovi unutar gradskih bedema potječu iz antičkog i kasnoantičkog razdoblja. Radi se o pojedinačnim grobovima pronađenim na više položaja u gradu. Dva takva groba pronađena su na prostoru ispod južnog krila samostana sv. Nikole. Jedan kasnoantički grob pronađen je tijekom istraživanja 2004. godine (Izvešće 2005, 432), a drugi, dječji grob u amfori, pronađen je prilikom zaštitnih arheoloških istraživanja 2006. godine (Giunio 2007, 354).

Urbanizacija pogrebnih običaja i organizirano pokapanje unutar gradskih bedema ustalilo se tijekom srednjeg, a postalo je masovno tijekom novog vijeka. Pokapanje je bilo vezano za crkve, odnosno posvećene prostore, koji su uključivali crkve, atrije, dvorišta i sva ostala crkvena zemljišta (Krnjak 2010, 12). U tome nije bila iznimka ni crkva sv. Nikole u Zadru, o čemu svjedoče sačuvani povijesni zapisi. Postojanje grobova u najstarijoj crkvi sv. Nikole iz 11. stoljeća, zabilježeno je 1761. godine, kada su, po mišljenju suvremenika, po drugi put bili otkopani njeni ostaci (Bianchi 1877, 402; Brunelli 1891, 126). Bianchi navodi da su tada otkriveni grobovi bili prekriveni kamenim pločama, od kojih je na jednoj bio lik biskupa s ogrtačem i mitrom, a na tri ratnici s okloпом i kacigom (Bianchi 1877, 402). Zanimljiv je i dokument iz 1332. godine koji se dvojako tumači. Tako jedni autori tumače da njime crkvene vlasti dopuštaju redovnicama da u crkvi pokopaju 12 plemkinja u redovničkoj odjeći (Brunelli, 1891, 102; Škunca, 2007, 195), dok se po drugom tumačenju redovnicama dopušta da u samostan prime 12 plemkinja u redovničkom habitu (Šarić-Šušak *et al.* 2013, 32). Bez obzira na tumačenje ovog dokumenta, izvjesno je da je pokapanje u najstarijoj crkvi sv. Nikole bila uobičajena praksa tijekom ranijih stoljeća, a da li se to nastavilo i nakon izgradnje nove crkve u 14. stoljeću, pokazati će buduća arheološka iskopavanja.

Post-Medieval Graves and Cemeteries at the St Nicholas monastery complex in Zadar

Burials have been performed on the Zadar peninsula since the Early Iron Age. This is attested to by finds of a number of Liburnian graves that by all indicators were located on the outer side of the earliest settlement, which ran along the western end of the Zadar peninsula (Čondić 2010, 27–55). The first known graves inside the city ramparts are from the Antiquity and Late Antiquity periods. These are individual graves found at a number of positions in the city. Two such graves were found in the area under the southern wing of the St Nicholas monastery. One late antique grave was found in the course of the excavations of 2004 (Izvešće 2005, 432), while a second grave is an amphora burial of a child discovered in the course of the rescue archaeological excavations of 2006 (Giunio 2007, 354).

The urbanisation of burial rites and organised burials inside the city ramparts became common in the course of the Middle Ages and became predominant in the post-medieval period. Burial was associated with the Church, i.e. with sacred spaces, which included churches, atriums, courtyards and all other Church land (Krnjak 2010, 12). Zadar's St Nicholas church was no exception in this regard, as borne out by the preserved historical records. The existence of graves in the oldest St Nicholas church from the eleventh century was recorded in 1761 when, as contemporaries concluded, its ruins were excavated for a second time (Bianchi 1877, 402; Brunelli 1891, 126). Bianchi notes that the graves uncovered at that time were covered with stone slabs, one of which bore the image of a bishop with mantle and mitre, while another three bore the images of armoured and helmeted warriors (Bianchi 1877, 402). There is also the interesting document of 1332 that has been variously interpreted. Some authors interpret it as having the Church authorities permitting the nuns to carry out the burial of twelve aristocratic women in monastic habits (Brunelli, 1891, 102; Škunca, 2007, 195), while another interpretation has the nuns permitted to accept into the monastery twelve aristocratic women donning the monastic habit (Šarić-Šušak *et al.* 2013, 32). Irrespective of the interpretation of this document, it is evident that burials

Susjedna crkva sv. Frane stoljećima je bila omiljeno mjesto ukopa zadarskog plemstva i imućnijih građana i vojnika sve do 1751. godine, kada je odlukom mletačke vlasti zabranjeno daljnje ukapanje (Velnić 1980, 60). Dok je pokapanje u crkvama bilo rezervirano za one imućne, okolni crkveni prostori bili su namijenjeni siromašnima. Tijekom novog vijeka na području oko crkava i samostana sv. Frane i sv. Nikole, postojala su čak tri takva groblja. U to vrijeme djelovala je bratovština sv. Frane od Špilje (*San Francesco della Grotta*), nazvano tako po maloj crkvi na groblju, sjeverno od samostanske crkve sv. Frane, koja je vodila brigu o organizaciji pokapanja na ovim grobljima (Velić 1980, 65). Zadarski povjesničar fra Donat Fabijanich zabilježio je zanimljive podatke o nastanku groblja kod samostana sv. Frane i sv. Nikola. On je smatrao da je pokapanje započelo početkom 15. stoljeća, kada su napuštene ruševine na rubu gradske jezgre iskorištene za ukope siromaha i vojnika (Fabijanich 1882, 128). Kasnije su groblja uređena i ograđena zidovima, pa su dva groblja sjeverno od sv. Frane služila za ukop siromašnih i vojnika, a groblje kod sv. Nikole za pokop umrlih na brodovima i pokop kostiju koje su ekshumirane u drugim crkvama u gradu (Fabijanich 1882, 129). Jedan takav slučaj zabilježen je 1761. godine, kada su prilikom zemljanih radova ponovno bili otkopani ostaci crkve sv. Nikole iz 11. stoljeća, što je iskorišteno za pokapanje kostiju ekshumiranih na grobljima kod sv. Frane od špilje (Bianchi 1877, 402; Brunelli 1891, 126).

Posljednji ukopi na ovim grobljima obavljani su tijekom uspostave austrijske vlasti u Dalmaciju 1797. godine. Crkveni povjesničar C. F. Bianchi je zabilježio podatak

in the earliest St Nicholas church were a common practice in early centuries – that this continued after the erection of the new church building in the fourteenth century will be ascertained by future archaeological excavations.

The neighbouring church of St Francis was for centuries the favoured location for the burial of Zadar's nobility and its wealthier citizens and soldiers, a practice that endured up to 1751 when the Venetian authorities forbade further burials (Velnić 1980, 60). And while burial in the churches was the domain of the wealthy, the surrounding church areas were left to the less well off. Three such cemeteries existed in the areas around the churches and monasteries of St Francis and St Nicholas in the course of the post-medieval period. This was the period of the activity of the confraternity of St Francis of the Cave (*San Francesco della Grotta*), named after the small church at the cemetery to the north of the monastery of St Francis, which saw to the organisation of burials at these cemeteries (Velić 1980, 65). Friar Donat Fabijanich, a historian of Zadar, recorded interesting data on the formation of the cemetery at the St Francis and St Nicholas monasteries. He was of the opinion that the interments began in the early fifteenth century, when the abandoned ruins at the periphery of the city core were used for the burials of the poor and soldiers (Fabijanich 1882, 128). Later the cemeteries were developed and fenced in by walls, with two cemeteries to the north of St Francis' serving for the burial of the poor and soldiers, while the cemetery at St Nicholas was for the burial of those who died on ships and the interment of the bones exhumed at other churches in the city (Fabijanich 1882, 129). One such case was recorded in 1761 when earthworks saw the repeated uncovering of



1. Grobovi 12-15 istraženi u sondi A / Graves 12–15, excavated in Trench A (foto: Š. Vrkić)

da su tri groblja oko crkve sv. Frane postala pretijesna da prime sve posmrtno ostatke poginulih vojnika, zbog čega je austrijska vlast otvorila novo groblje na Ravnicama (Bianchi 1879, 455). Od početka 19. stoljeća provodi se potpuna zabrana pokapanja u crkve, tako da zadnja dva stoljeća na ovom području nije bilo novih pokopa.

Sondažnim arheološkim istraživanjima dvorišta samostana sv. Nikole u Zadru, na tri su mjesta pronađeni grobni ostaci. U sondi A pronađena su četiri pokojnika pokopana u razdoblju prije 1570. godine. U sondi C pronađeni su ostaci novovjekovnog groblja s pokretnim nalazima iz 17. i 18. stoljeća. U sondama F i H istražena je zidana novovjekovna grobnica i ostaci grobne kripote, s brojnim ukopima i sitnim nalazima iz 17. i 18. stoljeća.

U sondi A iskapanoj u južnom dijelu samostanskog dvorišta, pronađena su četiri kostura (grobni 12-15) i lubanja. Svi ostaci pripadaju odraslim pokojnicima, pokopanim u zemljanim rakama, koje prilikom istraživanja nije bilo moguće jasno definirati. Orijentirani su u približno istom smjeru jugozapad-sjeveroistok s glavama na jugozapadu (sl. 1). Svi su ukopani na istoj dubini s određenom pravilnošću, što nas navodi na zaključak da su ukopani u istom vremenskom razdoblju, a moguće je da su neki od njih sahranjeni istovremeno. Pokojnik iz groba 14 ima neprirodno izvijenu i visoko postavljenu desnu ruku, što bi moglo sugerirati da je nemarno sahranjen ili da tijelo pokojnika nije bilo sahranjeno odmah nakon smrti. Osim toga, neposredna blizina kostura iz groba 15, upućuje na to da su oba pokojnika sahranjeni istovremeno u jednu zemljanu raku. Jedini pokretni nalaz je željezni čavao pronađen na predjelu trbuha pokojnika u grobu 13. Ovakvi nalazi uobičajeni su u grobnim kontekstima u širem vremenskom razdoblju i nisu pogodni za dataciju. U nasutim slojevima iznad grobova pronađena su dva mletačka novca iz 16. stoljeća. Arheološka situacija u ovoj sondi dobro se uklapa u zabilježena povijesna događanja na lokalitetu. Naime, tijekom Ciparskog rata (1570. - 1573.), radi obrane grada s morske strane, podignuti su velik zemljani i kameni protutopnički nasipi, a u izvorima se navodi da su čak prekrili dio crkve i zidove samostana sv. Nikole, zbog čega su redovnice morale biti privremeno iseljene (Brunelli 1891, 110; Škunca 2007, 198). Ostaci nasipa iz sonde A, datiraju pronađene grobove u vrijeme prije 1570. godine. Iz približno istog razdoblja potječe maketa grada Zadra, koja se čuva u *Museo Storico Navale* u Veneciji, na kojoj se na položaju pronađenih grobova nalazi izdvojena parcela, ogradnim zidom odvojena od dvorišta sv. Nikole i prostora ispred sv. Frane. Moguće je da upravo ta parcela predstavlja najstarije groblje na kojemu se pokapalo najkasnije do druge polovice 16. stoljeća.

Antropološka analiza utvrdila je da su svi pokojnici muškarci umrli u dobi od 16. do 45. godine života. Najmlađi pokojnik (grob 12) na lubanji ima patološke promjene koje

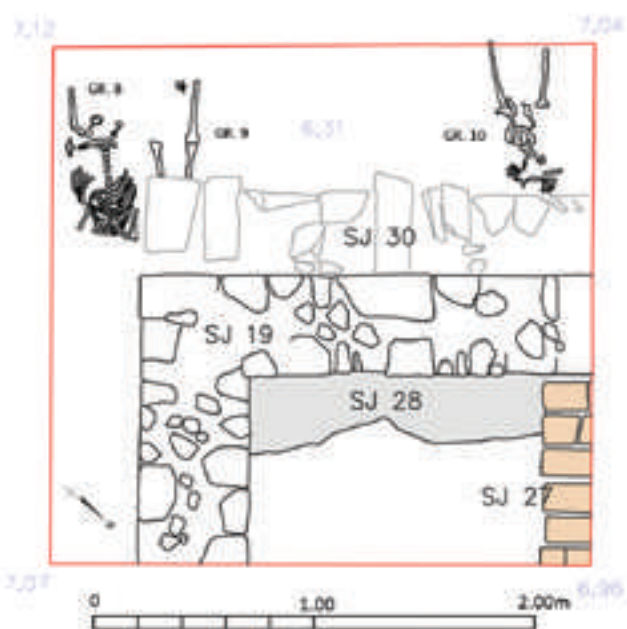
the ruins of the eleventh century St Nicholas church, which was used as an opportunity to bury the bones exhumed at the cemeteries at St Francis of the Cave (Bianchi 1877, 402; Brunelli 1891, 126).

The last burials at these cemeteries were done at the time the Austrian regime was being introduced to Dalmatia in 1797. Church historian C. F. Bianchi noted that the three cemeteries around the church of St Francis were too cramped to receive all the mortal remains of dead soldiers, as a result of which the Austrian authorities created a new cemetery at the Ravnice location (Bianchi 1879, 455). A complete ban on burials in the church was enforced from the start of the nineteenth century – there have not been any new burials here for the past two centuries.

Archaeological trench excavation in the courtyard of the St Nicholas monastery in Zadar uncovered three locations of grave remnants. Four deceased individuals were found in Trench A, interred in the period prior to 1570. The remains of a post-medieval cemetery with small finds from the seventeenth and eighteenth centuries were found in Trench C. A walled post-medieval burial chamber and the remains of a burial crypt, with numerous burials and small finds from the seventeenth and eighteenth centuries were excavated in Trenches F and H.

Four skeletons (Graves 12–15) and a skull were excavated in Trench A in the south section of the monastery courtyard. All the mortal remains are of adults, buried in earthen graves the contours of which could not be clearly defined in the course of the excavations. They are oriented in about the same direction, from southwest to northeast, with heads to the southwest (Fig. 1). All were buried at the same depth, with a certain regularity, which leads us to conclude that they were buried in the same period of time, and the possibility that some were buried concurrently. The deceased in Grave 14 has an unnaturally twisted and highly placed right arm, which may suggest that the deceased was buried carelessly or that the mortal remains were not interred soon after death. Besides, the proximity of the skeleton in Grave 15 points to both deceased being interred at the same time in a single earthen grave. The sole small find is an iron nail found in the area of the abdomen of the deceased in Grave 13. Finds of this kind are common in grave contexts over a broad time range and are not suitable for inferring a date. Two sixteenth century Venetian coins were found in the layers deposited above the graves. The archaeological situation in this trench is quite consistent with the recorded history of events at the site. During the War of Cyprus (Fourth Ottoman-Venetian War, 1570–1573), namely, massive earthen and stone anti-artillery embankments were raised for the defence of the city from the open sea, with the sources noting that they even covered part of the church and the walls of the St Nicholas monastery, as a result of which the nuns had

se povezuju s dugotrajnim izgladnjivanjem (Šlaus *et al.* 2016, 21). Pokojnik iz groba 13 ima zarasle antemortalne ozljede na desnoj strani zatiljne kosti i desnoj palčanoj kosti, a antemortalna fraktura zabilježena je na 4. lijevom rebro (Šlaus *et al.* 2016, 23). Po zabilježenoj tradiciji, na ovom groblju pokapani su pomorci, odnosno utopljenici i umrli na raznim brodovima (Fabijanich 1882, 129). Rezultati antropološke analize svakako pokazuju da je riječ o ljudima koji nisu imali lagan život, pa ne bi bilo pretjerano u njima prepoznati vojnike, mornare ili veslače na galijama. Da je od samih početaka postojala veza crkve sv. Nikole s pomorstvom, najbolje svjedoči činjenica da je najstarija crkva bila izgrađena na samoj morskoj obali i posvećena najpoznatijem svecu zaštitniku pomoraca.



2. Grobovi 8-10 istraženi u sondi C / Graves 8–10, excavated in Trench C (crtež / drawing: I. Pleština)

U sondi C iskapanoj u jugoistočnom dijelu samostanskog dvorišta, pronađeni su ostaci novovjekovnog groblja s pokretnim nalazima koji se mogu sigurno datirati u 18. stoljeće. Na maloj istraženoj površini pronađeni su *in situ* ostaci 10 pokojnika (grobovi 1-10) i brojne dislocirane kosti. Većina grobova bila je samo djelomično očuvana jer je groblje oštećeno prilikom gradnje dvaju objekata u 19. i 20. stoljeću. Za razliku od sonde A, ovdje su grobovi pronađeni u više slojeva, pa su neki od njih bili oštećeni i prilikom mlađih ukopa. Tako je grob 3 (sačuvane samo potkoljenične kosti), najvjerojatnije presječen prilikom ukopa pokojnika iz groba 6. Nalazi novca, svetačkih medaljica i križića, neke ukope iz gornjeg sloja pouzdano

to be temporarily relocated (Brunelli 1891, 110; Škunca 2007, 198). The remains of the fill from Trench A date the graves found to the period prior to 1570. This is about the same time as the model of Zadar kept at the *Museo Storico Navale* in Venice was made, which shows a separate lot at the location of the graves separated from the St Nicholas courtyard and the area in front of St Francis by a wall. It is possible that this lot is in fact the oldest cemetery, where burials were performed at the latest up to the second half of the sixteenth century.

The anthropological analysis shows that all of the deceased were males that died between the ages of 16 and 45. The youngest of the deceased (Grave 12) had pathological changes on the skull that are associated with long-term undernourishment (Šlaus *et al.* 2016, 21). The deceased individual in Grave 13 had remodelled antemortal trauma on the right side of the occipital bone and right radius, with an antemortal fracture also identified on the fourth left rib (Šlaus *et al.* 2016, 23). According to the recorded tradition this cemetery was used for the burial of mariners, i.e. the drowned and those who died on ships (Fabijanich 1882, 129). The result of the anthropological analysis certainly tells of people who did not have an easy life, and it would not be untenable to recognise soldiers, mariners and galley oarsmen among them. That there has been an association between the St Nicholas church and seafaring from its inception is best borne out by the fact that the oldest church was built on the very shores of the sea and dedicated to the best known of the patron saints of mariners.

The remains of a post-medieval cemetery with small finds that can be confidently dated to the eighteenth century were excavated in Trench C in the southeast section of the monastery courtyard. The remains of ten deceased individuals and numerous dislocated bones were found *in situ* in the small area that was excavated (Graves 1–10). Most of the graves were only partially preserved as the cemetery had been damaged during the erection of two structures in the nineteenth and twentieth centuries. Unlike Trench A the graves here were found in multiple layers and some were damaged in the course of more recent burials. Thus Grave 3 (only the tibia are preserved) was likely truncated during the burial of the deceased individual in Grave 6. The finds of coins, devotional medals and crosses confidently date some of the burials in the upper layers to the eighteenth century. An Austrian coin found attached to a rosary in Grave 4 is particularly important in establishing a date as it bears the minting date of 17[33] (**cat. 1**). A Venetian coin was found in the layer between graves (**cat. 17**), but it is uncertain if it belonged to one of the deceased or came here in the process of interment. Irrespective it is important to dating the graves to the eighteenth century. The graves

datiraju u 18. stoljeće. Za dataciju je posebno važan austrijski novac pronađen obješen na krunici u grobu 4, jer na sebi ima godinu kovanja 17[33] (**kat. 1**). Mletački novac pronađen je u sloju između grobova (**kat. 17**), ali nije sigurno da li je pripadao nekom od pokojnika ili je na ovo mjesto dospio prilikom ukapanja, no svejedno je važan za dataciju grobova u 18. stoljeće. Grobovi iz najnižeg sloja nisu imali nikakve nalaze pa ih nije bilo moguće preciznije datirati, međutim izgledno je da i oni potječu iz novovjekovnog razdoblja. Zanimljivo je da su svi grobovi iz ovog najnižeg sloja (grobovi 8-10) pravilno orijentirani u smjeru jugozapad-sjeveroistok (glava na jugozapadu) (sl. 2), dok su pokojnici pokopani u gornjim slojevima orijentirani u raznim smjerovima, bez ikakve pravilnosti. Prema Bianchijevim navodima na ovom groblju posljednji su pokopani austrijski vojnici poginuli 1797. godine (Bianchi 1879, 455). Antropološka analiza utvrdila je da kosturi većinom pripadaju odraslim muškarcima koji su umrli u dobi od 20. do 55. godine života i jednom djetetu umrlom u dobi od 13. do 15. godine života. Nije pronađen niti jedan kostur koji se može sa sigurnošću pripisati ženskom spolu (Šlaus *et al.* 2016, 4 - 16), pa je vrlo vjerojatno da su svi pokojnici bili vojnici, mornari ili siromasi.

U sondama F i H istražena je zidana novovjekovna grobnica (grob 11) s nalazima iz 17. i 18. stoljeća. Osim nje, djelomično je istražen i ulaz u kriptu s jugoistočne strane apside u kojima su pronađene dislocirane kosti i dvije svetačke medaljice iz 18. stoljeća. Godine 1988. istražen je dio unutrašnjosti crkve, između ostalih i prostor ispod apside, odnosno kripta (Vežić 1992, 306, bilj. 5). Moguće je da je kripta, građena početkom 1760-ih, bila namijenjena samo za pohranu kostiju jer su mletačke vlasti u to vrijeme već bile zabranile pokope u susjednoj crkvi sv. Frane (Velnić 1980, 60).

Zidana grobnica (grob 11) nalazi se u sondama F i H, iskopanim između zvonika i apside crkve sv. Nikole. Grobnica je sazidana od grubo obrađenog kamenja povezanog manje kvalitetnom crvenom žbukom. Pravokutnog je oblika, orijentirana u smjeru jugozapad-sjeveroistok. Sjeverni kut grobnice dodiruje se s temeljima apside, dok je zapadni kut potpuno uništen. Iz stratigrafskih odnosa može se zaključiti da je sjeverozapadna stranica grobnice potpuno uništena gradnjom temelja apside nove barokne crkve izgrađene početkom 1760-ih (sl. 3).

U grobnicu su vršeni višekratni ukopi pokojnika, a pojedini dijelovi kostura bili su sačuvani *in situ* na dnu grobnice. Svi pokojnici bili su položeni u grob s glavom okrenutom na jugozapadnu stranu. U zapuni je pronađen veći broj pokretnih nalaza, kao što su perlice, pribadače, svetačke medaljice i prstenje, svi datirani u 17. i prvu polovicu 18. stoljeća. Nakon što je izgubila funkciju, grobnica je bila zatrpana šutom i pijeskom, a kasnije je iznad nje sazidan zid kojim je pregrađen prostor

in the lowest layer did not contain finds and could not be precisely dated, although it is very likely that they are from the post-medieval period. It is interesting that all graves from this lowest layer (Graves 8–10) are regularly oriented southwest to northeast (head to the southwest) (Fig. 2), while the deceased buried in the upper layers are oriented in multiple directions, without any regularity. According to Bianchi the last burial at this cemetery was of soldiers of the Austrian military that died in 1797 (Bianchi 1879, 455). The anthropological analysis has determined that most of the skeletons are of adult males that died between the ages of 20 and 55, and one child that died between the age of 13 to 15. No skeletons were found that could confidently be attributed to a female (Šlaus *et al.* 2016, 4–16), such that it is very likely that all the deceased were soldiers, seamen or the indigent.

A walled post-medieval burial chamber (Grave 11) was excavated in Trenches F and H with finds from the seventeenth and eighteenth centuries. Also partially excavated was the entrance to a crypt to the southeast side of the apse in which dislocated bones and two eighteenth century devotional medals were found. Part of the interior of the church was excavated in 1988, including the area below the apse, i.e. the crypt (Vežić 1992, 306, bilj. 5). It is possible that the crypt, built in the early 1760s, was purposed solely for the interment of bones as the Venetian authorities had at the time banned any further



3. Zidana grobnica (grob 11) tijekom prve faze istraživanja / A walled burial chamber (Grave 11) from the first phase of the excavations (foto: Š. Vrkić)

između zvonika i apside. Neki su pokojnici vjerojatno bili sahranjivani u drvenim ljesovima na što upućuju željezni čavli pronađeni u zapuni grobnice. Antropološka analiza utvrdila je da su u grobu prisutne kosti od 12 do 20 odraslih osoba, koje su većinom umrle u dobi iznad 50 godina, a na temelju gracilnosti kostiju zaključeno je da je riječ o osobama oba spola (Šlaus *et al.* 2016, 17-20). Dio kostiju je vjerojatno naknadno ubačen u grobnicu, koja je na taj način iskorištena kao kosturnica.

Sjeverno od zidane grobnice pronađene su dislocirane kosti odraslog pokojnika posložene uz apsidu crkve. Najvjerojatnije potječu iz groba koji je uništen prilikom izgradnje barokne crkve iz 1760. godine ili su kosti prenesene s nekog drugog mjesta. Zanimljivo je da su kosti pažljivo posložene uz temelje novosagrađene apside i prekrivene tankim slojem žbuke (sl. 4). Postupanje s kostima u ovom slučaju je u skladu s tadašnjim vjerovanjem i običajem, po kojima nije vođena prevelika briga o tome što će se događati s posmrtnim ostacima, sve dok oni ostaju na crkvenom, odnosno posvećenom zemljištu. Jedan takav slučaj zabilježen je iduće 1761. godine, kada su ponovno bili otkopani ostaci najstarije crkve sv. Nikole, što je iskorišteno za zakopavanje kostiju ekshumiranih na groblju sv. Frane od špilje (Bianchi 1877, 402; Brunelli 1891, 126).



4. Kosti pokojnika sekundarno pohranjene uz apsidu crkve / The secondary burial of the bones of a deceased person alongside the apse of the church (foto: Š. Vrkić)

burials in the neighbouring church of St Francis (Velnić 1980, 60).

The walled burial chamber (Grave 11) lies in Trenches F and H, excavated between the bell tower and the apse of the St Nicholas church. The burial chamber is built of coarsely dressed stone bonded with low quality red mortar. It is rectangular, running southwest to northeast. The northern corner of the burial chamber touches the foundations of the apse, while the western corner is entirely destroyed. It can be concluded from the stratigraphic relationships that the northwest side of the burial chamber was entirely destroyed during the building of the foundations of the apse of the new Baroque period church in the early 1760s (Fig. 3).

There were multiple burials in this burial chamber, with some parts of the skeletons preserved in situ at the bottom of the chamber. All of the deceased persons were laid in the grave with the head oriented to the southwest. A large number of small finds were recovered from the fill, including beads, pins, devotional medals and finger rings, all dated to the seventeenth and first half of the eighteenth century. After it had lost its function the burial chamber was backfilled with debris and sand and a wall was erected over it partitioning the space between the bell tower and the apse. Some of the deceased were likely interred in wooden coffins, as indicated by the finds of iron nails in the fill of the burial chamber. The anthropological analysis has confirmed that the grave contains the bones of from 12 to 20 adults, most of which died at an age above 50 years, with the overall gracility of the bones indicating that the deceased were of both genders (Šlaus *et al.* 2016, 17–20). Some of the bones were likely later deposited in the burial chamber when it was used as an ossuary.

The dislocated bones of an adult corpse, laid alongside the apse of the church, were found to the north of the walled burial chamber. They are most likely from the grave that was destroyed during the erection of the Baroque period church of 1760, or are bones transferred here from another location. It is interesting that the bones were carefully laid alongside the foundations of the newly built apse and covered with a thin layer of mortar (Fig. 4). Laying out the bones in this manner is consistent with the beliefs and customs of the time that did not much heed what would happen to mortal remains as long as they remained on church, i.e. sanctified land. One such case was recorded in the following year, 1761, when the remnants of the oldest St Nicholas church were once again unearthed, which was taken as an opportunity to bury the bones exhumed at the cemetery of St Francis of the Cave (Bianchi 1877, 402; Brunelli 1891, 126).

The excavations conducted established that there were two cemeteries in the space of the present day courtyard of the former monastery. The oldest cemetery was likely located on a separate lot between the churches of St

Provedena istraživanja dokazala su da su na prostoru sadašnjeg samostanskog dvorišta postojala dva groblja. Najstarije groblje je najvjerojatnije postojalo na zasebnoj parceli između crkava sv. Nikole i sv. Frane. Na njemu se ukapalo do početka 1570-ih, kada je djelomično prekriveno protutopničkim nasipima. Da li je groblje djelomično ostalo u funkciji, nije moguće utvrditi bez opsežnijih arheoloških iskopavanja. Drugo groblje nastalo je u samostanskom dvorištu, možda već 1570-ih, te je ostalo u upotrebi sve do 1797. godine. Prema dosadašnjima nalazima može se smatrati da je unutar današnjeg samostanskog dvorišta bilo je pokopano više stotina pokojnika. Znan dio groblja uništen je novijim gradnjama, posebno izgradnjom velikog betonskog bunkera na središtu samostanskog dvorišta. U zidanoj grobnici pored crkve (grob 11), vjerojatno jednoj od više grobnica koje su se nalazile u blizini srednjovjekovne crkve iz 14. stoljeća, pokapani su pripadnici siromašnijeg građanskog sloja, možda članovi neke bratovština i sl. Grobnica je izgrađena krajem 16. ili početkom 17. stoljeća i ostala je u funkciji do 1760. godine. Da li se unutar crkve nalaze grobovi u kojima su pokopane redovnice i imućniji društveni sloj, utvrditi će se budućim arheološkim istraživanjima.

Najveći broj grobnih nalaza pronađen je u novovjekovnoj zidanoj grobnici (grob 11), koja se djelomično sačuvala uz vanjsku stranu apside barokne crkve sv. Nikole. To je očekivano s obzirom na veliki broj pokojnika, ali i na njihovu pripadnost nešto imućnijem građanskom sloju. Najbrojniji nalazi su staklene perlice od krunica, koje su zajedno s pripadajućim medaljicama obrađene u poglavlju o svetačkim predmetima. Pronađeni su brojni željezni čavli koji nisu posebno obrađeni, a pretpostavlja se da su u grobnicu dospjeli kao dio drvenih ljesova. Zatim slijede brončane pribadače (**kat. 8-11**), od kojih je jedna sačuvana zajedno s tkaninom (**kat. 11**). Brončane pribadače kružnog presjeka s malom kuglastom glavicom česti su nalazi u grobovima kasnog srednjeg i novog vijeka (Perkić 2010, 246, 274, T2: 21-22). Pretpostavlja se da su korištene za učvršćivanje vela ili nekog ukrasa za glavu. U grobnici je pronađeno pet brončanih vitica (**kat. 2-6**), među kojima se izdvaja ona s religioznim natpisom na vanjskoj strani: +S. FRANC. XAVIERI. ORA. PR. NO.+ (Sveti Franjo Ksaverski, moli za nas) (**kat. 3**). Prsten se datira u 17. ili 18. stoljeća, a identičan je pronađen u grobu kod crkve sv. Nikole biskupa u Žumberku (Azinović Bebek 2009, 479, T.5: 5). Pored grobnice pronađene su kopče za odjeću ili obuću (kukica i ušica) (**kat. 12**), One su česti nalazi u novovjekovnim grobovima, a izrađene su od tanke brončane žice kružnog presjeka (Belaj 2006, 284-285). Jedna slična ušica (omega spona), bez pripadajuće kukice, pronađena je na groblju u sondi C (**kat. 13**). Iz zidane grobnice potječe i nalaz dugmeta kuglastog oblika s dvije perforacije i otkinutom ušicom za vješanje (**kat. 15**). Slični nalazi nisu rijetki u novovjekovnim grobovima u koje su dospijevali kao dio

Nicholas and St Francis. Burials were performed here up to the early 1570s, when it was partially covered by the anti-artillery embankments. Whether or not the cemetery remained in partial use cannot be ascertained without more comprehensive archaeological excavations. The other cemetery was created in the monastery courtyard, perhaps as early as the 1570s, and remained in use through to the year 1797. Based on what we know so far from the finds we can deduce that several hundred deceased persons were interred within the scope of the current courtyard of the former monastery. A significant part of the cemetery was destroyed by later construction interventions, in particular by the construction of the large concrete bunker at the centre of the monastery courtyard. Members of the less well off strata of the population, possibly the members of a confraternity or the like, were interred in the walled burial chamber next to the church (Grave 11), likely one of multiple burial chambers that were present in the vicinity of the fourteenth century medieval church. The burial chamber was built in the late sixteenth or early seventeenth century and remained in function through to 1760. Whether or not there are graves inside the church in which nuns and members of the wealthier societal strata were interred will be established by some future archaeological excavations.

The greatest number of grave finds were recovered from the post-medieval walled burial chamber (Grave 11) that is partially preserved along the outer side of the apse of the Baroque period church of St Nicholas. This is to be expected given the large number of deceased persons buried here and the fact that they were from among the ranks of the somewhat better off social strata. The most numerous finds are of glass beads from rosaries, discussed along with the accompanying medals in the chapter on devotional artefacts. Many iron nails were found and not analysed separately, the presumption being that they came to the burial chamber as part of wooden coffins. Also found were bronze pins (**cat. 8-11**), one of which was preserved along with some textile (**cat. 11**). Bronze pins of round cross-section with small spherical heads are a frequent find in graves of the medieval and post-medieval periods (Perkić 2010, 246, 274, T2: 21-22). It is hypothesised that they were used to affix a veil or some form of decorative headwear. Five bronze finger rings (**cat. 2-6**) were found in the burial chamber, notable among which is one with a religious legend on the outer surface reading +S. FRANC. XAVIERI. ORA. PR. NO.+ (Saint Francis Xavier, pray for us) (**cat. 3**). The finger ring is dated to the seventeenth or eighteenth century, with an identical ring found in a grave at the church of St Nicholas the Bishop in Žumberak (Azinović Bebek 2009, 479, T.5: 5). Buckles for clothing or footwear (hook and eye clasps) (**cat. 12**) were found next to the burial chamber. These are frequent finds in post-medieval graves and are made of thin bronze wire of round cross-section (Belaj 2006, 284-285). One similar eyelet (omega clasp), without the attendant hook, was found in the cemetery in Trench C (**cat. 13**). Also from the walled burial

odjeće pokojnika (Belaj 2006, 292, sl. 36-39). Slično dugme potječe iz susjedne sonde H, zbog čega je i ono uvršteno u grobne nalaze (**kat. 16**). U grobnici su pronađeni i ulomci obruča od deblje brončane žice, na nekima je sačuvana tkanina a na jednome ljudska kosa. Zbog toga i mjesta pronalaska izgledno je da se predmet nosio oko glave kao držač za kosu ili je bio dio nekog pokrivala za glavu. Predmet je nađen uz jugozapadni rub grobnice, na mjestu pronalaska lubanja svih pokojnika.

Manji broj nalaza potječe s groblja koje je djelomično istraženo u sondi C. Na ovom su mjestu pokapani siromasi i vojnici što je moglo utjecati na broj nalaza. Najznačajniji je nalaz krunica koja se sastojala od lančića načinjenog od brončanih karičica na kojima su se nalazila drvena zrna. Na lančiću su bile obješene dvije svetačke medaljice i austrijski novac (**kat. 1**). Na novcu se nalazi godina kovanja 17[33]. što je posebno važno za dataciju groblja. Isto vrijedi i za mletački novac – gazzettu (**kat. 17**), koji je pronađen u sloju pored grobova 1-3. Moguće je da je pripadao jednom od pokojnika koji su sahranjeni na tom mjestu ili je tamo dospio kao slučajni nalaz prilikom iskopavanja ili zakopavanja grobnih raka. Novac se datira od kraja 17. do kraja 18. stoljeća (Ilkić, Vukušić 2012, 216-223, kat. 96-143). U grobu 1 pronađena je ukrasna pločica elipsoidnog oblika s dvije ušice na rubovima, za koje bi se zakačile kukice od brončane žice od kojih je jedna pronađena zajedno s pločicom (**kat. 18**). Središte pločice bilo je ukrašeno s umetnutim sitnim staklenim pločicama od kojih su rijetke sačuvane. Ovaj ukrašeni predmet je najvjerojatnije imao funkciju kopčanja odjeće.

U grobovima istraženim u sondi A (grobovi 12-15) nisu pronađeni nikakvi značajniji grobni nalazi. Jedina je iznimka željezni čavao koji je mogao pripadati drvenom lijesu ili je slučajno dospio u grob. Budućim iskopavanjima zacijelo će se pronaći novi nalazi koji će omogućiti točniju dataciju ovih grobova.

KATALOG GROBNIH NALAZA:

(U ovom katalogu obrađen je samo manji dio grobnih nalaza, jer je ostatak obrađen u poglavlju o svetačkim predmetima, koji su većinom pronađeni u grobnom kontekstu).

1. Austrijski novac kovan za Goricu. Kružnog je oblika sa sekundarno načinjenom perforacijom pomoću koje je bio obješen na krunici; dimenzije: promjer 26,6 mm, debljina 1,2 mm; težina 4,7 g; sonda C, grob 4, SJ 20, PN 22B. Pronađen je zajedno s ostacima krunice i dvije svetačke medaljice (PN 22A); datacija 1733. godina.

Avers: u središnjem medaljonu natpis: SOLDO 1 i godina kovanja: 17[33]. Na rubu se nalazi biljni motivi i drugi ukrasi.

chamber is the find of a spherical button with two perforations and a broken off shank (**cat. 15**). Similar finds are not rare in post-medieval graves in which they come as part of the clothing of the deceased person (Belaj 2006, 292, Fig. 36–39). A similar button was found in the neighbouring Trench H, also included in the group of grave finds (**cat. 16**). Also found in the burial chamber were fragments of a hoop of thicker bronze wire – textile was preserved on some of the fragments and human hair on one of them. This, and the find location, point to this artefact having been worn about the head as a hair accessory or as part of some form of headwear. The artefact was found along the southwest perimeter of the burial chamber, where the skulls of all the deceased were located.

A smaller number of finds are from the cemetery that was partially excavated in Trench C. This was the site of the burial of the indigent and soldiers, which may have contributed to the number of finds. The most significant find is that of a rosary consisting of a chain made of bronze links and wooden beads. Two devotional medals and an Austrian coin (**cat. 1**) were suspended from the chain. The coin bears the minting date of 17[33], which is particularly important in dating the cemetery. This is also true of a Venetian gazzetta coin (**cat. 17**) found in the layer next to Graves 1–3. It may have been the property of one of the deceased individuals buried here or may have come here inadvertently in the course of the digging or filling of the grave pits. The coin is dated to the period from the late seventeenth to late eighteenth century (Ilkić, Vukušić 2012, 216–223, cat. 96–143). A small decorative panel of ellipsoidal form with two eyelets at the edges that small hooks of bronze wire could be attached to, one of which was found with the panel, was recovered in Grave 1 (**cat. 18**). The centre of the panel was decorated with inserts of very small glass tiles, a few of which have been preserved. This decorative artefact was likely used as a clasp for clothing.

No significant finds were recovered from graves found in Trench A (Graves 12–15). The only exception is an iron nail that may have been from a wooden coffin or inadvertently found its way into a grave. Future excavations are certain to locate new finds that will provide for a more precise dating of these graves.

CATALOGUE OF GRAVE FINDS:

(This catalogue covers only a small number of the grave finds as the remainder are covered in the chapter on religious items, most of which were recovered from grave contexts.)

1. An Austrian coin minted for Gorizia. Round with secondary perforation used to suspend it from a rosary; dimensions: diameter 26.6 mm, thickness 1.2 mm; weight 4.7 g; Trench C, grave 4, SU 20, SF 22B. Found together with the remnants of a rosary and two devotional medals (SF 22A); mint date 1733.

Obverse: Legend in the central medallion: SOLDO 1 and the year of minting: 17[33]. Vegetal motif and other decorations at the perimeter.

- Reverse: dvodijelni grb s lavom i zastavom s krunom na vrhu. Nema natpisa.
2. Neukrašeni prsten izrađen tehnikom lijevanja; dimenzije: promjer 22,6 mm, širina 4 mm, debljina 1,5 mm; težina 2,7 g; sonda F, SJ 115, grob 11, PN 82.
 3. Prsten od brončanog lima, na vanjskoj strani ima religiozni natpis: +S. FRANC. XAVIERI. ORA. PR. NO.+ (Sveti Franjo Ksaverski, moli za nas); dimenzije: promjer 18,2 mm, širina 3,2 mm, debljina 0,5 mm; težina 0,6 g; sonda F, SJ 119, grob 11, PN 85; datacija 17. - 18. stoljeće.
 4. Djelomično oštećeni prsten rastvorenih krajeva, izrađen tehnikom lijevanja i kovanja; dimenzije: promjer oko 21,5 mm, širina 4,1 mm, debljina 1,3 mm; težina 1,7 g; sonda F, grob 11, SJ 117, PN 86.
 5. Brončani prsten-vitica bez ukrasa i natpisa. Pronađen je zajedno s prstenom (kat. 4); dimenzije: promjer 18,5 mm, širina 3,3 mm, debljina 0,9 mm; težina 0,7 g; sonda F, grob 11, SJ 117, PN 88.
 6. Brončani prsten bez ukrasa i natpisa; dimenzije: promjer 20 mm, širina 3,1 mm, debljina 0,7 mm; težina 0,6 g; sonda F, grob 11, SJ 119, PN 91.
 7. Zakovica ili čavlic široke kružne glave; dimenzije: promjer glave 19 mm, originalna visina oko 25 mm; težina 2,9 g; sonda H, SJ 166.
 8. Tanka pribadača kružnog presjeka s malom kuglastom glavom ukrašenom horizontalnim urezom; dimenzije: dužina 50 mm, širina glave 3 mm, debljina 1,3 mm; težina 0,4 mm; sonda H.
 9. Tanka pribadača kružnog presjeka s malom kuglastom glavom; dimenzije: dužina 43,6 mm, promjer glave 3 mm, debljina 1,1 mm; težina 0,4 g; sonda H, SJ 177.
 10. Brončana pribadača, kružnog presjeka, otkinute glavice; dimenzije: dužina 41 mm, debljina 1,1 mm; težina 0,3 g; sonda H, SJ 172, grob 11, PN 176.
 11. Brončana pribadača s ostacima tkanine, pronađeno zajedno s dvadesetak sličnih predmeta; dimenzije: 29 mm, debljina 1,3 mm; promjer glavice 3,2 mm; težina 0,4 g; sonda H, SJ 196, grob 11.
 12. Kopče za odjeću (kukica i ušica) izrađene od tanke brončane žice kružnog presjeka; dimenzije 18 x 9 mm, debljina 1,2 mm; težina 0,8 g (zajedno); sonda F, SJ 64.
 13. Kopča za odjeću (omega spona ili ušica) izrađena od brončane žice; dimenzije 15,5 x 6 mm; debljina oko 1,5 mm; težina 0,6 g; sonda C, SJ 20.
 14. Oštećena brončana pločica kružnog oblika, perforirana u sredi-ni; dimenzije: promjer oko 9 mm, debljina 0,6 mm, težina 0,1 g; sonda H, SJ 196, grob 11.
 15. Dugme kuglastog oblika s dvije perforacije i otkinutom ušicom za vješanje; dimenzije 13 x 8,3 mm; težina 0,3 g; sonda F, grob 11, SJ 117, PN 84.
 16. Dugme kružnog oblika s otkinutom alkom za vješanje; dimenzije: promjer 9 mm; težina 0,4 g; sonda H, SJ 136, PN 153. Predmet je pronađen u sloju šute i nije sigurno da je imao veze s grobovima.
- Reverse: Two part coat of arms with lion and crowned pennant. No legend.
2. Cast undecorated finger ring; dimensions: diameter 22.6 mm, width 4 mm, thickness 1.5 mm; weight 2.7 g; Trench F, SU 115, Grave 11, SF 82.
 3. Finger ring of bronze sheet, with religious legend on the outer side: +S. FRANC. XAVIERI. ORA. PR. NO.+ (Saint Francis Xavier, pray for us); dimensions: diameter 18.2 mm, width 3.2 mm, thickness 0.5 mm; weight 0.6 g; Trench F, SU 119, Grave 11, SF 85; date: 17th – 18th century.
 4. Partially damaged finger ring, open ends, cast and hammered; dimensions: diameter approx. 21.5 mm, width 4.1 mm, thickness 1.3 mm; weight 1.7 g; Trench F, Grave 11, SU 117, SF 86.
 5. Bronze wedding ring, no decoration or legend. Found together with a finger ring (cat. 4); dimensions: diameter 18.5 mm, width 3.3 mm, thickness 0.9 mm; weight 0.7 g; Trench F, Grave 11, SU 117, SF 88.
 6. Bronze finger ring, no decoration or legend; dimensions: diameter 20 mm, width 3.1 mm, thickness 0.7 mm; weight 0.6 g; Trench F, Grave 11, SU 119, SF 91.
 7. Rivet or small nail with wide round head; dimensions: diameter of head 19 mm, original height approx. 25 mm; weight 2.9 g; Trench H, SU 166.
 8. Thin pin, round cross-section, spherical head decorated with horizontal incision; dimensions: length 50 mm, width of head 3 mm, thickness 1.3 mm; weight 0.4 mm; Trench H.
 9. Thin pin, round cross-section, spherical head; dimensions: length 43.6 mm, diameter of head 3 mm, thickness 1.1 mm; weight 0.4 g; Trench H, SU 177.
 10. Bronze pin, round cross-section, head broken off; dimensions: length 41 mm, thickness 1.1 mm; weight 0.3 g; Trench H, SU 172, Grave 11, SF 176.
 11. Bronze pin with remnants of textile, found together with about twenty similar artefacts; dimensions: 29 mm, thickness 1.3 mm; diameter of head 3.2 mm; weight 0.4 g; Trench H, SU 196, Grave 11.
 12. Clothing clasp (hook and eye) made of thin bronze wire of round cross-section; dimensions: 18 x 9 mm, thickness 1.2 mm; weight 0.8 g (together); Trench F, SU 64.
 13. Clothing clasp (omega link/eyelet) made of bronze wire; dimensions: 15.5 x 6 mm; thickness approx. 1.5 mm; weight 0.6 g; Trench C, SU 20.
 14. Damaged small round bronze panel, perforated at centre; dimensions: diameter approx. 9 mm, thickness 0.6 mm, weight 0.1 g; Trench H, SU 196, Grave 11.
 15. Spherical button with two perforations and broken off shank; dimensions: 13 x 8.3 mm; weight 0.3 g; Trench F, Grave 11, SU 117, SF 84.
 16. Round button with broken off shank; dimensions: diameter 9 mm; weight 0.4 g; Trench H, SU 136, SF 153. The artefact was found in a layer of debris and may not have been associated with a grave context.

17. Mletački novac, gazzetta; dimenzije: promjer 29,2 mm, debljina 1,3 mm; težina 6,2 g; sonda C, SJ 20, PN 12. Novac je pronađen u sloju pored grobova 1 - 3. Moguće je da je pripadao jednom od pokojnika koji su sahranjeni na tom mjestu ili je na to mjesto dospio kao slučajni nalaz prilikom iskopavanja i zakopavanja grobnih raka; datacija: kraj 17. - kraj 18. stoljeća.

Avers: u sredini krilati lav, po rubu natpis: •SAN• MARC• VEN• Ispod prikaza nalazi se oznaka: •II•

Revers: natpis u tri reda: * DALMA – ET – ALBAN *

18. Ukrasna pločica elipsoidnog oblika s dvije ušice na rubovima, za koje bi se zakačile kukice od brončane žice od kojih je jedna pronađena zajedno s pločicom. Središte i rub pločice ukrašeni su s umetnutim sitnim staklenim pločicama od kojih su samo neke sačuvane. Sonda C, grob 1.

KATALOG GROBOVA:

Grob 1

Grob se nalazio uz jugoistočni profil sonde C. Pokojnik je bio sahranjen u zemljanoj raku koja se nije mogla jasno definirati. *In situ* su bile sačuvane kosti lubanje, donja čeljust, desna ramena kost i dio prsnog koša, ostatak je uništen izgradnjom recentnog betonskog zida. U grobu je bio sahranjen odrasli pokojnik, položen na leđa i orijentiran u smjeru jugozapad-sjeveroistok (glava na jugozapadnoj strani). Uz kostur su pronađene jedna kukica i pločica koje su korištene za kopčanje odjeće (**kat. 18**) i dislocirane kosti koje su pripadale dvama pokojnicima.

Grob 2

Grob se nalazio uz jugozapadni profil sonde C. Pokojnik je bio sahranjen u zemljanoj raki koja se nije mogla definirati. *In situ* su sačuvane samo kosti podlaktice lijeve ruke (položene na prsa), dio prsnog koša i kosti šake lijeve ruke (položena na predjelu trbuha), ostatak je uništen prilikom mlađih ukopa ili kasnijih gradnji. U grobu je bio sahranjen odrasli pokojnik, najvjerojatnije muškarac, položen na leđa i orijentiran u smjeru jug-sjever (glava na južnoj strani). U sloju pored kostura pronađeno je nekoliko koštanih dugmadi.

Grob 3

Grob se nalazio u zapadnom kutu sonde C. Pokojnik je bio sahranjen u zemljanoj raki koja se nije mogla jasno definirati. Unutar sonde nalazile su se samo potkoljenične kosti i kosti stopala, ostatak kostura izlazio je izvan iskopnog polja. Kostu su pripadale odraslom pokojniku, vjerojatno muškarcu starom od 40 do 55 godina, pokopanom u ispruženom položaju i orijentiranom u smjeru sjeverozapad-jugoistok (glava na sjeverozapadnoj strani). Uz kostur nalazio se veći broj dislociranih ljudskih kostiju koje nisu pripadale ovom pokojniku.

Grob 4

Grob se nalazio uz jugozapadni profil sonde C. Pokojnik je bio sahranjen u zemljanoj raki koja se nije mogla jasno definirati. *In situ* su sačuvane samo kosti podlaktica i veći dio prsnog koša, ostatak kostura uništen je prilikom izgradnje kasnijeg objekta. U

17. Venetian coin, gazzetta; dimensions: diameter 29.2 mm, thickness 1.3 mm; weight 6.2 g; Trench C, SU 20, SF 12. The coin was found in the layer next to Graves 1–3. It may have been the property of one of the deceased buried here, or left here inadvertently in the course of the digging and backfilling of grave pits; date: late 17th – late 18th century.

Obverse: Winged lion at centre, legend at perimeter: •SAN• MARC• VEN• Beneath the image the mark: •II•

Reverse: Legend in three rows: * DALMA – ET – ALBAN *

18. A small decorative panel of ellipsoidal form with two eyelets at the edges to which hooks of bronze wire would be attached, one of which was found with the panel. Centre and edge of the panel decorated with very small glass tile inserts, a few of which are preserved. Trench C, Grave 1.

CATALOGUE OF GRAVES:

Grave 1

The grave is located along the southeast profile of Trench C. The deceased was buried in an earthen grave the contours of which could not be clearly defined. Found *in situ* were the skull bones, the lower jaw, right humerus and part of the ribcage, the remainder was destroyed during the construction of a recent concrete wall. The deceased buried in the grave was an adult, lying on the back and oriented southwest to northeast (head to the southwest). Found along with the skeleton was one small hook and a small panel used as a clothing clasp (**cat. 18**) and the dislocated bones of two corpses.

Grave 2

The grave is located along the southwest profile of Trench C. The deceased was buried in an earthen grave the contours of which could not be defined. Found *in situ* were the bones of the left forearm (laid across the chest), a part of the ribcage and the bones of the left hand (laid on the abdomen), the remainder was destroyed in the course of later burials or construction interventions. The deceased buried in the grave was an adult, most likely a male, lying on the back and oriented south to north (head to the south). Several bone buttons were found in the layer next to the skeleton.

Grave 3

The grave is located in the western corner of Trench C. The deceased was buried in an earthen grave the contours of which could not be clearly defined. Found in the trench were only the tibia and fibula and the bones of the foot. The remainder of the skeleton stretches outside the excavation field. The bones are of an adult, likely male, aged from 40 to 55, buried in the extended position and oriented northwest to southeast (head to the northwest). Found along with the skeleton were a large number of dislocated bones from other corpses.

Grave 4

The grave is located along the southwest profile of Trench C. The deceased was buried in an earthen grave the contours of which could not be clearly defined. Found *in situ* were the bones of the forearm and most of the ribcage, the remainder of the skeleton was destroyed

grobu je sahranjen odrasli pokojnik u dobi od 30 do 45 godina starosti, položen je na leđa s rukama savijenim u laktovima i položenim na prsa. Bio je orijentiran u smjeru sjeverozapad-jugozapad (glava na jugozapadnoj strani). Na predjelu trbuha pronađena je krunica od brončanih karičica i istrunulih drvenih zrna, dvije svetačke medaljice i austrijski novac iz 17[33]. godine (**kat. 1**). Krunica je najvjerojatnije prilikom ukopa bila položena u ruke pokojnika. Antropološka analiza je utvrdila da je pokojnik najvjerojatnije bio zaražen sifilisom (Šlaus *et al.* 2016, 8-9).

Grob 5

Nalazi se ispod groba 4 i djelom zalazi pod jugozapadni profil sonde C. Pokojnik je bio sahranjen u zemljanoj raku koja se nije mogla jasno definirati. *In situ* su bile sačuvane kosti prsnog koša, lijeve šake, zdjelice i dio lijeve bedrene kosti. Lubanja je vjerojatno sačuvana izvan iskopnog polja, dok su kosti nogu uništene prilikom izgradnje objekta u 19. stoljeću. U grobu je sahranjen muškarac u dobi od 35 do 45 godina starosti, položen na leđa i orijentiran u smjeru jugozapad-sjeveroistok (glava na jugozapadnoj strani). Uz kostur je pronađen križić sv. Benedikta, izrađen od tankog brončanog lima (PN 23).

Grob 6

Grob se nalazi u zapadnom kutu sonde C. Pokojnik je bio sahranjen u zemljanoj raki koja se nije mogla jasno definirati. *In situ* su sačuvane kosti lijeve podlaktice, zdjelice, bedrene kosti i manji dio prsnog koša. Dio kostura zalazi pod profil iskopnog polja, a dio je uništen izgradnjom objekta iz 19. stoljeća. U grobu je bio sahranjen muškarac u dobi od 35 do 45 godina starosti, položen na leđa i orijentiran u smjeru zapad-istok (glava na istočnoj strani).

Grob 7

Ostaci groba nalazili su se u sondi C. Pokojnik je bio sahranjen u zemljanoj raku koja se nije mogla definirati. *In situ* su očuvane samo potkoljencične kosti i kosti stopala desne noge, a ostatak je uništen izgradnjom objekta iz 19. stoljeća. U grobu je bio sahranjen najvjerojatnije muškarac od 30 do 40 godina starosti, orijentiran u smjeru istok-zapad (glava na istočnoj strani).

Grob 8

Nalazi se uz jugoistočni profil sonde C. Pokojnik je bio sahranjen u zemljanoj raku koja se prilikom istraživanja nije mogla jasno definirati. *In situ* su sačuvane kosti prsnog koša, gornji dio ramene kosti, zdjelica i lijeva bedrena kost. Lubanja je uništena gradnjom betonskih temelja objekta iz 20. stoljeća, a dio kostiju nogu izlazi izvan iskopnog polja. Kostur je pripadao djetetu starom od 13 do 15 godina, položenom na leđa i orijentiran u smjeru sjeveroistok-jugozapad (glava na sjeveroistočnoj strani).

Grob 9

Nalazi se u sondi C u neposrednoj blizini groba 8. Pokojnik je bio sahranjen u zemljanoj raku koja se nije mogla jasno definirati. *In situ* su sačuvane samo bedrene kosti i desna potkoljenica, ostatak kostura bio je uništen prilikom gradnje objekta u 19. stoljeću. Kostur

by the construction of a more recent structure. The deceased buried in the grave was an adult, aged from 30 to 45, lying on the back with arms bent at the elbows and resting on the chest. Oriented northwest to southeast (head to the southwest). A rosary made of bronze links and wooden beads that have rotted away, two devotional medals and a Austrian coin minted in 17[33] (**cat. 1**) were found at the abdomen. The rosary was likely laid in the hand of the deceased at burial. The anthropological analysis has confirmed that the deceased was likely infected with syphilis (Šlaus *et al.* 2016, 8–9).

Grave 5

Located beneath Grave 4 and partially running under the southwest profile of Trench C. The deceased was buried in an earthen grave the contours of which could not be clearly defined. Found *in situ* were the bones of the ribcage, left hand, pelvis and part of the left femur. The skull is likely preserved outside the excavation field, while the legs were destroyed during the construction of a nineteenth century structure. The deceased buried in the grave was male, aged from 35 to 45, lying on the back and oriented southwest to northeast (head to the southwest). Found along with the skeleton was a cross of St Benedict made of thin bronze sheet (SF 23).

Grave 6

The grave is located in the western corner of Trench C. The deceased was buried in an earthen grave the contours of which could not be clearly defined. Found *in situ* were the bones of the left forearm, pelvis, femur and a small part of the ribcage. Part of the skeleton runs under the profile of the excavation field, and part was destroyed during the construction of a nineteenth century structure. The deceased buried in the grave was male, aged from 35 to 45, lying on the back and oriented west to east (head to the east).

Grave 7

The remains of the grave were found in Trench C. The deceased was buried in an earthen grave the contours of which could not be defined. Found *in situ* were the tibia and fibula and the bones of the right foot, the remainder was destroyed during the construction of a nineteenth century structure. The deceased buried in the grave was most likely male, aged from 30 to 40, oriented east to west (head to the east).

Grave 8

Located along the southeast profile of Trench C. The deceased was buried in an earthen grave the contours of which could not be clearly defined in the course of the excavation. Found *in situ* were the bones of the ribcage, the upper humerus, pelvis and left femur. The skull was destroyed during the construction of the concrete foundations of a twentieth century structure, with part of the bones of the feet running outside the excavation field. The deceased was a child aged 13 to 15, lying on the back and oriented northeast to southwest (head to the northeast).

Grave 9

Located in Trench C in the immediate vicinity of Grave 8. The deceased was buried in an earthen grave the contours of which could not be clearly defined. Found *in situ* were the bones of the femur and right tibia and

je pripadao najvjerojatnije muškarcu od 20 do 30 godina starosti, sahranjenom u ispruženom položaju i orijentiranom u smjeru sjeveroistok-jugozapad (glava na sjeveroistočnoj strani).

Grob 10

Grob se nalazio uz sjeverozapadni profil iskopnog polja sonde C. Pokojnik je bio sahranjen u zemljanoj raki koja se nije mogla definirati. *In situ* je sačuvan veći dio prsnog koša, desna podlaktica, zdjelica i bedrene kosti. Gornji dio kostura uništen je prilikom gradnje kasnijeg objekta, a potkoljencične kosti ulaze pod profil iskopnog polja. U grobu je sahranjen muškarac od 30 do 35 godina starosti, položen na leđa s rukama na prsima i orijentiran je u smjeru sjeveroistok-jugozapad (glava na sjeveroistočnoj strani). Uz kostur je pronađena izdužena koštana perlica koja je originalno bila dio krunice.

Grob 11

Grobnica se nalazi u sondama F i H, iskopanima između zvonika i temelja apside crkve sv. Nikole. Zidana je od grubo obrađenog kamenja povezanog slabije kvalitetnom žbukom crvene boje. Sjeverozapadna stranica grobnice uništena je prilikom izgradnje temelja apside barokne crkve. Grobnica je bila pravokutnog oblika orijentirana u smjeru jugozapad-sjeveroistok. Pokojnici su pokapani s glavom okrenutom na jugozapadnu stranu. U grobnici su vršeni višekratni kopovi pokojnika, a pojedini kosturi bili su sačuvani *in situ* na dnu grobnice. Nije isključeno da su neke kosti bile naknadno ubačene u grobnicu. Kostii pronađene u grobnici potječu od najmanje 12 do najviše 20 pokojnika. Kostii pripadaju osobama obaju spolova i gotovo su svi stariji od 50 godina (Šlaus *et al.* 2016, 17-20). Pronađen je veći broj pokretnih nalaza kao što su staklena zrna, željezni čavli, pribadače, svetačke medaljice i prstenje.

Grob 12

Grob se nalazio u sondi A i većim je dijelom ulazio pod jugoistočni i sjeveroistočni profil iskopa. Pokojnik je bio sahranjen u zemljanoj raki koja se nije mogla definirati. U grobu je sahranjen muškarac od 18 do 20 godina starosti, položen na leđa u ispruženom položaju s rukama na trbuhu. Orijentiran je u smjeru jugozapad-sjeveroistok (glava na jugozapadnoj strani). Grob se nalazio na jednakoj dubini kao i grobovi 13-15, pa je izgledno da svi potječu iz istog vremenskog razdoblja. U zapuni su pronađena dva ulomka majolike iz kasnog srednjeg vijeka, što određuje donju granicu starosti grobova.

Grob 13

Grob se nalazi u sondi A i dijelom ulazi pod sjeveroistočni profil iskopa. Pokojnik je bio sahranjen u zemljanoj raki koja se prilikom istraživanja nije mogla definirati. U grobu je sahranjen muškarac od 30 do 35 godina starosti, položen na leđa u ispruženom položaju s rukama savijenim u laktovima i položenim na gornji dio prsnog koša. Orijentiran je u smjeru jugozapad-sjeveroistok (glava na jugozapadu). Pored kostura pronađena je lubanja koja je pripadala drugom muškarcu, starom od 20 do 35 godina starosti. Grob se nalazio na jednakoj dubini kao grobovi 12, 14 i 15. Na predjelu trbuha pronađen je željezni čavao.

fibula, the remainder of the skeleton was destroyed during the construction of a nineteenth century structure. The deceased buried in the grave was most likely male, aged 20 to 30, buried in the extended position and oriented northeast to southwest (head to the northeast).

Grave 10

The grave is located along the northwest profile of the excavation field of Trench C. The deceased was buried in an earthen grave the contours of which could not be defined. Found *in situ* were most of the ribcage, the right forearm, pelvis and femur. The upper part of the skeleton was destroyed during the construction of a more recent structure, while the tibia and fibula run under the profile of the excavation field. The deceased buried in the grave is male, aged 30 to 35, lying on the back, with arms on the chest and oriented northeast to southwest (head to the northeast). Found along with the skeleton was a cylindrical bone bead, originally part of a rosary.

Grave 11

The burial chamber is located in Trenches F and H, excavated between the bell tower and foundations of the apse of the St Nicholas church. It is built of coarsely dressed stone bonded by low quality red mortar. The northwest side of the burial chamber was destroyed during the construction of the foundations of the apse of the baroque period church. The burial chamber was rectangular and oriented southwest to northeast. The deceased were buried with the head on the southwest side. Multiple instances of burials were performed in the burial chamber, and some of the skeletons are preserved *in situ* at the bottom of the chamber. We cannot rule out the possibility that some of the bones were from secondary deposits in the chamber. The bones found in the burial chamber are from at least 12 to at most 20 individuals. The bones are from individuals of both genders and almost all were aged over 50 at death (Šlaus *et al.* 2016, 17–20). A large number of small finds were recovered, including glass beads, iron nails, pins, devotional medals and finger rings.

Grave 12

The grave is located in Trench A, with most of it running under the south-east and northeast profile of the excavation. The deceased was buried in an earthen grave the contours of which could not be defined. The individual buried in the grave is male, aged 18 to 20, lying on the back in the extended position with arms resting on the abdomen. The skeleton is oriented southwest to northeast (head to the southwest). The grave is at the same depth as Graves 13–15, making it likely that they are all from the same time period. Found in the fill were two sherds of late medieval majolica pottery, setting the lower limit of the age of the graves.

Grave 13

The grave is located in Trench A and runs partially under the northeast profile of the excavation. The deceased was buried in an earthen grave the contours of which could not be defined in the excavation. The individual buried in the grave is male, aged 30 to 35, lying on the back in the extended position with arms bent at the elbows and resting on the upper part of the ribcage. The skeleton is oriented southwest to northeast (head to the southwest). Found along with the skeleton is the skull of another male, aged from 20 to 35. The grave is at the same depth as Graves 12, 14 and 15. An iron nail was found at the abdomen.

Grob 14

Grob se nalazi u sondi A i većim dijelom ulazi pod sjeveroistočni profil iskopa. Pokojnik je bio sahranjen u zemljanoj raki koja se prilikom istraživanja nije mogla definirati. U grobu je sahranjen muškarac od 35 do 45 godina starosti, položen na leđa, desna ruka nepravilno je izvijena i položena na prsa. Orijeantiran je u smjeru jugozapad-sjeveroistok (glava na jugozapadnoj strani). Grob se nalazio na jednakoj dubini kao i grobovi 12, 13 i 15.

Grob 15

Grob se nalazi u sondi A i većim dijelom ulazi pod sjeveroistočni profil iskopa. Pokojnik je bio sahranjen u zemljanoj raki koja se prilikom istraživanja nije mogla jasno definirati. U grobu je sahranjen muškarac od 30 do 40 godina starosti, položen na leđa i orijentiran u smjeru zapad-istok (glava na zapadnoj strani). Grob se nalazio na jednakoj dubini kao i grobovi 12-14.

Grave 14

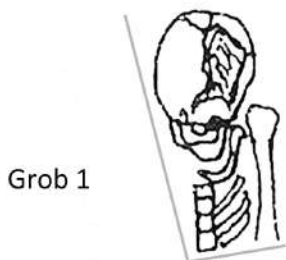
The grave is located in Trench A, most running under the northeast profile of the excavation. The deceased was buried in an earthen grave the contours of which could not be defined in the excavation. The individual buried in the grave is male, aged 35 to 45, lying on the back, with the right arm unnaturally bent and resting on the chest. The skeleton is oriented southwest to northeast (head to the southwest). The grave is at the same depth as Graves 12, 13 and 15.

Grave 15

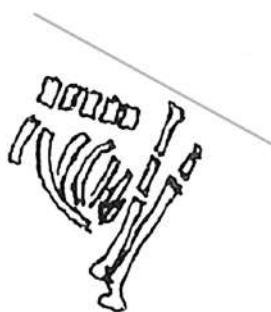
The grave is located in Trench A, most running under the northeast profile of the excavation. The deceased was buried in an earthen grave the contours of which could not be clearly defined in the excavation. The individual buried in the grave is male, aged 30 to 40, lying on the back and oriented west to east (head to the west). The grave is at the same depth as Graves 12–14.



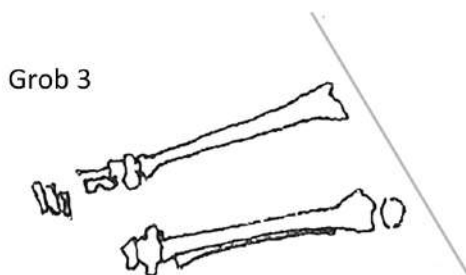
SONDA C



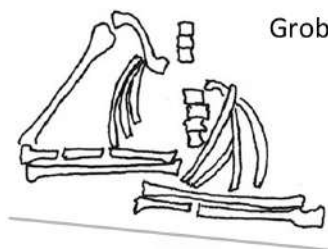
Grob 1



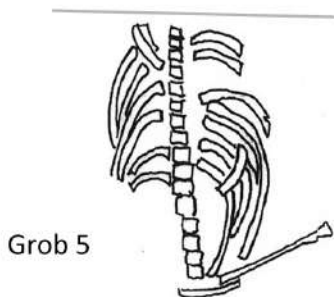
Grob 2



Grob 3



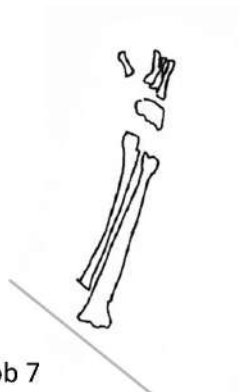
Grob 4



Grob 5



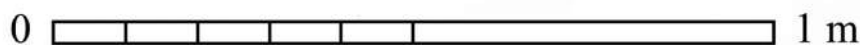
Grob 6



Grob 7

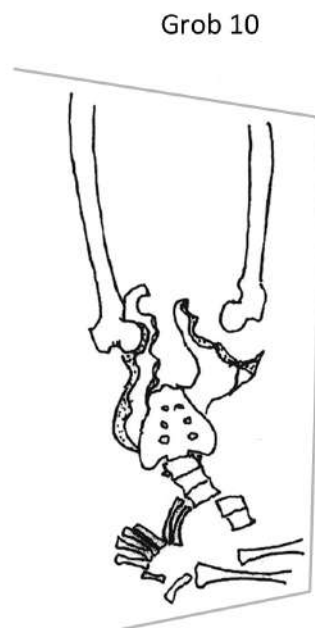
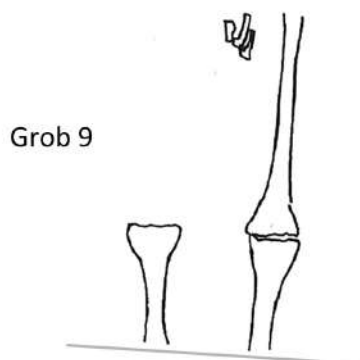


Grob 8



T 2

SONDA C



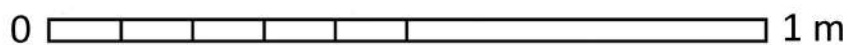
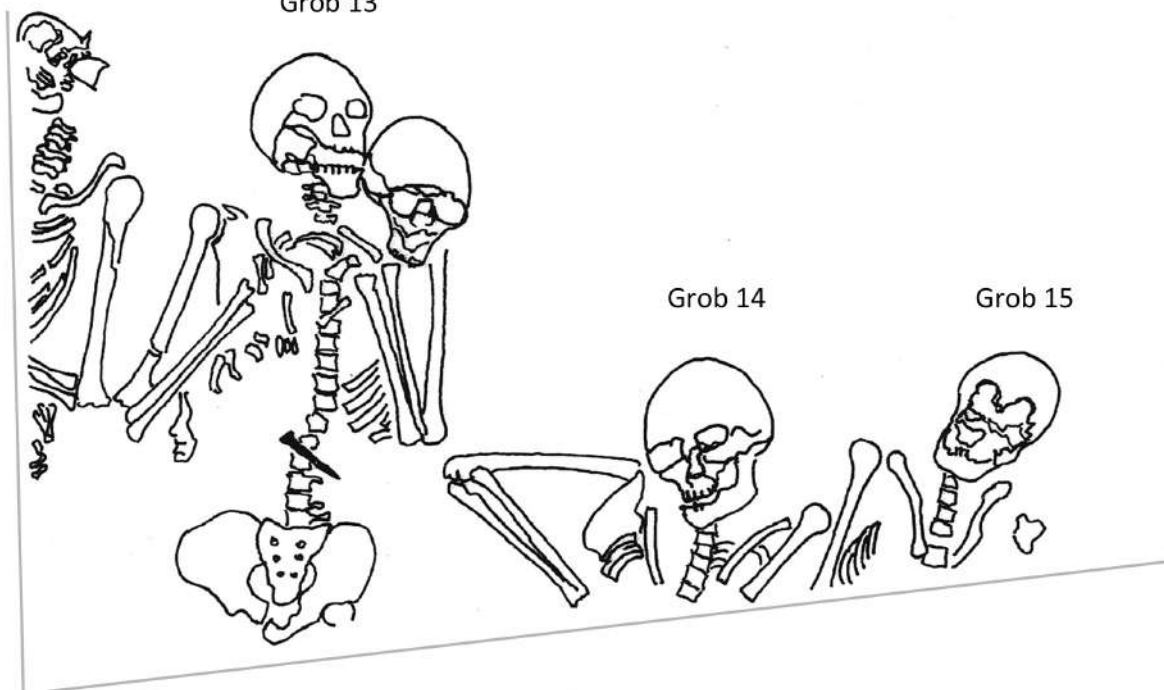
SONDA A

Grob 12

Grob 13

Grob 14

Grob 15



Nalazi srednjovjekovnog i novovjekovnog glaziranog posuđa kod crkve sv. Nikole u Zadru

Poznavajući karakter koji je ovaj prostor imao u razdoblju srednjeg, a naročito novog vijeka, ne čudi podatak da glavninu arheološkog materijala čine nalazi glaziranog posuđa. Ta vrsta posuđa često pruža mnoštvo podataka koji pomažu u rasvjetljavanju tijeka života na nekom prostoru, u ovom slučaju na prostoru samostanskog kompleksa sv. Nikole, a kasnije i vojne bolnice.

Pojam glazirana keramika odnosi se na keramičko posuđe na koje se nakon prvog pečenja nanosi sloj glazure, a potom je podvrgnuto drugom pečenju. Pronađeni ulomci keramičkog posuđa svjedoče nam o korištenju više tipova premaza što omogućuje podjelu pronađene keramike na nekoliko skupina. Posuđe se može podijeliti na keramiku s olovnom glazurom (*invetriata*), keramiku s engobom i olovnom glazurom (*ingobbiata*), te keramiku s kositrenom neprozirnom glazurom (*smaltata*) koja se naziva majolika.

INVETRIATA

Ovu skupinu keramike karakterizira tanki premaz prozirne ili jednoboje olovne glazure koja se nanosi nakon prvoga pečenja predmeta (*invetriata*). Nalazi ovog tipa keramike mogu se okarakterizirati kao kuhinjsko posuđe, odnosno posuđe namijenjeno pripremi i čuvanju hrane.

Među pronađenim predmetima ističu se tave (**kat. 1, 2**), od kojih je na jednoj sačuvana valjkasta ručka (**kat. 2**, sl. 1). Na temelju analogija takve se tave mogu datirati u



1. Rekonstruirana tava s valjkastom ručkom, kat. 2 / Reconstructed pan with cylindrical handle, cat. 2 (foto: R. Surić)

Medieval and Post-Medieval Glazed Pottery Finds at Zadar's St Nicholas Church

Knowing the character of this space in the Middle Ages and, in particular, the post-medieval period, it comes as no surprise that the lion's share of the archaeological material is comprised of glazed ware. This ware often provides an abundance of data that help us shed light on the course of the human inhabitation of an area, in this case the area of the St Nicholas monastery complex and the military hospital that followed it.

Glazed pottery refers to ceramic ware to which a layer of glaze is applied between the first and second firings. The potsherds found testify to the use of a number of glaze types, which allows for a categorisation of the uncovered pottery into several groups. The ware can be divided into lead glazed pottery (*invetriata*), pottery with engobe and lead glaze (*ingobbiata*) and pottery with opaque tin glaze (*smaltata*), referred to as majolica.

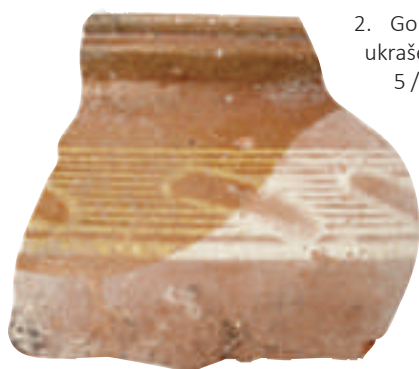
LEAD GLAZED POTTERY

This class of pottery is characterised by a thin coating of transparent or monochrome lead glaze that is applied after the first firing of the object (*invetriata*). Finds of this type of ware can be characterised as cooking ware, i.e. as ware for the preparation and storage of food.

Prominent among the artefacts found are pans (**cat. 1, 2**), with a cylindrical handle preserved on one (**cat. 2**, Fig. 1). Based on analogies we can date pans of this kind to the second half of the sixteenth and the seventeenth century (Cunja 2004, 77–78). Clear glaze, as on the pans, also coats the interior surface of a bulbous pot with two strap handles (**cat. 3**). On the exterior surface, opposite the handles, we see traces of burning created as a result of the protracted exposure of the vessel to fire.

drugu polovicu 16. ili 17.st. (Cunja 2004, 77 - 78). Osim tava, prozirnog glazurom presvučena je i unutrašnjost trbušastog lonca s dvije trakaste ručke (**kat. 3**). S vanjske strane, nasuprot ručki nalazi se trag gorenja koji je nastao uslijed dugotrajnog izlaganja posude vatri.

Invetriata keramika rijetko je ukrašena, a ukoliko sadrži ukras onda se najčešće radi o tzv. *Slip Ware* posuđu, kojeg karakterizira ukras izveden tankim potezima bijele engobe preko koje se najčešće nanosi prozirna, olovna glazura. Takav ukras karakterizira gornje dijelove dvaju lonaca (**kat. 4, 5**). Na prvom se s vanjske strane nalazi ukras izveden kratkim vodoravnim potezima engobe (**kat. 4**), dok se drugom na ramenu nalazi češljasti ukras niza paralelnih vodoravnih linija koje su prekinute nizom kosih poteza prstom (**kat. 5**, sl. 2).



2. Gornji dio *slip ware* lonca ukrašenog bijelom engobom, kat. 5 / Upper section of a slipware pot decorated with white engobe, cat. 5 (foto: R. Surić)

Nešto drugačiji primjerak keramike s olovnom glazurom je ulomak gornjeg dijela zdjele s obodom izvijenim

prema van i zelenom glazurom s unutarnje strane (**kat. 6**, sl. 3). Takve posude proizvodile su se u južnoj Italiji od 13. do 15. st. (Skartsis 2009, 119-120, 545α, 639β), a u Hrvatskoj se u Splitu nalazi gotovo identična posuda koja je datirana u kraj 13. i prvu polovicu 14. st. (Kukoč, Penović 2014, kat. 130).

ENGOBIRANA KERAMIKA

Posuđe koje je djelomično ili u potpunosti prekriveno tankim slojem bijele gline (kaolin), naziva se engobirana keramika. Taj sloj engobe služi kao podloga za ukrašavanje, a potom se nanosi glazura. Najčešći oblik ukrašavanja engobiranog posuđa je oslikavanje, a u koliko se za ukrašavanje koristilo urezivanje dobivala se tzv. gravirana keramika. Među ukupnim keramičkim materijalom pronađenim prilikom arheološkog istraživanja samostanskog kompleksa sv. Nikole dominiraju nalazi engobiranog posuđa. Prevladavaju nalazi posuđa otvorene forme pa imamo razne tipove zdjelica (**kat. 7 - 12, 14 - 16, 24**) i noćnu posudu (**kat. 13**), dok se od zatvorenih formi javljaju trbušaste posude (**kat. 17 - 19**) i posude manjih dimenzija (**kat. 20 - 23**).

Oslikanoj engobiranoj keramici pripadaju dva ulomka zdjela (**kat. 7, 8**) s mrljasto obojenom glazurom (*ceramica maculata*). Mrljasta dekoracija izvodila se kapanjem boje ili bacanjem spužve s bojom na engobu (Gusar 2006, 47). U

Lead glazed pottery is rarely decorated and, if there is a decoration, it is usually of the slipware type, characterised by a decoration executed in thin strokes of white engobe over which a transparent lead glaze is usually applied. This form of decoration is present on the upper sections of two pots (**cat. 4, 5**). On the first there is a decoration on the exterior surface done in short horizontal strokes of engobe (**cat. 4**), while the second has a combed decoration of a series of parallel horizontal lines on the shoulder, interrupted by a series of oblique finger strokes (**cat. 5**, Fig. 2).

A somewhat different example of lead glazed pottery is a sherd from the upper section of a bowl with an outcurved rim and green glaze on the interior surface (**cat. 6**, Fig. 3). Vessels of this type were manufactured in southern Italy from the thirteenth to fifteenth century (Skartsis 2009, 119–120, 545α, 639β), and we have an almost identical vessel in Split dated to the late thirteenth or first half of the fourteenth century (Kukoč, Penović 2014, cat. 130).



3. Gornji dio zdjelice sa zelenom glazurom, kat. 6 / Upper section of a small bowl with green glaze, cat. 6 (foto: R. Surić)

POTTERY WITH ENGOBE

Ware partially or entirely coated with a thin layer of white clay (kaolin) is referred to as pottery with engobe. The engobe layer serves as a background surface for decoration, followed by the application of glaze. The most frequent form of decoration on pottery with engobe is painting – if incisions were used to decorate it produced incised pottery. Pottery with engobe is the dominant type among the overall ceramic material found in the course of the archaeological excavation of the Sveti Nikola monastery complex. Open form pottery is the most numerous, including various types of small bowls (**cat. 7–12, 14–16, 24**) and a chamber pot (**cat. 13**), while among the closed forms we see bulbous vessels (**cat. 17–19**) and vessels of small dimensions (**cat. 20–23**).

Two sherds from bowls are from painted pottery with engobe (**cat. 7, 8**) with stained/speckled colouring of the glaze (*ceramica maculata*). The speckled decoration is achieved by dripping colour or by tossing a sponge with colour onto the engobe (Gusar 2006, 47). In both cases the decorative speckling is blue. This ware was manufactured in workshops of the Po Valley region and saw the height of its popularity in the late sixteenth and in the seventeenth century (Cunja 2004, 94–95, cat. 227–241; Gusar 2010, 58).

oba slučaja radi se o ukrasu mrlja plave boje. Ovakvo posuđe izrađuje se u radionicama na padanskom području, a najveću popularnost dostiže krajem 16. i tijekom 17. st. (Cunja 2004, 94-95, kat. 227-241; Gusar 2010, 58).

Od posuda otvorene forme prisutne su još i poluloptasta zdjelica (**kat. 9**) i plitka zdjelica (**kat. 10**, sl. 4), obje ukrašene oslikavanjem plavom bojom. Na središnjem dijelu ovih posuda nalaze se koncentrični krugovi koji su okruženi stiliziranim viticama i listićima, a ispod oboda se nalazi ornament valovnice, također plave boje. Ovakve posude česte su na zadarskom (Gusar 2010, kat. 116-122) i splitskom (Zglav-Martinac 2004, kat. 274-280; Kukoč, Penović 2014, kat. 259-261) području, a proizvedene su u venetskim radionicama s kraja 16. i početka 17. st.

Oslikanoj engobiranoj keramici pripada i ulomak gornjeg dijela zdjelice ukrašene oslikavanjem u obliku razlivenih mrlja zelene i crvenkastosmeđe boje (**kat. 11**). Analogiju za ovu zdjelicu nalazimo u Splitu (Kukoč, Penović 2014, kat. 280), gdje se slična zdjelica datira u 17. st.

Ovoj keramičkoj skupini pripada zdjelica sa žućkastom odnosno *lionata* glazurom (**kat. 12**). Ovakvo posuđe često je i u Splitu (Zglav-Martinac 2004, kat. 289-294; Kukoč, Penović 2014, kat. 289-293), gdje ga se svrstalo u proizvode venetskih radionica s kraja 16. i početka 17. st. Zanimljiv je nalaz visoke konične posude s obodom horizontalno izvijenim prema van, dvije jezičaste drške, ravnim dnom i glazurom samo s unutrašnje strane (**kat. 13**, sl. 5). Ovakve posude se najčešće interpretiraju kao noćne posude (*pitale*). Osim u Zadru (Gusar 2010, kat. 83), registrirane su u Splitu (Kukoč, Penović 2014, kat. 296) i Sloveniji (Cunja 2004, 90, kat. 165-171), a najvjerojatnije se radi o proizvodu radionica iz Emilie Romagne, gdje se proizvode od sredine 16. do sredine 17. st. (Gusar 2010, 52).

Skupini oslikanog engobiranog posuđu pripadaju i tri zdjelice s gornjim dijelom izvijenim prema van (**kat. 14 -**

16). Cijela površina posuda prekrivena je engobom. Oslikani ukras karakteriziraju tri točkice koje se nižu ispod oboda s unutarnje strane, a takav ukras se naziva *a lambrecchini*. Prva zdjelica ima ukras



5. Rekonstruirana noćna posuda, kat. 13 / A reconstructed chamber pot, cat. 13 (foto: R. Surić)

Also present among the open forms is a small hemispherical bowl (**cat. 9**) and a small shallow bowl (**cat. 10**, Fig. 4), both decorated with blue painting. The centres of these vessels are decorated with concentric circles encircled with stylised tendrils and leaves, with a blue wavy line ornament below the rim. Vessels of this type are frequent in the Zadar (Gusar 2010, cat. 116-122) and Split (Zglav-Martinac 2004, cat. 274-280; Kukoč, Penović 2014, cat. 259-261) areas, and were manufactured in Venetian workshops in the late sixteenth and early seventeenth century.



4. Zdjela s oslikanim ukrasom plave boje, kat. 10 / Bowl with blue painted decoration, cat. 10 (foto: R. Surić)

Also in the group of painted pottery with engobe is a sherd from the upper section of a small bowl decorated with dribbled green and reddish-brown stains (**cat. 11**). We find an analogy for this small bowl in Split (Kukoč, Penović 2014, cat. 280), with a similar small bowl dated to the seventeenth century.

Also from this group of pottery is a small bowl with a yellowish *lionata* glaze (**cat. 12**). This ware is also frequent in Split (Zglav-Martinac 2004, cat. 289-294; Kukoč, Penović 2014, cat. 289-293), where it is classed among the products of Venetian workshops from the late sixteenth to early seventeenth century. An interesting find is that of a tall conical vessel with a horizontally outcurved rim, two tab handles, a flat base and glaze applied only to the interior (**cat. 13**, Fig. 5). Vessels of this type are usually interpreted as chamber pots (Italian: *pitale*). Besides those found in Zadar (Gusar 2010, cat. 83), they have also been found in Split (Kukoč, Penović 2014, cat. 296) and Slovenia (Cunja 2004, 90, kat. 165-171) and are most likely the products of a workshop in the Emilia-Romagna region, where they were manufactured from the mid-sixteenth to mid-seventeenth century (Gusar 2010, 52).

Also from the group of painted pottery with engobe are three small bowls with outcurved upper sections (**cat. 14-16**). The entire surface of the vessels is coated with engobe. The painted decoration is characterised by a three-dot pattern

plavih točkica iznad kojih se javlja horizontalna traka s naizmjeničnim praznim i punim poljima zelene boje (**kat. 14**). Na drugoj posudi su točkice i traka izvedeni u crnoj boji (**kat. 15**), a kod treće je stupanj sačuvanosti iznimno loš, pa se ne nazire ukras osim plavih točkica (**kat. 16**). Posude s *a lambrecchini* ukrasom pronađene su u Veneciji (Troiano 2004, 125-126) gdje su datirane u kasno 18. st.

Od zatvorenih formi ovom tipu keramike pripadaju nalazi trbušastih posuda (**kat. 17 - 19**) i posudica manjih dimenzija (**kat. 20 - 23**). Trbušastim posudama unutrašnjost je premazana slojem engobe, dok se s vanjske strane premaz engobe s glazurom spušta do donjeg dijela trbuha. Na dvije posude (**kat. 17, 18**) je preko sloja engobe nanesa zelena glazura. Na trećoj posudi (**kat. 19**) nalazi se ukras izveden kombinacijom geometrijskih i vegetabilnih motiva u plavoj, zelenoj, tamno smeđoj i crvenoj boji. Na frontalnoj strani posude nalazi se motiv dvaju cvjetova crvenih latica s centralnim dijelom u plavoj boji (sl. 5). Ove posude možemo, na osnovu datacije drugog arheološkog materijala iz istog sloja, okvirno smjestiti u period 17. i 18. st.



6. Rekonstruirana posuda s cvjetnim ukrasom, kat. 19 / A reconstructed vessel with floral decoration, cat. 19 (foto: R. Surić)

Posudice manjih dimenzija (*microvasetti*) karakterizira glazura koja se nalazi samo s unutrašnje strane. Takve posudice su se najčešće upotrebljavale za čuvanje soli ili začina u kuhinji, no isto tako mogle su služiti za pohranu raznih boja (Gusar 2010, 53). Kod naših primjeraka unutrašnjost je glazirana zelenom (**kat. 20**, sl. 6) ili smeđom bojom (**kat. 21, 22**) dok kod jednog primjerka (**kat. 23**) glazura ima gotovo sivu boju, što je zacijelo posljedica skladištenja neke sirovine koja je na glazuri ostavila takav premaz. Ovakve posudice Gusar datira u 16. i 17. st. (Gusar 2010, 53), no na osnovu datacije ostalog materijala iz istih slojeva, naše primjerke možemo

running below the rim on the interior side of the vessel, a decoration referred to as *a lambrecchini*. The first of the three small bowls has a decoration of blue dots above which there is a horizontal band with alternating blank and solid fields in green (**cat. 14**). The second vessel has the dots and band done in black (**cat. 15**), while the third is in a very poor state of preservation and all we see of the decoration are blue dots (**cat. 16**). Vessels with the *a lambrecchini* decoration have been found in Venice (Troiano 2004, 125–126) where they are dated to the late eighteenth century.

Among the closed forms of this type are finds of bulbous vessels (**cat. 17–19**) and vessels of small dimensions (**cat. 20–23**). The interiors of the bulbous vessels are coated with a layer of engobe, while on the exterior the engobe coating with glaze runs down to the lower section of the belly. Two vessels (**cat. 17, 18**) have green glaze applied over the engobe layer. The third vessel (**cat. 19**) has a decoration done as a combination of geometric and vegetal motifs in blue, green, dark brown and red. The front of the vessel bears the motif of two flowers with red petals, with the central part done in blue (Fig. 5). Based on the dates of other archaeological material from the same layer we can approximately date these vessels to the period of the seventeenth and eighteenth century.

Vessels of very small dimensions (*microvasetti*, “micro jars”) are characterised by glaze applied only to the interior. These vessels were most often used as salt cellars or to store spices in the kitchen, but may also have been used to store colours (Gusar 2010, 53). Our specimens are glazed green on the interior (**cat. 20**, Fig. 6), or brown (**cat. 21, 22**), while on one specimen (**cat. 23**) the glaze is almost grey, which is very likely the result of the storage of a raw material that has thus coated the glaze. Gusar dates these small vessels to the sixteenth and seventeenth centuries (Gusar 2010, 53). Based, however, on the dates of the other material from the same layers, we can date our specimens to the period from the late seventeenth to nineteenth century, indicative of the popularity of these vessels throughout the post-medieval period.

A separate group of ceramic finds is comprised of sherds from vessels (**cat. 24–28**) from the group of late pottery with engobe. Four of the specimens can be characterised as bowls (**cat. 24–27**) and one is a plate (**cat. 28**). All of the vessels are decorated only on the interior side, while the engobe covers only a small part of the exterior below the rim. The first specimen from this group



7. Rekonstruirana posudica sa zelenom glazurom, kat. 20 / A reconstructed green glazed vessel, cat. 20 (foto: R. Surić)

datirati od kraja 17. do 19. st., što dokazuje popularnost takvih posudica kroz čitavo novovjekovlje.

Posebnu skupinu keramičkih nalaza čine ulomci posuda (**kat. 24 - 28**) koji spadaju u grupu kasne engobirane keramike. Četiri primjerka se mogu okarakterizirati kao zdjele (**kat. 24 - 27**), dok se u jednom slučaju radi o tanjuru (**kat. 28**). Sve posude ukrašene su samo s unutrašnje strane, dok im s vanjske strane engoba prekriva samo manji dio ispod oboda. Prvi primjerak iz ove skupine je ulomak zdjele s okomito uzdignutim obodom (**kat. 24**). Glazura je žute boje i nalazi se samo s unutarnje strane posude, a ukras je izveden u obliku dviju paralelnih linija smeđe boje. Na jednoj zdjelici (**kat. 25**, sl. 8) se s unutarnje strane nalazi ukras plavih cvjetova s tamnosmeđim trakama čije je sjecište u središtu cvjetova. Treća zdjelica na prstenastoj nozi (**kat. 26**) ima ukras crveno - žutih cvjetova u kombinaciji sa zelenim linijama koje predstavljaju dugačke listove. Četvrta zdjela na prstenastoj nozi (**kat. 27**) nešto je većih dimenzija. Ukras joj je koncentriran na dio uz obod gdje se nalaze dvije vodoravne plave trake ispod kojih se nižu stilizirani zeleni cvjetovi, dok se u središtu nalazi medaljon sačinjen od niza tanjih plavih kružnica oko čega se nižu stilizirani zeleni cvjetovi. Restaurirani tanjur (**kat. 28**, sl. 9) spada u najljepše primjerke keramike pronađene u ovim istraživanjima. Dekoracija se sastoji od tri trake plave boje koje se nalaze uz obod. Na jednom dijelu posude nalazi se motiv "mrtve prirode" s prikazom dviju jabuka ili dunja između koji se nalazi zelenkasta banana, dok je ostatak posude ukrašen motivom "neba" sa stiliziranim plavim i sivim oblacima te pticama smeđe boje. Svim navedenim primjercima nije pronađena analogija pa ih je teško preciznije datirati, stoga se na osnovu ostalih nalaza iz istih slojeva okvirno mogu smjestiti u period od kasnog 17. do kraja 19. st.



9. Rekonstruirani tanjur s motivom mrtve prirode, kat. 28 / A reconstructed plate with a still life, cat. 28 (foto: R. Surić)

Engobiranom posuđu pripada i dio oboda zdjele, čija je vanjska strana ukrašena nizom utisnutih kvadratića (**kat. 29**). Radi se o tzv. *roulette ware* posuđu. Karakterizira ga ukras

is a sherd from a bowl with a vertical rim (**cat. 24**). The glaze is yellow and found only on the interior, with a decoration done as two parallel brown lines. On the interior of one of the small bowls (**cat. 25**, Fig. 8) is a decoration of blue flowers with dark brown bands intersecting at the middle of the flowers. The third small bowl, with a ring foot, (**cat. 26**) has a decoration of red-yellow flowers combined with green lines representing elongated leaves. The fourth bowl, with a ring foot, (**cat. 27**) is of somewhat larger size. The decoration is concentrated on the section adjacent to the rim where there are two horizontal blue bands, below which there is a series of stylised green flowers, while in the centre there is a medallion consisting of a series of blue circles around which is a series of stylised green flowers. A restored plate (**cat. 28**, Fig. 9) is among the most beautiful samples of pottery found in the course of these excavations. The decoration consists of three blue bands adjacent to the rim. On one section of the vessel is a still nature with two apples or quinces between which is a greenish banana, while the remainder of the vessel is decorated with a sky motif with stylised blue and grey clouds and brown birds. Analogies have not been found for all of the cited specimens making a precise dating difficult – based on the other finds from the same layers we can date them approximately to the period from the late seventeenth to late nineteenth century.



8. Gornji dio majoličke zdjelice s ukrasom plavih cvjetova i smeđih linija, kat. 25 / Upper section of a small majolica bowl with a decoration of blue flowers and brown lines, cat. 25 (foto: R. Surić)

Also from the group of pottery with engobe is a sherd from the rim of a rouletted ware bowl, with the exterior decorated with a series of impressed small squares (**cat. 29**). It is characterised by a decoration done by applying pressure to and drawing a toothed wheel across fresh clay. Ware of this kind was produced in the Venetia region from the second half of the thirteenth to the early fifteenth century (Bradara 2006, 19–21; Gusar 2010, 35). We find similarities with this sherd among material from northern Italy where it is for the most part dated to the second half of the thirteenth century (Gelichi 1984, 383–386, cat. Tav. XIII, 1–4; Saccardo 1993, 212–213) which would indicate that this sherd may be from a vessel manufactured at one of the workshops in the region during this period.

A separate subtype of pottery with engobe is incised slipware (*sgraffito* pottery), characterised by a decoration

izveden utiskivanjem i povlačenjem nazubljenog kotačića po svježoj glini. Takvo posuđe izrađivano je na području Veneta od druge polovice 13. do početka 15. st. (Bradara 2006, 19 – 21; Gusar 2010, 35). Sličnosti s ovim ulomkom pronalazimo među materijalom iz sjeverne Italije, a tamo se on mahom datira u drugu polovicu 13. st. (Gelichi 1984, 383-386, kat. Tav. XIII, 1-4; Saccardo 1993, 212-213), što me navodi na mišljenje kako bi i ovaj ulomak mogao pripadati posudi izrađenoj u nekoj od radionica s tog područja iz tog perioda.

Posebna podvrsta *engobiate* je gravirana keramika (*graffita*) koju karakterizira ukrašavanje izvedeno graviranjem na engobi nakon čega se nanosila glazura, a potom je uslijedilo drugo pečenje posude. Nalazi ove vrste keramike dosta su česti, pa se može reći da su nalazi gravirane keramike među najzastupljenijima na ovom lokalitetu. Među oblicima prevladavaju nalazi posuda otvorene forme, prvenstveno zdjela (kat. 30 - 33, 35 - 42) i tanjura (kat. 34), dok skupini zatvorene forme pripadaju nalazi trbušastih posuda (kat. 44, 45) i vrča (kat. 43).

Najstariji primjerak ove vrste keramike spada u grupu *spirale-cerchio*, odnosno jednu od najstarijih grupa gravirane keramike koja se javlja na jadranskoj obali. Radi se o ulomku zdjelice na prstenastoj nozi koji je glaziran prozirnom glazurom s obje strane (kat. 30, sl. 10). Dekoraciju čini gravirana spirala u centralnom dijelu unutrašnjosti, a na čitavoj unutrašnjoj površini ulomka nalazi se tamno smeđi ukras u obliku "kapanih" mrlja. Nažalost, površina ulomka je premala pa se ne može na osnovu cjelokupnog ukrasa napraviti preciznija tipološka analiza. U Zadru je osim ovog pronađen još samo jedan ulomak *spirale-cerchio* keramike (Gusar 2010, kat. 138), a kombinacija spiralnog graviranja i tamnih kapanih mrlja za sada nije zabilježena u Hrvatskoj, no slično ukrašenu posudu imamo u Italiji u Padovi (Gelichi 1984, fig. 35), a datira se u kraj 13. st.

achieved by scoring the engobe before the application of the glaze and followed by the second firing of the vessel. Finds of this type of pottery are quite frequent and we can say that finds of *sgraffito* pottery are among the most prevalent at this site. Predominant among the vessels found are those of open form, primarily bowls (cat. 30–33, 35–42) and plates (cat. 34), while the group of closed form vessels includes finds of bulbous vessels (cat. 44, 45) and a jug (cat. 43).

The oldest specimen of this kind of pottery is from the *spirale-cerchio* group, one of the oldest groups of incised pottery that appears on the Adriatic coast. This is a sherd from a small bowl on a ring foot with transparent glaze on both surfaces (cat. 30, Fig. 10). The decoration consists of an incised spiral in the central part of the interior surface, while on the whole of the interior surface of the sherd we see a dark brown decoration in the form of "dripped" flecks. The surface of the sherd is, unfortunately, too small to provide for a precise typological analysis on the basis of the full decoration. Only one other sherd of *spirale-cerchio* pottery has been found in Zadar (Gusar 2010, cat. 138), while the combination of spiral incision and dark dripped flecks has to date not been identified in the rest of Croatia. We do, however, have a similarly decorated vessel from Italy's Padua (Gelichi 1984, fig. 35) dated to the late thirteenth century.

In terms of dating the following example of incised pottery can be grouped with the archaic *sgraffito* pottery of the Po Valley (*graffita arcaica padana*). This is the upper section of a bowl with three parallel moulded bands on the exterior decorated with imprints (cat. 31). Only the interior of the vessel is glazed, with the glaze extending just slightly over the rim on the exterior surface. The decoration is executed by incisions that are painted in with ochre colour. Bowls of this kind were manufactured in Venetian workshops of the late fourteenth and early fifteenth century (Gusar 2010, 66) and have been found in the Croatian regions of Istria (Bradara 2006, 22) and Dalmatia (Gusar 2010, cat. 147–149; Kukoč, Penović 2014, cat. 158).

Monochrome decorated ware with a decoration executed with a thin pointed tool is represented by two small bowls (cat. 32, 35). The first sherd (cat. 32) is of incised slipware pottery with a simplified decoration. This is the base of a bowl with yellowish glaze preserved only on the interior surface on which we see an incised motif of three apples or pomegranates (*a tre mele*). This decoration is quite well represented in Dalmatia and we have a number of analogies (Gusar 2010, cat. 163–166; Kukoč, Penović 2014, cat. 157). This is most likely the product of Venetian workshops of the second half of the fifteenth century (Munarini 1990a, 38). The second specimen with incised decoration executed with a pointed tool is the lower section of a hemispherical small bowl with green glaze on the interior and upper half of the exterior surface (cat. 35). The decoration at the centre of the vessel is done with a thin pointed tool. The decorative



10. Dno zdjelice iz grupe spirale-cerchio, kat. 30 / The base of a small bowl of the spirale-cerchio group, cat. 30 (foto: R. Surić)

Datacijski gledano, slijedi primjerak gravirane keramike koji se može svrstati u grupu padanske arhajske gravirane keramike. Radi se o gornjem dijelu zdjele kojoj se s vanjske strane nalaze tri paralelne plastične trake ukrašene utiskivanjem (kat. 31). Glazirana

je samo unutrašnjost zdjele, a s vanjske strane glazura prelazi malo preko oboda. Ukras je izveden graviranjem i doslikan je oker bojom. Ovakve zdjele izrađivale su se u venetskim radionicama s kraja 14. i početka 15. st. (Gusar 2010, 66), a kod nas su zabilježene u Istri (Bradara 2006, 22) i Dalmaciji (Gusar 2010, kat. 147-149; Kukoč, Penović 2014, kat. 158).

Od monokromno ukrašenih posuda s dekoracijom izvedenom tankim šiljkom zastupljene su dvije zdjelice (**kat. 32, 35**). Prvi ulomak (**kat. 32**) pripada graviranoj keramici s pojednostavljenim ukrasom. Radi se o dnu zdjele sa žućkastom glazurom sačuvanom samo s unutarnje strane na kojoj se nalazi gravirani motiv tri jabuke ili šipka (*a tre mele*). U Dalmaciji je ovakav ukras dosta zastupljen pa imamo niz analogija (Gusar 2010, kat. 163-166; Kukoč, Penović 2014, kat. 157), a najvjerojatnije se radi o proizvodu venetskih radionica iz druge polovice 15. st. (Munarini 1990a, 38). Drugi primjerak s graviranim ukrasom izvedenim tankim šiljkom je donji dio poluloptaste zdjelice sa zelenom glazurom na unutarnjem i gornjoj polovici vanjskog dijela posude (**kat. 35**). Ukras na središnjem dijelu posude izveden je tankim šiljkom. Dekorativni motiv u središtu zdjelice je stilizirani cvijet savijenih latica iznad kojeg je niz kosih linija. Takve posude čest su proizvod venetskih radionica u drugoj polovici 16. i na početku 17. st., a kod nas imaju niz paralela (Zglav-Martinac 2004, kat. 265, 266, 271 - 273; Gusar 2006, 58; Gusar 2010, kat. 163 - 166).

Zanimljiv nalaz gravirane keramike predstavljaju dva ulomka monokromnih posuda koje karakterizira ukras izveden kombinacijom oštrog šiljka i široke alatke (tzv. *a punta e stecca*) i sjajna glazura žućkaste (**kat. 33**) i zelene boje (**kat. 34**). Prvi primjerak pripada gornjem dijelu zdjele s prema van izvijenim obodom, graviranim ukrasom i sjajnom žućkastom (*lionata*) glazurom s unutrašnje i vanjske strane (**kat. 33**). Ispod otvora se s unutrašnje strane nalazi ukras višestrukih lučnih linija (stilizirani *monticelli*), dok se s vanjske strane nalaze tri paralelne linije izvedene tankim šiljkom. Ovakve posude čest su proizvod radionica Emilie Romagne u Italiji u drugoj polovici 16. i tijekom 17. st. (Gusar 2010, kat. 250 - 257). Monokromnom graviranom posudu pripada dno tanjura sa sjajnom zelenom glazurom (**kat. 34**). Dekoracija je izvedena *a punta e stecca* tehnikom koju karakterizira motiv nazupčanog medaljona (*medaglione dentato*) uokolo kojeg se nižu motivi obrnutog slova "S", a to obrubljuje široka traka s rebrastim žljebićima (*fascia a sgusci nervati*). Takvi ukrasi javljaju se na keramici koja je tijekom 16. st. proizvođena u venetskim radionicama (Zglav-Martinac 2010, 18), a na našem dijelu Jadrana zabilježeni su na Hvaru (Zglav-Martinac 2010, kat. 21), Korčuli (Zglav-Martinac 2010, kat. 19 - 20) i Veštru kod Rovinja (Surić, Višnjić 2014, kat. 30 - 33).

Osim bojane glazure na *a punta e stecca* graviranoj keramici javlja se i prozirna bezbojna olovna glazura, a dekoracija na taj način čini kontrast između bijele engobe i crvene površine keramike. Ovoj keramičkoj vrsti pripada ulomak dna

motif in the centre of the small bowl is a stylised flower with curled petals, above which there is a series of oblique lines. These vessels are a frequent product of Venetian workshops in the second half of the sixteenth and the early seventeenth century, and have many parallels in Croatia (Zglav-Martinac 2004, cat. 265, 266, 271–273; Gusar 2006, 58; Gusar 2010, cat. 163–166).

An interesting find of incised pottery consists of two sherds from a monochrome vessel characterised by a decoration done with a combination of a pointed and a broad, blunt tool (the *a punta e stecca* technique) and a glossy glaze of yellowish (**kat. 33**) and green colour (**kat. 34**). The first specimen is from the upper section of a bowl with an outcurving rim, an incised decoration and a yellowish (*lionata*) glaze on the interior and exterior surfaces (**kat. 33**). On the interior and below the opening is a decoration of multiple arcing lines (stylised *monticelli*), with three parallel lines done with a pointed tool on the exterior. These vessels are a frequent product of the workshops of the Emilia-Romagna region in Italy in the second half of the sixteenth and in the seventeenth century (Gusar 2010, cat. 250–257). Also of the group of monochrome incised ware is a plate base with glossy green glaze (**kat. 34**). The decoration is done in the *a punta e stecca* technique, characterised by the dentate medallion (*medaglione dentato*) motif around which there is a reversed letter S pattern, further bordered by a broad band with furrowed ribbing (*fascia a sgusci nervati*). These decorations appear on pottery that was manufactured in Venetian workshops of the sixteenth century (Zglav-Martinac 2010, 18), and have been found on the Croatian side of the Adriatic on the islands of Hvar (Zglav-Martinac 2010, cat. 21) and Korčula (Zglav-Martinac 2010, cat. 19–20) and in Veštar near Rovinj (Surić, Višnjić 2014, cat. 30–33).

11. Dno zdjelice s "IHS" motivom, kat. 36 / Base of a small bowl with the "IHS" motif, cat. 36 (foto: R. Surić)



Along with coloured glaze on *a punta e stecca* incised slipware pottery, we also see transparent and colourless lead glaze, a decoration that brings up the contrast between the white engobe and the red surface of the pottery. From this type of pottery is a base sherd from a small bowl (**kat. 36**, Fig. 11). The chief decorative motif consists of a central medallion within which we see the IHS Christogram and a cross with arms flared at their ends. These vessels are frequent in the second half of the sixteenth century (Cunja 2004, 104).

12. Rekonstruirani vrč s graviranim ukrasom, kat. 43 / A reconstructed jug with an incised decoration, cat. 43 (foto: R. Surić)

zdjelice (kat. 36, sl. 11). Glavni motiv dekoracije čini centralni medaljon unutar kojeg se nalazi kristogram "IHS" i križ s raširenim krajevima hasti. Takve posude česte su u drugoj polovici 16. st. (Cunja 2004, 104).

Najbrojnija skupina ove vrste keramičkog posuđa pripada kasnoj ili postrenesansnoj graviranoj keramici. Sve nalaze karakterizira izražajna stilizacija ukrasnih motiva. Na svim se ulomcima osim graviranog ukrasa nalazi i oslikani ukras zelene (kat. 42, 44, 45), zelene i žute (kat. 38 - 41, 43) ili zelene, žute i plave boje (kat. 37). Po stilu ukrašavanja za dva se ulomka (kat. 37, 41) može reći da pripadaju keramici koja je tipičan proizvod venetskih radionica s kraja 16. i tijekom 17. st. (Bradara, Saccardo 2007, 34; Gusar 2010, kat. 279 - 300). Za ostale nalaze (kat. 38 - 40, 42 - 45) zbog krajnje deformiranih ukrasa i nedostatka analogija s drugih lokaliteta, te na osnovu datacije drugih nalaza iz sonde zaključujemo da najvjerojatnije pripadaju kraju 17. st. ili čak 18. st.

MAJOLIKA

Iznimno popularna vrsta glazirane keramike je majolika. Karakterizira je gusta neprozirna kositrena glazura (*smalto*). Među nalazima ove keramičke vrste češće su posude otvorenog (kat. 46 - 50, 52 - 59), a rjeđe zatvorenog tipa (kat. 51, 60).

Najstariji primjerci majolike spadaju u protomajoliku. Ovaj, za sada još uvijek slabo zastupljen tip keramike na istočnoj jadranskoj obali¹, na ovom lokalitetu zastupljen je s nekoliko ulomaka zdjelica (kat. 46 - 50). Ukrašavanje je izvedeno tamno smeđom, svijetlo smeđom i žutom bojom. Na dva ulomka (kat. 46, 47) nalazi se mrežasti motiv, od čega se na jednom (kat. 46, sl. 13) unutar mrežastog



The most numerous group of this type of pottery is of late or post-Renaissance incised pottery. All of the finds are characterised by an expressive stylisation of the decorative motifs. Along with the incised decoration all of the sherds also bear a painted decoration of green (cat. 42, 44, 45), green and yellow (cat. 38-41, 43) or green, yellow and blue colour (cat. 37). In terms of decorative style we can say of two sherds (cat. 37, 41) that they are of the typical pottery manufactured by Venetian workshops of the late sixteenth and seventeenth century (Bradara, Saccardo 2007, 34; Gusar 2010, cat. 279-300). Of the remainder of the finds (cat.

38-40, 42-45), due to the extreme deformation of the decorations and a lack of analogies from other sites, it is the dates of other finds in the trench that lead us to conclude that they are most likely from the late seventeenth or even the eighteenth century.

MAJOLIKA

Majolica is a very popular type of glazed pottery. It is characterised by a dense and opaque tin glaze (*smalto*). Frequent among the finds of this class of pottery are vessels of open forms (cat. 46-50, 52-59) and more rarely of closed forms (cat. 51, 60).

The oldest examples of majolica are of the protomajolica type. This type of pottery, currently still poorly represented on the eastern Adriatic seaboard¹, is represented at this site by a few sherds from small bowls (cat. 46-50). The decoration is done in dark brown, light brown and yellow. Two sherds (cat. 46, 47) bear a web pattern, of which one (cat. 46, Fig. 13) has yellow dots within the web pattern - stretching above the pattern are three dark bands, with a series of dark arcs running along the rim. Examples of small bowls with

¹ Na istočnoj jadranskoj obali najviše primjeraka protomajoličke keramike pronađeno je prilikom istraživanja Dioklecijanove palače u Splitu, vidi: Kukoč, Penović 2014. 155-172,

¹ The greatest number of protomajolica finds on the eastern Adriatic seaboard were made in the course of excavations at Diocletian's palace in Split, see: Kukoč, Penović 2014, 155-172.

motiva nalaze i žute točke, a iznad tog motiva nižu se tri tamne trake, dok se uz obod nižu tamni lukovi. Primjerci zdjelica slične forme i motiva pronalaze se u Splitu (Kukoč, Penović 2014, kat. 3, 5 - 7). Na ulomku zdjelice (**kat. 48**, sl. 13) slične forme kao i prethodni ulomak, uz obod se nalazi ukras duplih tamnih lukova, ispod kojeg se nalaze višestruke paralelne tamne linije, a kao centralni motiv predstavlja figuralni prikaz ptice, od čega se u maloj mjeri nazire samo ptičja glava. Protomajolička posuda sa sličnim prikazom ptice pronađena je u Splitu (Kukoč, Penović 2014, kat. 42), a analogiju pronalazimo i u Alifeu u južnoj Italiji (Di Cosmo 2001, 148, Tav I - 2). Protomajolika s ovakvim prikazom može se interpretirati kao proizvod radionica s juga Italije koje su djelovale krajem 13. i početkom 14. st. (Di Cosmo 2001, 151 - 154). Treći ulomak (**kat. 49**) sa sličnim obodom izvijenim prema van, ukrašen je motivom tamnih lukova ispod kojeg se nalazi motiv višestrukih, paralelnih tamno i svijetlosmeđih linija, a ispod njih svijetlosmeđi motiv riblje kosti. Zdjelica čiji je gornji dio unutrašnjosti ukrašen na sličan način pronađena je u Splitu (Kukoč, Penović 2014, kat. 3). Posljednji primjerak koji pripada protomajoličkoj keramičkoj skupini je ulomak gornjeg dijela zdjelice (**kat. 50**) kojemu je obod izvijen prema van, a ukrašen je motivom smeđih vodoravnih linija. Ovakve protomajoličke zdjelice tipičan su proizvod radionica koje su djelovale u južnoj Italiji u 13. st. (Whitehouse 1986, 581 - 582, Fig. 11).

Datacijski gledano, slijedi ulomak vrča s trolisnim otvorom (**kat. 51**). Ukras u obliku dvostrukog smeđeg vijenca s plavim bobicama otkriva nam da se radi o majolici tzv. strogog stila, odnosno grupi *zaffera in rilievo* (Gusar 2010, 119 - 120). Ovakvi vrčevi tipičan su proizvod radionica iz Emilie Romagne iz prve polovice 15. st., a više primjeraka pronađeno je u Zadru (Gusar 2010, kat. 373 - 377).

U skupinu renesansne keramike spada ulomak tanjura (**kat. 52**), kojem je osim unutrašnjosti ukrašena i vanjšina i to *a calza* motivom. Taj naziv se koristi jer ukras imitira pruge na čarapi. Takvo posuđe najčešće se proizvodilo u faentinskim radionicama s kraja 15. i tijekom 16. st. (Gusar 2010, kat. 447 - 458).

Zanimljiv nalaz predstavlja dno zdjelice (**kat. 53**) koje pripada grupi *alla porcellana*, odnosno majoličkoj keramici koja oponaša izgled kineskog porculana. Na ulomku se nalazi ukras izveden kobaltno plavom bojom, a centralni motiv je prikaz izlazećeg sunca. Sličan motiv zabilježen je u Zadru (Gusar 2010, kat. 491), a interpretira se kao proizvod radionica iz Emilie Romagne iz prve polovice 16. st.

Dna dviju zdjelica (**kat. 54, 55**) i jedan tanjur (**kat. 56**) s plavom neprozirnom glazurom pripadaju tzv. *berettina* majolici. Na prvom primjerku (**kat. 54**) ukras je izveden plavom, bijelom i zelenom bojom, a zbog nedovoljne sačuvanosti ne može se definirati centralni motiv, kao ni motiv uz rub posude koji su ključni za precizniju dataciju.

similar forms and motifs have been found in Split (Kukoč, Penović 2014, cat. 3, 5–7). On a sherd from a small bowl (**cat. 48**, Fig. 13), of a form similar to the above mentioned, we see along the rim a decoration consisting of dark dual arcs, below which there are multiple parallel dark lines, with the central motif being that of a figural depiction of a bird, of which to a smaller extent we can make out only a bird's head. A protomajolica vessel with a similar bird image was found in Split (Kukoč, Penović 2014, cat. 42) and we also find an analogy in Alife in southern Italy (Di Cosmo 2001, 148, Tav I-2). Protomajolica with this type of decorative imagery can be interpreted as a product of the southern Italian workshops active in the late thirteenth and early fourteenth centuries (Di Cosmo 2001, 151–154). The third sherd (**cat. 49**) with a similar outcurving rim, is decorated with a pattern of dark arcs below which there is a pattern of multiple, parallel dark and light brown lines, and below these in turn is a light brown fishbone pattern. A small bowl with a similar decoration of the upper section of the interior was found in Split (Kukoč, Penović 2014, cat. 3). The last example of protomajolica pottery is a sherd from the upper section of a small bowl (**cat. 50**) with outcurved rim, decorated with a pattern of brown horizontal lines. Protomajolica small bowls of this kind are a typical product of workshops active in southern Italy in the thirteenth century (Whitehouse 1986, 581–582, Fig. 11).



13. Ulomak protomajoličke zdjelice s figuralnim prikazom ptice, kat. 48 / Sherd from a small protomajolica bowl with figural bird, cat. 48 (foto: R. Surić)

The following find in terms of date is a sherd from a jug with a three lobed mouth (**cat. 51**). A decoration in the form of a dual brown wreath with blue berries indicates majolica of the strict style of the *zaffera in rilievo* ("relief-blue") group (Gusar 2010, 119–120). Jugs of this kind are a typical product of the workshops of the Emilia-Romagna region in the first half of the fifteenth century, with multiple specimens having been found in Zadar (Gusar 2010, cat. 373–377).

Berettina keramika se općenito datira u period 16. st. i 17. st. (Gusar 2010, 152) Drugi ulomak (**kat. 55**) karakterizira gusta neprozirna plava glazura koja se mrvi i lako otpada sa stijenke, a ukras je izveden tamnožutom/smeđom bojom i nalazi se samo s vanjske strane. Izrazito tamno plava glazura navodi nas na mišljenje kako se u ovom slučaju radi o podtipu *berettine*, tzv. *blu lapislazulli*, a on se datira u prvu polovicu 17. st. (Kukoč, Penović 2014, 245, kat. 256). *Berettina* keramici pripada i jedan tanjur (**kat. 56**) koji ima plavkastu glazuru na kojoj se nalazi vegetabilni ukras izveden plavom i zelenom bojom, a rub oboda oslikan je žutom bojom. *Berettina* tanjuri sa sličnim ukrasom pronađeni su u Zadru (Gusar 2010, kat. 514, 518 - 522), a proizvodili su se u venetskim radionicama s kraja 16. i početka 17. st. (Munarini 1990b, 214 - 217)



14. Dno posude s figuralnim prikazom, kat. 57 / Base of a vessel with a figural image, cat. 57 (foto: R. Surić)

Među najzanimljivije nalaze keramičkih posuda spada dno majoličke posude ukrašene figuralnim prikazom (**kat. 57**, sl. 14). Kvalitetno izveden figuralni prikaz na žalost nije sačuvan u dovoljnoj mjeri da bi se moglo sa sigurnošću ustvrditi o kakvom prikazu je riječ. Po stilskim karakteristikama on pripada tzv. sažetom stilu (*stile compendiaro*). Slični figuralni prikazi na majolici sažetog stila najčešće spadaju u kasnu *compendiaru* koja se proizvodila u radionicama Castellija

Part of the Renaissance pottery group is a sherd from a plate (**cat. 52**) with interior decoration and an exterior decoration using the *a calza* pattern, which imitates the threads of a stocking. This ware was most often manufactured at Faentine workshops of the late fifteenth and sixteenth century (Gusar 2010, cat. 447–458).

An interesting find is that of the base of a small bowl (**cat. 53**) of the *alla porcellana* group – majolica pottery that imitates the appearance of Chinese porcelain. The sherd bears a decoration done in cobalt blue colour, with the central motif being that of the rising sun. A similar motif has been found in Zadar (Gusar 2010, cat. 491) and interpreted as the product of the workshops of the Emilia-Romagna region of the first half of the sixteenth century.

The base of two small bowls (**cat. 54, 55**) and one plate (**cat. 56**) with opaque azure glaze are of the *berettina* majolica type. On the first specimen (**cat. 54**) the decoration is done in blue, white and green. The piece is not sufficiently preserved to make out the central motif, or that of the perimeter of the vessel, which are critical to determining a precise date. *Berettina* pottery is generally dated to the period of the sixteenth and seventeenth century (Gusar 2010, 152). The second sherd (**cat. 55**) is characterised by a dense, opaque blue glaze that crumbles and readily falls off the walls of the vessels. The decoration is done in dark yellow/brown colour and applied only to the exterior surface. The very dark blue shade of the glaze leads us to conclude that this is a *lapis lazuli* subtype of the *berettina* group, dated to the first half of the seventeenth century (Kukoč, Penović 2014, 245, cat. 256). Also of the *berettina* group is a plate (**cat. 56**) with a bluish glaze with a vegetal decoration done in blue and green, with the rim lip done in yellow. *Berettina* plates with a similar decoration have been found in Zadar (Gusar 2010, cat. 514, 518–522) and were manufactured in the Venetian workshops of the late sixteenth and early seventeenth century (Munarini 1990b, 214–217).

Among the most interesting finds of pottery is the base of a majolica vessel decorated with a figural image (**cat. 57**, Fig. 14). The well-executed figural image has not, unfortunately, been preserved to an extent that would allow us to make a confident determination of the nature of the image. By its stylistic characteristics it is of the concise *compendiaro* style. Similar figural images on majolica are usually of the late *compendiaro* style manufactured in the workshops of Castelli in the Abruzzo region in the late sixteenth and the seventeenth century (Troiano 2002, 221–224). Also from ware of the *compendiaro* style is a sherd from a cup with oval handle (**cat. 58**) and a rim sherd from a small plate (**cat. 59**). The interior of the cup (**cat. 58**) is decorated with a vegetal garland motif with orange outwardly curling tendrils, round yellow flowers, complemented with blue colour. Below the motif are two parallel lines above which we see a series of short oblique orange lines. Ware thus decorated

iz Abruzzo u kasnom 16. i 17. st. (Troiano 2002, 221 - 224). Sažetom stilu još pripadaju i ulomak šalice s ovalnom ručicom (**kat. 58**) i dio oboda tanjurića (**kat. 59**). Unutrašnjost šalice (**kat. 58**) je ukrašena vegetabilnim motivom vijenca s narančastim viticama izvijenim prema van, okruglim žutim cvjetovima, a dopunjena je plavom bojom. Ispod tog motiva nalaze se dvije paralelne plave linije iznad kojih se nižu kose narančaste crtice. Tako ukrašene posude proizvodile su se u castellanskim radionicama krajem 16., odnosno u prvoj polovici 17. st. (Troiano 2002, 220, 215). Treći ulomak pripada tanjuriću (**kat. 59**) na kojem se nalazi ukras valovite linije narančaste boje iznad koje se nalazi stilizirani cvjetni motiv u obliku tri točkice plave boje. Takav ukras spada u grupu kasne *compendiarie* koja se proizvodila u castellanskim radionicama u 17. st. (Troiano 2002, 220, kat. 219).

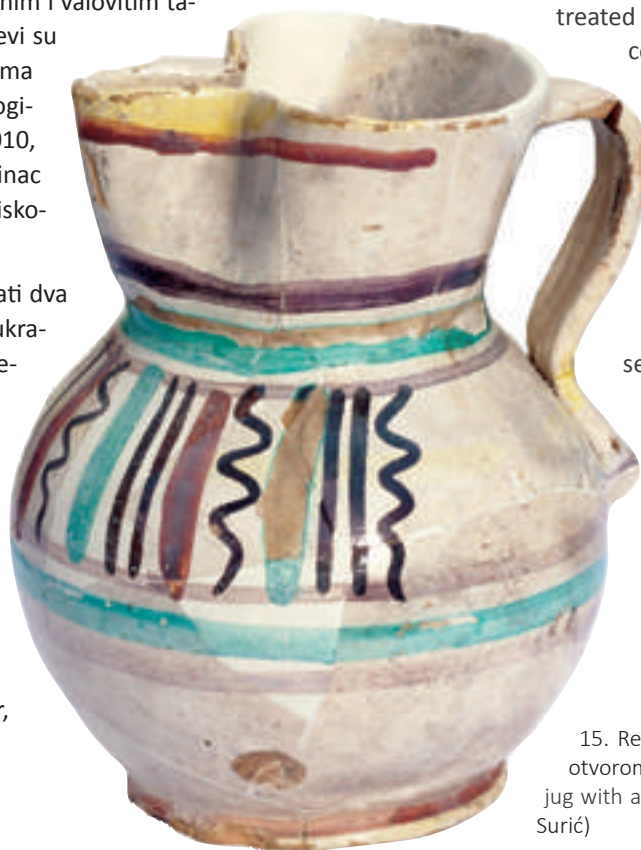
Rekonstruirani vrč s trolisnim otvorom i trakastom ručkom (**kat. 60**, sl. 15) ne možemo svrstati u niti jednu navedenu tipologiju. Ukras je izveden oslikavanjem. Na gornjem dijelu, vratu i središnjem dijelu trbuha nalaze se široke vodoravne linije žute, smeđe, tamnosmeđe i zelene boje. Na gornjem dijelu trbuha izmjenjuje se ukras širih okomitih linija zelene i smeđe boje s okomitim ravnim i valovitim tamnosmeđim linijama. Ovakvi vrčevi su se proizvodili u rimskim radionicama 17. st., a kod nas mu izravne analogije pronalazimo u Zadru (Gusar 2010, 182, kat. 624), Splitu (Zglav-Martinac 2004, kat. 296) i Hvaru (Gusar, Visković 2012, kat. 67).

U period 18. st. možemo svrstati dva tanjura (**kat. 61, 62**) koja su neukrašena, odnosno njihova jedina dekoracija je bijeli *smalto*, koji prekriva čitavu površinu predmeta. Oba predmeta imaju uzdignut obod u odnosu na centralni dio, a dok je na jednom primjerku (**kat. 61**) obod ravan, na drugom (**kat. 62**) je izveden valovito. Slični majolički tanjuri najčešće se datiraju u period 17. - 18. st. (Gusar 2010, 176; Gusar, Visković 2012, 9).

was manufactured in the workshops of Castelli in the late sixteenth and first half of the seventeenth century (Troiano 2002, 220, 215). The third sherd is from a small plate (**cat. 59**) with a decoration consisting of a wavy orange line, above which there is a stylised floral motif in the form of three blue dots. This decoration is of the late *compendiario* style manufactured in the workshops of Castelli in the seventeenth century (Troiano 2002, 220, cat. 219).

A reconstructed jug with a three lobed mouth and a strap handle (**cat. 60**, Fig. 15) was not categorised among any of the cited types. The decoration is painted. The upper section, neck and central part of the belly have broad yellow, brown, dark brown and green horizontal lines. The upper section of the belly has a pattern of broad vertical green and brown lines alternating with vertical straight and wavy dark brown lines. Jugs of this kind were manufactured in the workshops of Rome in the seventeenth century, and we find direct analogies in Croatia in Zadar (Gusar 2010, 182, cat. 624), Split (Zglav-Martinac 2004, cat. 296) and the island of Hvar (Gusar, Visković 2012, cat. 67).

We date two undecorated plates (**cat. 61, 62**), treated only with a white *smalto* glaze covering the entire surface of the object, to the eighteenth century. Both plates have rims rising above the central section, with one (**cat. 61**) having a flat rim while the other (**cat. 62**) is wavy. Similar majolica plates are usually dated to the period from the seventeenth to eighteenth century (Gusar 2010, 176; Gusar, Visković 2012, 9).



15. Rekonstruirani majolički vrč s trolisnim otvorom, kat. 60 / A reconstructed majolica jug with a three lobed mouth, cat. 60 (foto: R. Surić)

KATALOG NALAZA

1. Ulomci tave, Son. F, SJ 64, T. 1
2. Rekonstruirana tava, Son. F, SJ 64, Sl. 1., T. 1
3. Lonac, Son. F, SJ 64, T. 1
4. Dio oboda lonca, Son. H, SJ 136, T. 1
5. Gornji dio lonca, Son. F, SJ 64, Sl. 2., T. 1
6. Gornji dio zdjele, Son. C, SJ 46, Sl. 3., T. 1
7. Dio oboda zdjele, Son. F, SJ 64, T. 1
8. Dio dna zdjele, Son. I, SJ 208, T. 1
9. Ulomak zdjelice, Son. A, SJ 32, T. 1
10. Ulomak zdjelice, Son. A, SJ 32, Sl. 4., T. 1
11. Gornji dio lonca, Son. F, SJ 64, T. 1
12. Ulomci zdjelice, Son. A, SJ 41, T. 1
13. Rekonstruirana posuda, Son. D, SJ 126, Sl. 5., T. 2
14. Ulomci zdjelice, Son. F, SJ 64, T. 2
15. Ulomci zdjelice, Son. D, SJ 76, T. 2
16. Ulomci zdjelice, Son. F, SJ 64, T. 2
17. Rekonstruirana posuda, Son. D, SJ 126, T. 2
18. Ulomci posude, Son. D, SJ 126, T. 2
19. Rekonstruirana posuda, Son. F, SJ 64, Sl. 6., T. 2
20. Rekonstruirana posudica, Son. F, SJ 64, Sl. 7., T. 2
21. Dio dna posudice, Son. D, SJ 76, T. 2
22. Rekonstruirana posudica, Son. D, SJ 76, T. 2
23. Dio dna posudice, Son. D, SJ 76, T. 2
24. Dio oboda zdjele, Son. J, SJ 211, T. 3
25. Ulomci zdjele, Son. H, SJ 156, Sl. 8., T. 3
26. Dio dna zdjele, Son. D, SJ 76, T. 3
27. Ulomci zdjele, Son. B, SJ 38, T. 3
28. Rekonstruirani tanjur, Son. D, SJ 126, Sl. 9., T. 3
29. Dio oboda zdjele, Son. J, SJ 260, T. 3
30. Dio dna zdjelice, Son. J, SJ 260, Sl. 10., T. 3
31. Dio oboda zdjele, Son. F, SJ 64, T. 3
32. Dio dna zdjele, Son. F, SJ 64, T. 3
33. Ulomak oboda zdjele, Son. I, SJ 208, T. 4
34. Ulomak dna tanjura, Son. I, SJ 208, T. 4
35. Dio dna zdjelice, Son. F, SJ 64, T. 4
36. Dio dna zdjelice, Son. A, SJ 32, Sl. 11., T. 4
37. Ulomak zdjele, Son. A, SJ 41, T. 4
38. Ulomci zdjele, Son. F, SJ 76, T. 4
39. Rekonstruirana zdjela, Son. D, SJ 126, T. 4
40. Rekonstruirana zdjela, Son. D, SJ 126, T. 4
41. Dio oboda zdjele, Son. A, SJ 41, T. 4
42. Rekonstruirana zdjela, Son. D, SJ 126, T. 5
43. Rekonstruirani vrč, Son. D, SJ 126, Sl. 12., T. 5
44. Rekonstruirana posuda, Son. D, SJ 126, T. 5
45. Rekonstruirana posuda, Son. D, SJ 126, T. 5
46. Ulomak zdjelice, Son. C, SJ 54, T. 5
47. Dio dna zdjelice, Son. C, SJ 46, T. 5
48. Ulomak zdjelice, Son. B, SJ 47, Sl. 13., T. 5
49. Dio oboda zdjelice, Son. E, SJ 20, T. 5
50. Dio oboda zdjelice, Son. A, SJ 2, T. 5
51. Dio oboda vrča, Son. A, SJ 12, T. 6
52. Ulomak tanjura, Son. A, SJ 12, T. 6
53. Dio dna zdjelice, Son. I, SJ 208, T. 6
54. Ulomak zdjelice, Son. F, SJ 64, T. 6
55. Ulomak dna zdjelice, Son. A, SJ 17, T. 6
56. Ulomci tanjura, Son. A, SJ 32, T. 6
57. Ulomci dna posude, Son. A, SJ 32, Sl. 14., T. 6
58. Ulomci šalice, Son. A, SJ 12, T. 6
59. Dio oboda tanjurića, Son. F, SJ 64, T. 6
60. Rekonstruirani vrč, Son. F, SJ 64, Sl. 15., T. 6
61. Ulomci tanjura, Son. F, SJ 76, T. 6
62. Ulomci tanjura, Son. F, SJ 64, T. 6

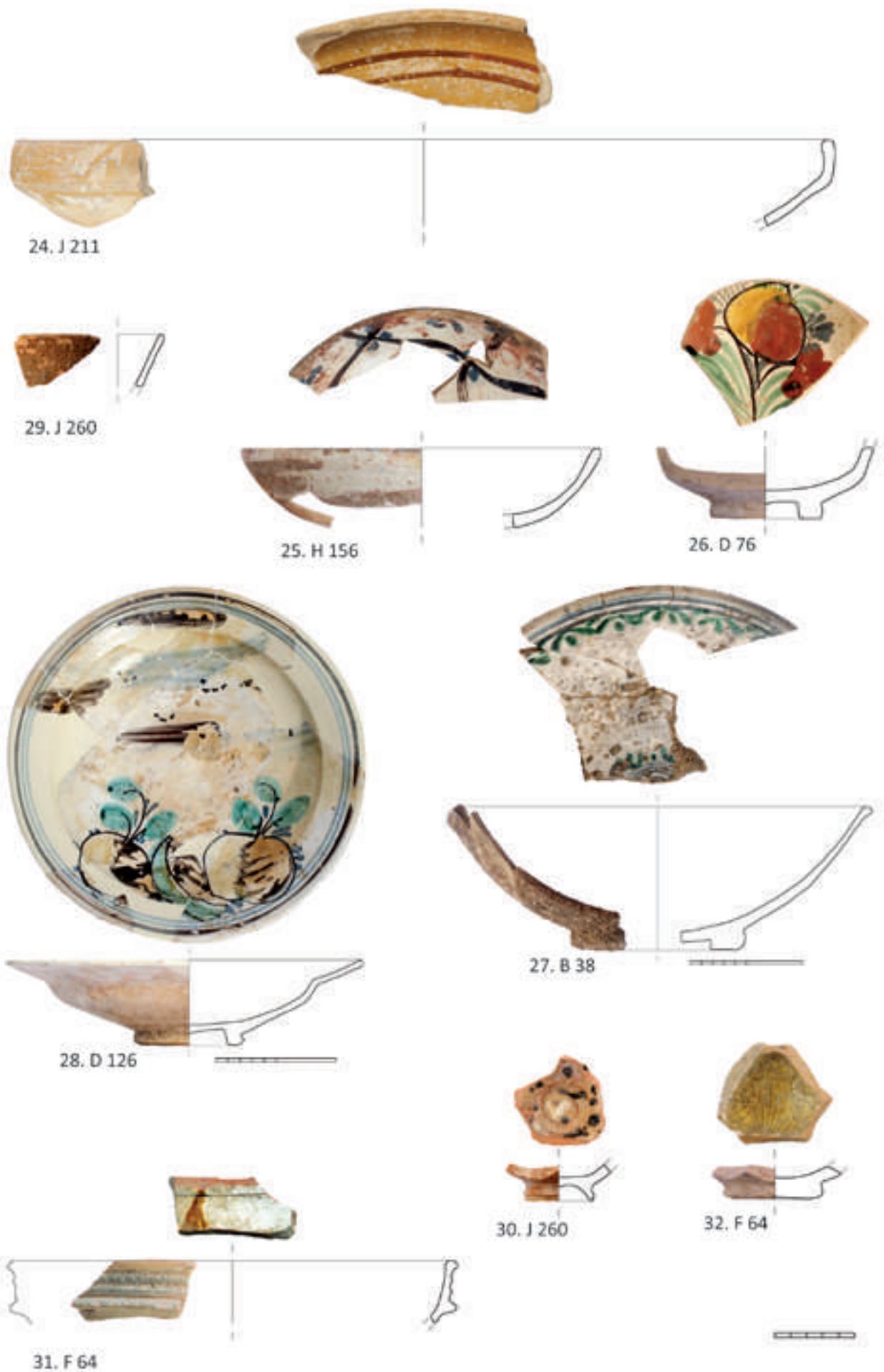
CATALOGUE OF FINDS

1. Pan sherds, Trench F, SU 64, T. 1
2. Reconstructed pan, Trench F, SU 64, Fig. 1, T. 1
3. Pot, Trench F, SU 64, T. 1
4. Pot rim sherd, Trench H, SU 136, T. 1
5. Upper part of a pot, Trench F, SU 64, Fig. 2, T. 1
6. Upper part of a bowl, Trench C, SU 46, Fig. 3, T. 1
7. Bowl rim sherd, Trench F, SU 64, T. 1
8. Bowl base sherd, Trench I, SU 208, T. 1
9. Bowl (small) sherd, Trench A, SU 32, T. 1
10. Bowl (small) sherd, Trench A, SU 32, Fig. 4, T. 1
11. Upper part of a pot, Trench F, SU 64, T. 1
12. Bowl (small) sherds, Trench A, SU 41, T. 1
13. Reconstructed vessel, Trench D, SU 126, Fig. 5, T. 2
14. Bowl (small) sherds, Trench F, SU 64, T. 2
15. Bowl (small) sherds, Trench D, SU 76, T. 2
16. Bowl (small) sherds, Trench F, SU 64, T. 2
17. Reconstructed vessel, Trench D, SU 126, T. 2
18. Vessel sherds, Trench D, SU 126, T. 2
19. Reconstructed vessel, Trench F, SU 64, Fig. 6, T. 2
20. Reconstructed vessel (small), Trench F, SU 64, Fig. 7, T. 2
21. Vessel (small) base sherd, Trench D, SU 76, T. 2
22. Reconstructed vessel (small), Trench D, SU 76, T. 2
23. Vessel (small) base sherd, Trench D, SU 76, T. 2
24. Bowl rim sherd, Trench J, SU 211, T. 3
25. Bowl sherds, Trench H, SU 156, Fig. 8, T. 3
26. Bowl base sherd, Trench D, SU 76, T. 3
27. Bowl sherds, Trench B, SU 38, T. 3
28. Reconstructed plate, Trench D, SU 126, Fig. 9, T. 3
29. Bowl rim sherd, Trench J, SU 260, T. 3
30. Bowl (small) base sherd, Trench J, SU 260, Fig. 10, T. 3
31. Bowl rim sherd, Trench F, SU 64, T. 3
32. Bowl base sherd, Trench F, SU 64, T. 3
33. Bowl rim sherd, Trench I, SU 208, T. 4
34. Plate base sherd, Trench I, SU 208, T. 4
35. Bowl (small) base sherd, Trench F, SU 64, T. 4
36. Bowl (small) base sherd, Trench A, SU 32, Fig. 11, T. 4
37. Bowl sherd, Trench A, SU 41, T. 4
38. Bowl sherds, Trench F, SU 76, T. 4
39. Reconstructed bowl, Trench D, SU 126, T. 4
40. Reconstructed bowl, Trench D, SU 126, T. 4
41. Bowl rim sherd, Trench A, SU 41, T. 4
42. Reconstructed bowl, Trench D, SU 126, T. 5
43. Reconstructed jug, Trench D, SU 126, Fig. 12, T. 5
44. Reconstructed vessel, Trench D, SU 126, T. 5
45. Reconstructed vessel, Trench D, SU 126, T. 5
46. Bowl (small) sherd, Trench C, SU 54, T. 5
47. Bowl (small) base sherd, Trench C, SU 46, T. 5
48. Bowl (small) sherd, Trench B, SU 47, Fig. 13, T. 5
49. Bowl (small) rim sherd, Trench E, SU 20, T. 5
50. Bowl (small) rim sherd, Trench A, SU 2, T. 5
51. Jug rim sherd, Trench A, SU 12, T. 6
52. Plate sherd, Trench A, SU 12, T. 6
53. Bowl (small) base sherd, Trench I, SU 208, T. 6
54. Bowl (small) sherd, Trench F, SU 64, T. 6
55. Bowl (small) base sherd, Trench A, SU 17, T. 6
56. Plate sherds, Trench A, SU 32, T. 6
57. Vessel base sherds, Trench A, SU 32, Fig. 14, T. 6
58. Cup sherds, Trench A, SU 12, T. 6
59. Plate (small) rim sherd, Trench F, SU 64, T. 6
60. Reconstructed jug, Trench F, SU 64, Fig. 15, T. 6
61. Plate sherds, Trench F, SU 76, T. 6
62. Plate sherds, Trench F, SU 64, T. 6

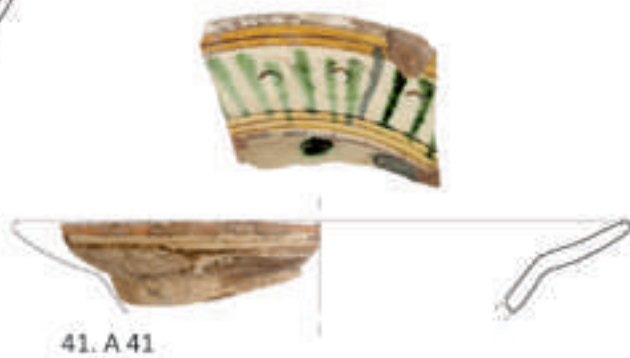


T 1





T 3





43. D 126



42. D 126



44. D 126



46. C 54



47. C 46



45. D 126



48. B 47

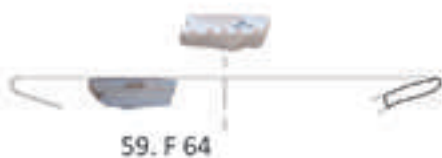
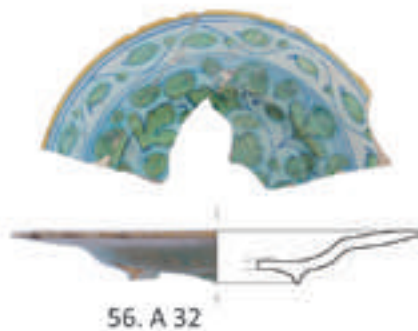
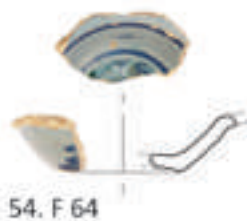


49. E 20



50. A 2

T 5



Necakljena keramika novog vijeka iz okoliša crkve sv. Nikole u Zadru

Nakon antike i srednjeg vijeka, dolazi razdoblje novog vijeka, koje donosi još i više nepoznanica glede grube i necakljene keramike. Ovi nalazi vrlo se rijetko objavljuju, a posebice u urbanim sredinama na istočnom Jadranu, stoga su takvi nalazi, pronađeni prilikom iskopavanja okoliša crkve sv. Nikole u Zadru 2014. i 2016. g. bili prilično nejasni. Podjela na nalaze ranog novog vijeka i kasnog novog vijeka napravljena je u najboljoj namjeri, na osnovu stratigrafskih i drugih pokazatelja, ali daleko je od konačne sinteze. Slojevi koji su bili najvažniji za određivanje ovih ulomaka pripadaju onima koji se datiraju nakon obnove crkve 1760. g. (npr. SJ 81 i SJ 138 ne sadrže nalaze vojnog porijekla) te onima koji predstavljaju vrijeme zasipavanja tijekom vojnog korištenja sklopa od 1798. g. nadalje (npr. SJ 126, 64 i 136 koji sadrže vojna puceta, ostalu militariju i lule). Najkasniji nalazi potječu iz slojeva koji preslojavaju popločanja koja se datiraju u početak 19. st. (npr. SJ 8 koja sadrži i moderne nalaze). Svi spomenuti slojevi sadrže i mnogo ranije nalaze, ali se pokazuje i određena pravilnost glede nalaza koji se u starijim slojevima uopće ne pojavljuju. Upravo ti nalazi predstavljeni su u naredna dva podpoglavlja.

RANI NOVI VIJEK, 16. - 17. ST.

Rani novi vijek se u keramici iz sv. Nikole odlikuje velikim brojem cakljenih posuda, pa su necakljene mnogo rjeđe u ukupnom broju. Necakljene posude su izrađene na brzovrtećem kolu, sa sitnim primjesama u glini, odnosno tehnički savršenije nego u prethodnom razdoblju. Usprkos sitnijim primjesama, sama površina posuda još je uvijek blago hrapava, ali su posude vrlo dobro pečene. Od oblika su česti lonci ali sve češći je oblik kotao (kat. **1, 3, 4**), koji kroz 17. st. postaje zapravo i najčešći oblik grubog posuđa tog razdoblja.

Od ukrasa se javlja jednostruka, duboko uparana valovnica (kat. **1, 3, 4**) te novi vrpčasti ukras (kat. **5, 19**). Da se iz raščlanjenih reljefnih rebara iz kasnog srednjeg vijeka u novom vijeku počinju pojavljivati lijepo izvedena vrpčasta

Post-Medieval Unglazed Pottery from the Environs of Zadar's St Nicholas Church

The Antiquity and Middle Ages are followed by the post medieval period, which brings even more unknowns in terms of coarse and unglazed pottery. Finds of this kind are very rarely published, especially from eastern Adriatic urban centres, as a result of which these finds, uncovered during the digs in the environs of Zadar's St Nicholas church in 2014 and 2016, were quite unclear. The grouping of the finds into the post-medieval and late post-medieval periods was done in good faith, on the basis of stratigraphic and other indicators, but is far from a conclusive synthesis. The layers most significant in the designation of these sherds are those dated to the period following the renovation of the church in 1760 (SU 81 and SU 138, for example, did not yield finds of military origin), and those that are from the period of backfilling during the military use of the complex post-1798 (e.g. SU 126, 64 and 136, which contain military buttons, other militaria and smoking pipes). The most recent finds come from layers that cover paving dated to the early nineteenth century (e.g. SU 8, which also contains Modern finds). All of the mentioned layers also contain much older finds, but there is a measure of consistency in terms of finds that do not appear at all in older layers. It is these finds that are presented in the following two subsections.

EARLY POST MEDIEVAL, 16TH TO 17TH CENTURY

The pottery of the early post-medieval period at the St Nicholas site is characterised by a large quantity of glazed ware, with much less unglazed ware in the total number. Unglazed ware was thrown on a fast wheel, with clay containing fine-grained temper, that is to say technically superior to the period that preceded it. In spite of the fine-grained temper the surface of the ware remains slightly rough, but the ware is very well fired. Frequent among the forms are pots, with a growing frequency of the cauldron form (cat. **1, 3, 4**), which in the course of the seventeenth century does in fact become the most frequent form of the period's coarse pottery.



1. Ulomci ranonovovjekovne keramike 16. - 18. st. / Sherds of early post-medieval pottery (sixteenth to eighteenth century) (foto: L. Bekić)

rebra vidljivo je i iz primjerka iz Splita datiranog u 16. st. (Delonga 2014b, T. 26: 122).

Sličan ulomak kotla kat. 4, s vodoravnim crtama i jednostrukom valovnicom između njih, pronađen je i u Hvaru, ali nažalost poblizje nedatiran (Gusar, Visković 2012, kat. 3). Isto je s ulomcima koji ispod oboda nose ukras jednostruke valovnice (kat. 1, 3), a koji vrlo nalikuju obodu s istim ukrasom iz Hvara, smještenim načelno u razdoblje od 15. - 18. st. (Gusar, Visković 2012, 9, kat. 8). U 15. st. datiran je sličan ulomak iz Splita (Delonga 2014b, T. 24: 15).

Vrlo je zanimljiv i rijedak oblik okrugli pladanj (kat. 9), ukrašen paralelnim urezima na rubu te kružnim urezima i valovnicom u središnjem dijelu. Uz rub se nalaze i dvije namjerno napravljene rupe. Sličan pladanj, također namjerno probušen, pronađen je i u utvrdi Donji Zemunik, gdje ga autorica datira od 15. do 17. st. i pripisuje podmetaču (*sottocopa*, Gusar, Vujević 2016, 26, 27, T. 3: 5).

Appearing among the decorations is the single, deep paired wavy line (cat. 1, 3, 4) and a new ribbon decoration (cat. 5, 19). Evident from a specimen from Split dated to the sixteenth century (Delonga 2014b, T. 26: 122) is the morphing of the articulated relief ribbing of the late medieval into the well-executed ribbon-like ribbing of the post-medieval period.

A similar sherd from a cauldron (cat. 4) with horizontal lines and a single wavy line between them was found on the island of Hvar; a precise date has not, unfortunately, been attributed to it (Gusar, Visković 2012, cat. 3). The same is true of sherds that bear a single wavy line decoration below the rim (cat. 1, 3) that are very similar to a rim with the same decoration from the Hvar site, placed tentatively in the period from the fifteenth to eighteenth century (Gusar, Visković 2012, 9, cat. 8). A similar sherd from Split is dated to the fifteenth century (Delonga 2014b, T. 24: 15).

Of a very interesting and rare form is a round platter (cat. 9), decorated with parallel incisions on the edge and circular incisions and wavy lines at the centre. Also near the



2. Ulomci kasnonovovjekovne keramike 18. - 19. st. / Sherds of late post-medieval pottery (eighteenth to nineteenth century) (foto: L. Bekić)

KASNI NOVI VIJEK, 18. - 19. ST.

U kasnom novom vijeku velika većina keramičkih proizvoda izrađena je s caklinom ili je riječ o porculanu i kamenini, dok su necakljene posude od obične gline zapravo rijetkost. Lonci ove faze sasvim su jednostavno napravljeni, od dobro pročišćene i pečene gline (kat. **11, 12, 13, 15, 16**) i rijetko imaju ukras, poput vrpčaste trake ispod oboda (kat. **14**). Česte su peke koje imaju oblu ručku na najvišem dijelu (kat. **17**) te pločaste drške na boku (kat. **18, 22**).

U najmlađim slojevima javljaju se i posude s ukrasima u vidu utisnute stijenke (kat. **7, 10, 13, 23**), a ta valovita površina može se naći i na obodu (kat. **7, 8**) ili na ručki (kat. **24**). Posude s utisnutim, valovitim stijenama, ponekad se pronalaze na novovjekovnim sidrištima istočnog Jadrana (Veštar, Surić, Višnjić 2014, 212, Sl. 2), ali jedini nalaz koji je točnije datiran je ulomak ove posude na brodolomu Uljeva C iz 17. st. (Bekić, Surić 2015, 12).

Kod sv. Nikole je također pronađeno mnoštvo ulomaka jedne veće posude, s utisnutim stijenama, koja je kasnije i uspješno restaurirana (kat. **23**, T. 2, Sl. 3). Slična posuda pronađena je i u Trstu, a autori je datiraju najranije u 16. st. i pripisuju tipu *Vasi di fiori* odnosno posudama za cvijeće

edge are two deliberately made holes. A similar platter, also deliberately perforated, was found at the Donji Zemunik fortification. The author has dated it to the period from the fifteenth to seventeenth century and refers to it as a saucer (Italian: *sottocoppa*, Gusar, Vujević 2016, 26, 27, T. 3: 5).

LATE POST-MEDIEVAL, 18TH TO 19TH CENTURY

In the late post-medieval period most ceramic products were either glazed, or were porcelain and stoneware, while unglazed ware of common clay was in fact a rarity. The pots of this phase are entirely simple in their manufacture, of well-refined and well-fired clay (cat. **11, 12, 13, 15, 16**) and rarely bear any decoration, for example ribbon-like bands below the rim (cat. **14**). Baking lids are frequent, with round knob handles at their apex (cat. **17**) and ledge handles on the sides (cat. **18, 22**).

In the most recent layers we see ware bearing decoration in the form of impressed (indented) walls (cat. **7, 10, 13, 23**) – we also see this undulating surface on rims (cat. **7, 8**) and handles (cat. **24**). Ware with indented, undulating walls is sometimes found at post-medieval anchorages of the eastern Adriatic (Veštar, Surić, Višnjić 2014, 212, Fig. 2). However the only find to be attributed a more precise date is a sherd of this ware from the shipwreck at Uljeva C from the seventeenth century (Bekić, Surić 2015, 12).

Also found at the Sveti Nikola site was a great number of sherds from a large vessel, with indented walls, that was

(Crosada, Traviglia 2007, 394, T. 97: 1). U konzervatoriju S. Caterina della Rosa, pronađen je veći broj sličnih vaza koje se datiraju od 16. pa sve do 19. st. a njihovi oblici i ukrasi su različiti (Gabucci 1985). U stratigrafskom kontekstu zaderskih nalaza, ulomci u katalogu, kao i rekonstruirana vaza (Sl. 3) ne mogu se datirati prije 19. st.



3. Rekonstruirana "posuda za cvijeće" iz 19. st. / A reconstructed nineteenth century "flower vase" (foto: L. Bekić)

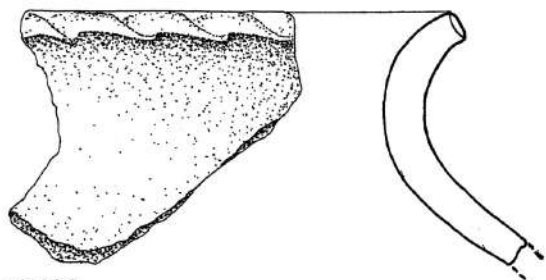
subsequently successfully restored (cat. 23, T. 2, Fig. 3). A similar vessel was found in Trieste and dated by the authors to the sixteenth century at the earliest and attributed to the flower vase (*vasi di fiori*) type (Crosada, Traviglia 2007, 394, T. 97: 1). A large number of similar vases were found at the Conservatory of St. Catherine of the Rose (*Conservatorio di Santa Caterina della Rosa*) and dated to the period from the sixteenth to nineteenth century, with varying forms and decorations (Gabucci 1985). In the stratigraphic context of the Zadar finds the sherds in the catalogue and the reconstructed vase (Fig. 3) cannot be dated to before the nineteenth century.

KATALOG NALAZA

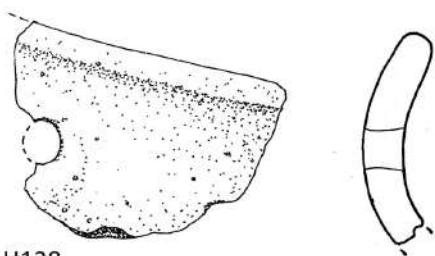
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2. Dio oboda kotla, Son. H, SJ 138, Sl. 1. T. 1.
3. Dio oboda kotla, Son. F, SJ 64, Sl. 1. T. 1.
4. Dio trbuha lonca, Son. I, SJ 208, Sl. 1., T. 1.
5. Dio oboda lonca, Son. H, SJ 136, Sl. 1., T. 1.
6. Dio trbuha lonca, Son. H, SJ 136, Sl. 1., T. 1.
7. Dio oboda lonca, Son. F, SJ 64, Sl. 1., T. 2.
8. Dio oboda i ručke lonca, Son. H, SJ 138, Sl. 1., T. 2.
9. Dio pladnja, Son. C, SJ 20, Sl. 1.
10. Dio dna lonca, Son. F, SJ 64, Sl. 1., T. 2.
11. Dio oboda lonca, Son. D, SJ 8, Sl. 2.
12. Dio oboda lonca, Son. D, SJ 88, Sl. 2.
13. Dio oboda lonca, Son. F, SJ 98, Sl. 2., T. 2.
14. Dio oboda lonca, Son. D, SJ 8, Sl. 2.
15. Dio oboda lonca, Son. D, SJ 8, Sl. 2., T. 2.
16. Dio oboda lonca, Son. F, SJ 98, Sl. 2.
17. Ručka peke, Son. D, SJ 8, Sl. 2.
18. Ručka peke, Son. D, SJ 8, Sl. 2.
19. Dio oboda kotla, Son. F, SJ 64, T. 1.
20. Drška peke, Son. F, SJ 64, T. 1.
21. Dio oboda peke?, Slučajni nalaz, T. 1.
22. Drška peke, Son. H, SJ 158., T. 2.
23. Dio oboda zdjele, naknadno restaurirana u cijelosti, Son. H, SJ 142, Sl. 3, T. 2.
24. Dio oboda lonca s ručkom, Son. F. SJ 64, T. 2.

CATALOGUE OF FINDS

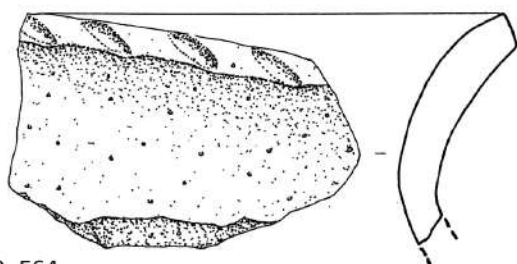
1. Section of a cauldron rim, Trench A, SU 12, Fig. 1.
2. Section of a cauldron rim, Trench H, SU 138, Fig. 1. T. 1.
3. Section of a cauldron rim, Trench F, SU 64, Fig. 1. T. 1.
4. Section of a pot body, Trench I, SU 208, Fig. 1., T. 1.
5. Section of a pot rim, Trench H, SU 136, Fig. 1., T. 1.
6. Section of a pot body, Trench H, SU 136, Fig. 1., T. 1.
7. Section of a pot rim, Trench F, SU 64, Fig. 1., T. 2.
8. Section of a pot rim and handle, Trench H, SU 138, Fig. 1., T. 2.
9. Section of a platter, Trench C, SU 20, Fig. 1.
10. Section of a pot base, Trench F, SU 64, Fig. 1., T. 2.
11. Section of a pot rim, Trench D, SU 8, Fig. 2.
12. Section of a pot rim, Trench D, SU 88, Fig. 2.
13. Section of a pot rim, Trench F, SU 98, Fig. 2., T. 2.
14. Section of a pot rim, Trench D, SU 8, Fig. 2.
15. Section of a pot rim, Trench D, SU 8, Fig. 2., T. 2.
16. Section of a pot rim, Trench F, SU 98, Fig. 2.
17. Baking lid handle, Trench D, SU 8, Fig. 2.
18. Baking lid handle, Trench D, SU 8, Fig. 2.
19. Section of a cauldron rim, Trench F, SU 64, T. 1.
20. Baking lid handle, Trench F, SU 64, T. 1.
21. Section of a baking lid rim? Chance find, T. 1.
22. Baking lid handle, Trench H, SU 158, T. 2.
23. Section of a vessel rim, later fully restored, Trench H, SU 142, Fig. 3, T. 2.
24. Section of a pot rim with handle, Trench F. SU 64, T. 2.



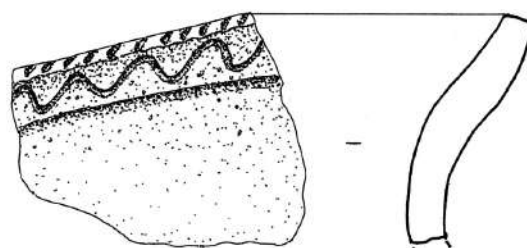
5. H136



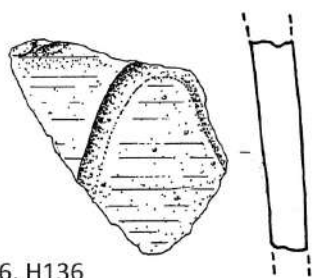
2. H138



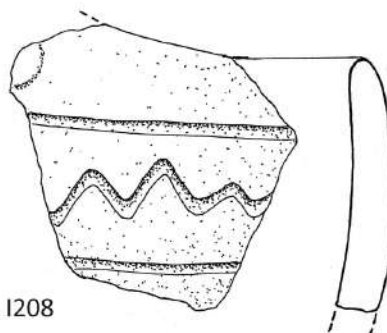
19. F64



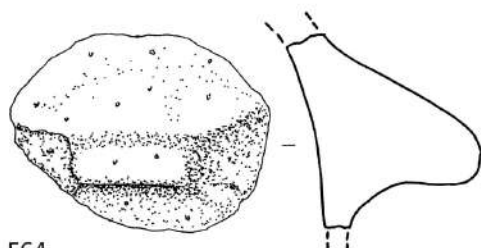
3. F64



6. H136



4. I208

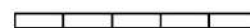


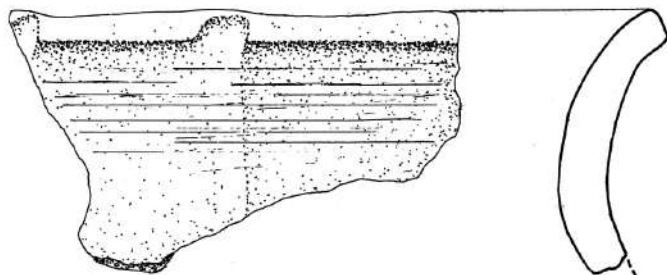
20. F64



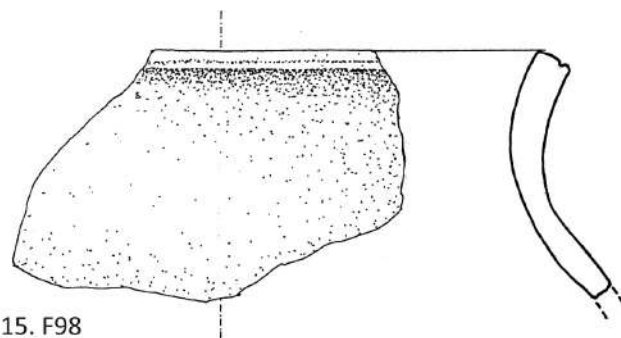
21. Sluc

T 1

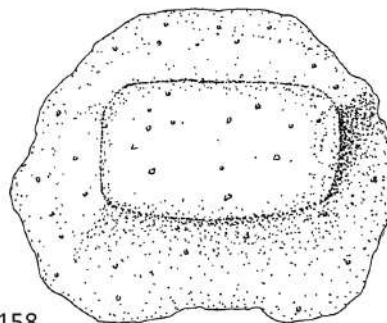




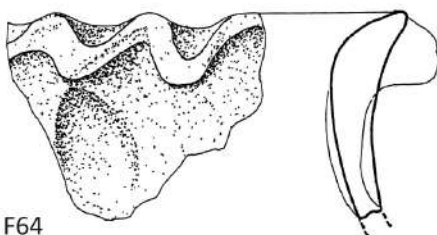
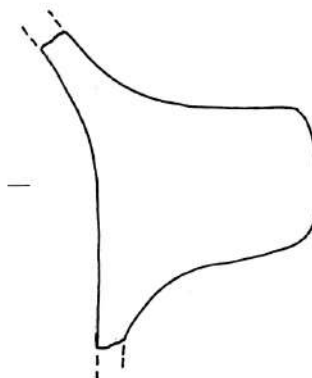
13. F98



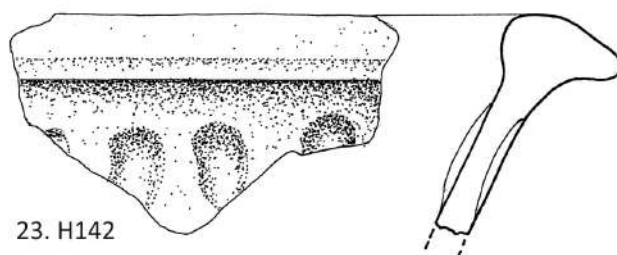
15. F98



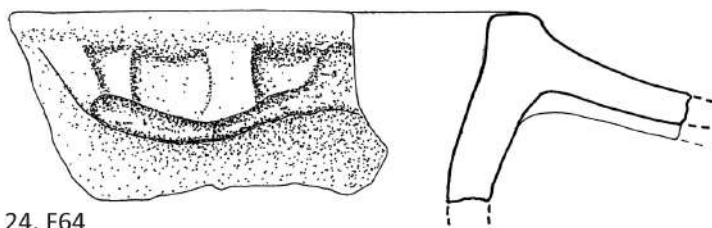
22. H158



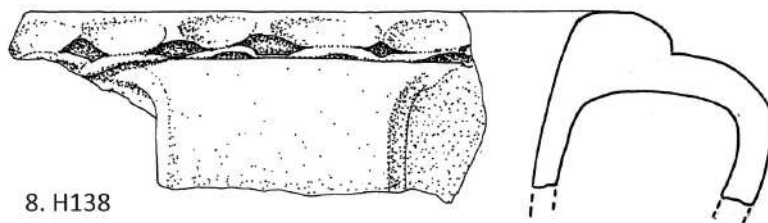
7. F64



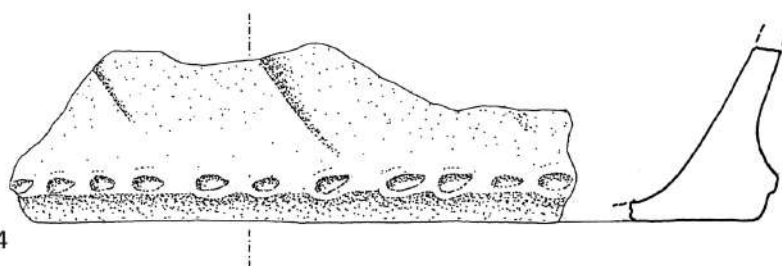
23. H142



24. F64



8. H138



10. F64

T 2



Duhanske lule iz nekadašnje vojarne sv. Nikola u Zadru

U raznim arheološkim slojevima u dvorištu samostana, odnosno vojarne sv. Nikole u Zadru pronađene su brojne glinene lule i njihovi dijelovi. Velik broj lula zapravo ne bi trebao biti iznenađujući, jer je od kraja 18. st. ovaj građevinski sklop u rukama austrijske, a kasnije i francuske i talijanske vojske. Vojnici su u to doba, uz mornare, bili veliki ljubitelji pušenja duhana pa se u svim vojnim objektima 17. - 19. st. redovno nalaze glinene lule.

Većina lula je nađena u tri sloja. To su stratigrafska jedinica 64 u sondi F u kojoj je nađeno 19 lula te 76 i 126 u sondi D gdje su nađene 32 lule. Nalazi lula u drugim slojevima i sondama su sporadični i uglavnom nemaju neki stratigrafski značaj.

SJ 64 je gornji sloj unutar sonde F koja se nalazila između zvonika i apside crkve. U njemu je pronađen novac s kraja 17. i početka 18. st., vojna puceta 19. st. te mnoštvo keramike, uglavnom datirane od 16. do 18. st. Sukladno ovom sloju stratigrafski slični su slojevi SJ 142 i 136 u sondi H, te je u njima je također nađeno nekoliko lula, čak sedam primjeraka. Ovi slojevi predstavljaju zatrpavanje u doba vojne uprave samostana u 19. st., pa vjerojatno većina lula spada u to doba, mada neke mogu datirati i u 18. st. Većina lula iz sloja SJ 64 pripada austrougarskim tipovima.

Druga veća količina lula pronađena je u bivšoj cisterni uz srušeni objekt u dvorištu, u sondi D. To su SJ 76, 88 i 126. Svi ovi slojevi su zapravo slojevi zatrpavanja cisterne, s time da bi neki nalazi iz SJ 126 mogli potjecati iz doba kada je još bila u uporabi, jer je to najniži sloj, praktički na kamenu živcu. Većina novca iz SJ 126 datira u kasno 17. st., cijelo 18. i sam početak 19. st. Najmlađe kovanice u SJ 126 datiraju u 1802. g. i to čak njih pet. U najviša dva sloja, SJ 88 i 76, odmah ispod kamenog popločenja, nalazi se veći broj puceta napoleonske vojske, koja je sv. Nikolu koristila u razdoblju između 1806. i 1813. g. Sa razmjernom sigurnošću su to otprilike godine kada je cisterna zatrpana i preko nje napravljen kameni popločani pod.

Tobacco Smoking Pipes from the Former St Nicholas Barracks in Zadar

Numerous clay smoking pipes and their parts were recovered from various archaeological layers in the courtyard of the former monastery and later barracks of St Nicholas in Zadar. A large number of smoking pipe finds should come as no surprise if one considers that this architectural complex was, from the late eighteenth century on, in the hands of the Austrian and later French and Italian militaries. Soldiers of the time, and seamen, were great tobacco smoking enthusiasts and we thus regularly find clay smoking pipes at all military facilities of the seventeenth to nineteenth centuries.

Most of the pipes were found in three layers. These are stratigraphic units 64 in Trench F, in which nineteen pipes were found, and 76 and 126 in Trench D, in which 32 pipes were found. The finds of pipes in other layers and trenches are for the most part without any stratigraphic significance.

SU 64 is the upper layer in Trench F, which is located between the bell tower and the apse of the church. Late seventeenth and early eighteenth century coins, nineteenth century military buttons and an abundance of pottery, most dated to the period from the sixteenth to eighteenth century, were recovered from this layer. Layers SU 142 and 136 in Trench H correspond to this layer in terms of stratigraphic similarity and also yielded the find of seven smoking pipes. These layers correspond with the filling in of the terrain during the period of the military administration of the former monastery in the nineteenth century, such that it is likely that most of the pipes are from that period, although some can be attributed to the eighteenth century. Most of the pipes from layer SU 64 are of the Austro-Hungarian types.

The second large quantity of pipes was found in the former cistern near the demolished courtyard structure, in Trench D, SU 76, 88 and 126. All these layers are from the backfilling of the cistern, although some of the finds from SU 126 may be from the period while it was still in use, given that it is the lowest layer, practically on the bedrock. Most of the coins from SU 126 are from the late seventeenth, the whole of the eighteenth and the very start of the nineteenth century.

S obzirom na navedeno, lule iz SJ 126 sigurno datiraju iz kasnog 18. st. i ranog 19. st. odnosno najkasnije do 1802. g. Nešto viši slojevi su SJ 88 i SJ 76, koji također predstavljaju sloj zatrpavanja cisterne u sondi D i nalaze se tik ispod sloja popločenja, koje se datira oko 1813. g. pa lule iz ta dva sloja ne bi mogli datirati nakon te godine. Između sloja SJ 126 koji je na dnu cisterne i čiji se dio zapune vjerojatno može datirati u vrijeme korištenja, ostalih nekoliko slojeva predstavljaju slojeve šute i zemlje koji su vjerojatno u vrlo kratkom roku ubačeni u cisternu. To zatrpavanje je provedeno kada je odlučeno da se bivša cisterna zatrpa i njena gornja ploha poploča. To popločanje korišteno je nadalje kao slivnik vode prema nižem prostoru u dvorištu (vidi ovdje Vrkić, Nepokretni nalazi).

LULE ZAPADNOG OBLIKA

U ovoj skupini od 81 glinene lule i dijelova lula, zastupljeni su brojni tipovi, raznog radioničkog porijekla. Pronađeno je mnoštvo tuljaca koji pripadaju bijelim lulama zapadnog oblika, no samo nekoliko njih ima sačuvane čašice i oznake po kojima ih se može točno odrediti. Tako lula kat. **24** ima reljefno izveden ukras s natpisom PETER / DORNI na tuljcu i pečatom okrunjenog slova W na čašici u šrafiranom polju. I lula kat. **25** ima sačuvan sličan pečat pa se možda s njom može povezati. U Westerwaldu u Njemačkoj je djelovala lularska obitelj Dorn, koja je tijekom 18. st. izrađivala lule koje su bile izvožene u razne europske zemlje. Iz arhiva je poznato da se u obitelji Dorn čak nekoliko rođaka zvalo Peter Dorn (Kügler 1987, 78). Ipak, lula s ovakvim natpisom može se pripisati jednom od tri brata Dorn koji su djelovali do pred kraj 18. st., točnije od 1765. do 1793. g. (Kügler 1999, 28). Tijekom desetaka godina njihovog djelovanja poznato je mnogo inačica ovih lula (Kügler 1987, kat. 84, 87, 95; Kügler 1999, Abb. 1-4). Lula kat. **72** ima fragmentarno sačuvan ukras, koji podsjeća na ukrase lula koje imaju natpis GEBRUEDRER DORN IN GRENTZHAUSEN EBG pa se ona također može povezati s radionicama braće Dorn iz 18. st. (Kügler 1987, 83, kat.126; 1999, Abb.2). Lule porijeklom iz Westerwalda dosada nisu pronađene u Hrvatskoj, te nema podataka o njihovom izvozu u ove krajeve, pa je očito riječ o nekom iznimnom događaju.

Valja primijetiti da su sve ove lule zapadnog tipa, pronađene u sloju SJ 76, koji predstavlja sloj zatrpavanja cisterne kod bunkera i nalazi se tik ispod popločenja. Upravo u tom i susjednom sloju SJ 88 pronađeni su gotovo svi primjerci puceta raznih pukovnija Napoleonske vojske. Vrlo vjerojatno su ove lule u Zadar sobom donijeli francuski vojnici početkom 19. st.

Vrlo je neobična lula (kat. **49**) s reljefnom oznakom ANCONA na tuljcu i radioničkim brojem 65 na stopici. Lule zapadnog oblika iz Jakina (Ancona) zasada su potpuna nepoznanica u stručnoj literaturi, mada se na zapadu Italije gdjgdje proizvode i bijele lule u jednom komadu. I ova lula

The most recent coins in SU 126 are from 1802, numbering five specimens. In the two uppermost layers, SU 88 and 76, immediately beneath the stone paving, we found a large number of buttons used by Napoleon's army, which occupied St Nicholas from 1806 and 1813. We can state with relative confidence that these are about the years in which the cistern was backfilled and a stone paving installed over top of it.

Given the above stated, the smoking pipes from SU 126 are confidently attributable to the late eighteenth and early nineteenth centuries, at the latest to 1802. SU 88 and SU 76 are somewhat higher layers, also from the backfilling of the cistern in Trench D and are immediately beneath the paving layer, dated to about 1813, such that pipes from these two layers cannot be dated to a time after that year. Most of layer SU 126, which is at the bottom of the cistern can likely be dated to the period of its use; the remaining several layers are composed of debris and soil that were likely deposited in the cistern over a very short period of time. This backfilling was done when it had been decided that the former cistern should be filled up and its upper surface paved over. This paving was used as a run-off surface draining water away to a lower area in the courtyard (see Vrkić here, Features).

WESTERN FORM SMOKING PIPES

Various types from a number of workshops are represented among this group of 81 clay smoking pipes and parts of pipes. Many shanks were found from white western form smoking pipes, but only a few have preserved bowls and markings that allow for a precise identification. Thus smoking pipe cat. **24** has a decoration in relief with the legend PETER / DORNI on the shank and a maker's mark in the form of a crowned letter W on the bowl in a hatched field. Pipe cat. **25** has a similar preserved maker's mark and may be related. The Dorn pipemaker family was active in Germany's Westerwald, making pipes in the eighteenth century that were exported to a number of European countries. We know from the archival material that several members of the broader Dorn family were named Peter Dorn (Kügler 1987, 78). A pipe with this legend can be attributed to one of the three Dorn brothers active up to the end of the eighteenth century, more precisely from 1765 to 1793 (Kügler 1999, 28). Multiple versions of this pipe are known of from the decades of their activity (Kügler 1987, cat. 84, 87, 95; Kügler 1999, Abb. 1-4). Smoking pipe cat. **72** has a fragmentarily preserved decoration reminiscent of the decorations of pipes with the legend GEBRUEDRER DORN IN GRENTZHAUSEN EBG such that it too can be associated with the eighteenth century Dorn brothers workshop (Kügler 1987, 83, cat.126; 1999, Abb.2). Pipes originating from Westerwald have not previously been found in Croatia and there is no data on their export to these lands, such that this is evidently an isolated case.

It should be noted that all of these western form smoking pipes were found in layer SU 76, which is the backfill layer



1. Lule zapadnog oblika / Western form smoking pipes (foto: L. Bekić)

je pronađena u istom kontekstu kao lule iz Westerwalda, u SJ 76, zajedno s francuskim vojnim pucetima. S obzirom da je Jakin morskim putem nasuprot Zadra, nije teško zamisliti nekog od francuskih časnika da donese ovu lulu u Zadar, obzirom da je Napoleonska vojska u dva navrata osvajala i držala Jakin, 1798. - 1799. g. te 1805. - 1808. g.

AUSTROUGARSKE LULE

Lule proizvedene na području Austrije i Ugarske međusobno mogu biti vrlo različite, a bogatstvo tipova oblika potječe od brojnih radionica na više mjesta. Sredinom 19. st. velik broj Židova bavio se izradom lula i njihovom prodajom, pa su se često selili iz jednog u drugo mjesto. Tako su npr. lularska središta Körmend, Vasvár, Bonyhád i Pápa prema popisu stanovništva 1851. g. naseljena brojnim Židovima koji se obiteljski bave ovim poslom (Nagy 2000, 50, 54).

Jedan primjerak crveno obojene lule (kat. 42) potječe iz naselja Körmenda, i takav natpis nosi na desnoj strani tuljca. Druga lula (kat. 59) iz Körmenda je crne boje i glačane površine s pečatom lulara Josepha Hirscha u obliku HIRSCH IN KORMEND (Nagy 2001, 60, 61, 72, T. LII: K11). Radionice u tim gradovima najviše su proizvodile u razdoblju od 1820. do 1850. g. (Ridovics 2009, 69). Radioničko porijeklo Podrecsány nose dvije lule (kat. 2, PODRICS, kat. 37, PODRETZ). Podrecsány su naselje koje se nalazilo u okolici Selmečbánye (Banská Štiavnica, Schemnitz), i nekih drugih važnih lularskih središta u današnjoj južnoj Slovačkoj (Podrečany, Ridovics 2009, Fig. 13; Nagy 2001, T. LXXXIII: B11, B14).

Lula kat. 84, kvalitetne izrade i klasičnog oblika, očito potječe iz radionica koje su se nalazile u mjestu Theresienfeld blizu Bečkog Novog Mjesta u Austriji, što je vidljivo iz oznake na vrhu tuljca. Između brojnih imena lulara koji su djelovali u tom mjestu, rjeđe se spominje Lorenz Winkler, koji je stavio svoj pečat na bok tuljca (Nagy 2001, 72, 74, T. XC: K12, V13).

of the cistern near the bunker and lies immediately beneath the paving. It was in this layer and the neighbouring layer SU 88 that almost all specimens of buttons from the various regiments of the Napoleonic army were found. It is very likely that these pipes were brought to Zadar at the start of the nineteenth century as the property of French soldiers.

A very unusual pipe (cat. 49) bears the legend ANCONA in relief on the shank and the workshop number 65 on the heel. Western form smoking pipes from Ancona are currently entirely unknown in the specialist literature, although there was production of white pipes in a single piece in parts of western Italy. This pipe was found in the same context as the Westerwald pipes, in SU 76, together with French military buttons. Given that Ancona lies directly across the sea from Zadar it is not hard to imagine that some French officer brought this pipe to Zadar in light of the fact that the Napoleonic army twice captured and held Ancona, from 1798 to 1799 and from 1805 to 1808.

AUSTRO-HUNGARIAN SMOKING PIPES

Smoking pipes manufactured in Austria and Hungary may differ greatly, the great diversity of types arising from the many workshops at multiple locations. In the mid-nineteenth century a large number of European Jews were active in the manufacture and sale of pipes and they often moved from one place to another. Thus the pipemaking hubs of Körmend, Vasvár, Bonyhád and Pápa, for example, saw the settlement of numerous Jews who ran family businesses in this trade as testified to by the census of 1851 (Nagy 2000, 50, 54).

One example of a red coloured pipe (cat. 42) originated in the settlement of Körmend, bearing its legend on the right side of the shank. Another pipe (cat. 59) from Körmend is black with a burnished surface and the mark of pipemaker Joseph Hirsch reading HIRSCH IN KORMEND (Nagy 2001, 60, 61, 72, T. LII: K11). The workshops in these towns saw the peak of production in the period from 1820 to 1850 (Ridovics 2009, 69). Two pipes show the workshop origin of Podrecsány (cat.



2. Lule Austrijskog i Ugarskog porijekla / Smoking pipes of Austrian and Hungarian provenance (foto: L. Bekić)

Svakako je veliko iznenađenje ulomak lule s pečatom AGRAM (kat. 10). Do sada se nigdje u literaturi nije spomenula radionica glinenih lula u Zagrebu (njem. *Agram*), niti je do sada bilo nalaza lula s takvom oznakom. Da li je netko od lulara koji su radili u velikim lularskim središtima Austro-Ugarske otvorio radionicu u Zagrebu, sasvim je moguće. Tako se spominje da je lular Jakab Lebovits, porijeklom iz Körmenda, odselio prvo u Sopron, a ubrzo u Zagreb, gdje boravi od 1853. g. Umro je 1860. g., u starosti od 60 godina (Nagy 2000, 48). Moguće je da je upravo on tih sedam godina proizvodio ove crne lule s pečatom AGRAM u Zagrebu.

2, PODRICS, cat. 37, PODRETZ). Podrecsány is a settlement that existed in the environs of Selmečbánye (Banská Štiavnica, Schemnitz), and some other major pipemaking hubs in present day southern Slovakia (Podrečany, Ridovics 2009, Fig. 13; Nagy 2001, T. LXXXIII: B11, B14).

Smoking pipe cat. 84 is of good make and classic form and clearly originates from workshops in Theresienfeld near Wiener Neustadt in Austria, as is evident from the maker's mark on the tip of the shank. Among the many names of pipemakers active in this settlement we see rare mentions of Lorenz Winkler, whose mark is on the side of the shank (Nagy 2001, 72, 74, T. XC: K12, V13).



3. Pečati austrougarskih lula / The marks of Austro-Hungarian pipes (foto: L. Bekić)

LULE IZ SJEVERNE ITALIJE

Tipovi koji potječu iz Italije predstavljaju se sa 8 primjeraka (Sl. 4). Lule kat. **73** i **15** pripadaju tzv. "Lončarskim lulama", tipovima kakvi su izrađivani u područjima *Polesine* (područje Roviga) i *Padovano* (područje Padove) u sjevernoj Italiji (Boscolo 2000, 45; Bekić 2014, 253, 254). Lula kat. **15** čak ima i zlatasti premaz koji se ponekad očuva na primjercima pronađenim na kopnenim nalazištima. Osim njih, tu je i nekoliko primjeraka tzv. "Čozotskih lula", izrađenih u talijanskom gradu Chioggia i raširenih na istočnu obalu Jadrana putem ribara Čozota.¹ Dvije pripadaju tipovima kojima su čašice izrađene u obliku bačve (kat. **60** i **61**, možda i **62**), a dvije su cakljene smeđim premazom (kat. **52** i **45**). Po svemu sudeći ove lule potječu iz 19. st., osim lule kat. **52**, koja je proizvedena prije kraja 18. st.

Certainly a great surprise is a fragment of a pipe with the legend AGRAM (cat. 10). To date there has been no mention in the literature of a clay pipe workshop in Zagreb (Germ. *Agram*), nor have there been finds to date of pipes bearing a marking of this kind. It is quite possible that a pipemaker working in the major pipemaking hubs of Austria-Hungary opened a business in Zagreb. It is mentioned that pipemaker Jakab Lebovits from Körmend moved first to Sopron and soon thereafter to Zagreb where he lived from 1853. He died in 1860 at the age of sixty (Nagy 2000, 48). It is possible that he spent those seven years in Zagreb manufacturing these black pipes with the AGRAM mark.

NORTHERN ITALIAN SMOKING PIPES

Types originating from Italy are represented here with eight specimens (Fig. 4). Pipes under cat. **73** and **15** are of the wheel thrown "potter's" pipe type (*pipe al tornio*) made in the Polesine (Rovigo area) and the Padovano (Padua area) regions in northern Italy (Boscolo 2000, 45; Bekić 2014, 253, 254). Pipe cat. **15** even has a gold tone coating the likes of which is at times preserved on specimens found at land sites.



¹ Čozoti su stari hrvatski izraz za ribare iz talijanskog grada Chioggia, koji su tijekom 19. st. vrlo često plovili uz obale Istre. Očito su upravo Čozoti svojim utjecajem širili pušenje duhana u lulama proizvedenih u svom gradu.

4. Lule iz sjeverne Italije / Northern Italian pipes (foto: L. Bekić)



Slika 5. Lule iz Turske i okolnih zemalja / Pipes from Turkey and neighbouring countries (foto: L.Bekić)

LULE TURSKOG PORIJEKLA

Lula koje potječu iz turskih radionica ima šest. Doduše, ne može se sa sigurnošću odrediti njihovo porijeklo, jer ne postoje dobro dokumentirane radionice u Turskoj, ali vrlo je vjerojatno da su proizvedene upravo tamo. Za njih je karakteristično da su izrađene u kalupu, ali je dio ukrasa uvijek nanesen naknadno, nekim finim alatom i kotačićem. Prema stratigrafskim pokazateljima s našeg nalazišta, ovih šest primjeraka valja datirati u 19. st. To potvrđuju i neki usporedni nalazi, pa se tako datiraju slične lule nađene na atenskoj Agori (Robinson 1985). Zadarski primjerak s vidljivim pečatom kat. **32** može se usporediti s Robinsonovom lulom C 93, zatim vrlo slična lula s crvenim premazom kat. **51** s C 98, a oblikom im je slična i lula kat. **13**. Vrlo je zanimljiva i rijetka lula s biljnim motivima kat. **5** koja se može usporediti s lulom C 110 (Robinson 1985). Lula kat. **43**, s tragovima crvenog premaza, te kat. **83** i **11** nisu dovoljno sačuvane da bi se mogle preciznije odrediti.

HRVATSKE LULE

Mada donedavno nepoznate, postoji sve više podataka o lulama koje su proizvedene na području današnje Hrvatske i to u krajevima koji su graničili prema Osmanskom carstvu, odnosno Vojnoj Krajini. Stoga ih je opravdano nazivati "krajiškim" lulama (Bekić 2010b, 6,7). Prve takve lule o kojima se počelo pisati u stručnim krugovima su one izrađivane tijekom 18. i 19. st. u Zelovu kod Sinja (Bekić 2000). Vrlo slične su i lule iz Imotske krajine, iz Zagvoda, međutim o njima se puno manje zna (Tonković 2009). I na području slavonskih krajških područja očito je bilo proizvodnje lula, mada takve radionice još nisu lokalizirane (Bekić 2010b). Ono što je zajedničko lulama iz vojne krajine je da su izrađivane u kalupima, a ako su bile ukrašavane, onda je to ili putem kalupa (zelovske, zagvozđanske) ili

Besides these are a few specimens of the so-called *Čozoti* pipes, manufactured in the Italian city of Chioggia and spread across the eastern shores of the Adriatic by way of *Čozoti* fishermen.¹ Two are of the type in which the bowls are made in the form of barrels (cat. **60** and **61**, perhaps also **62**), while two have a brown glaze (cat. **52** and **45**). From all indicators it appears that these pipes are attributable to the nineteenth century, with the exception of pipe cat. **52**, which was made before the end of the eighteenth century.

SMOKING PIPES OF TURKISH PROVENANCE

There are six pipes that originated in Turkish workshops. Their provenance, admittedly, cannot be determined with complete confidence, as there are no well-documented workshops in Turkey, but it is very likely that they were in fact made there. They are characterised by mould fabrication with part of the decoration always applied post-casting using a fine tool or roulette. Based on the stratigraphic indicators at our site these six specimens can be attributed to the nineteenth century. This is confirmed by some comparative finds, with similar dates attributed to similar pipes found at the Athenian Agora (Robinson 1985). A specimen from the Zadar site with a visible mark (cat. **32**) is comparable to Robinson's pipe C 93. A very similar pipe with red slip (cat. **51**) is comparable to his C 98, with pipe cat. **13** also of very similar form. The pipe shown at cat. **5** with a vegetal motif is interesting and rare and comparable with Robinson's pipe C 110 (Robinson 1985). Pipe cat. **43**, with traces of red slip, and cat. **83** and **11** are not preserved sufficiently for a confident determination.

¹ *Čozoti* is an old Croatian term for fishers from the Italian city of Chioggia who very frequently sailed the waters off the coast of Istria in the nineteenth century. It is evident that these *Čozoti* contributed to the spread of tobacco smoking with pipes manufactured in their home town.

putem utiskivanja ukrasa kotačićem ili oštrim predmetom (slavonske). Opći uzor lulama su i austrijske i talijanske i turske lule, ali u konačnici čine hibrid svih ovih utjecaja uz neke svoje specifičnosti.

Među nalazima iz sv. Nikole postoji određen broj lula koje bi mogli smatrati "krajškim lulama" (Sl. 6). Za sada ovakve lule nisu nigdje dokumentirane, ali usporedbe možemo pronaći upravo u među skupinama krajških lula. Najindikativnija je serija od tri lule koje su očito izrađene u istom lularskom središtu (kat. **48**, **26**, **47**). Odlikuje ih jednostavan, zdepasti oblik, čašica zadebljana u donjem dijelu, ravna podloga čašice, blago razvraćen obod čašice, debele stijenke te dvostruki jednostavan reljefni obruč na kraju tuljca. Sve su izrađene od svijetlo smeđe i žućkasto pečene gline. Slična lula je pronađena na utvrdi Čanjevo (Bekić 2010b, Fig. 3 - 10), također svijetla, neukrašena, jednostavnog oblika i ravne stopice čašice koja je očito tipična za ove skupine lula. Oblik nekih lula iz Zelova (Bekić 2000, Fig. 19) identičan je ovima iz sv. Nikole, čak i u pogledu ravne stopice na dnu čašice za duhan. Ove tri lule vjerojatno treba pripisati nekoj zasada nepoznatoj radionici iz okolice, vjerojatno s područja Ravnih Kotara, koja je putem trgovine između grada i njegovog zaleđa dospjela u vojarnu sv. Nikola. Ne može se niti isključiti da su ih ovdje donijeli vojnici unovačeni na području Ravnih Kotara.

Ostale lule sa slike 6 je teško preciznije odrediti bilo zbog svoje usitnjenosti ili nepostojanja valjanih usporedbi u objavljenim nalazima lula. Ipak i one generalno podsjećaju na krajške lule pa su postavljene u ovu skupinu. Tako lula kat. **46** ima okomiti "ljestvasti" ukras izveden u kalupu, loptasto tijelo i blago razvraćen obod, pa podsjeća na ukras Zelovske lule (Bekić 1999, T. 6: 8 ukras, za oblik T. 6: 4). Gotovo ista lula već je pronađena u Zadru, na nalazištu Sv. Krševan (Gusar 2008, kat. 14, T. 5, 2). Autorica je pripisuje Zelovskoj proizvodnji, mada i sama ispravno zaključuje kako među objavljenim nalazima te radionice nema istih ukrasa (Gusar 2008, 146). Stoga nam ostaje za pričekati još daljnjih objava kako bi se vidjelo nisu li i ove lule iz neke od radionica u zadarskom zaleđu.

Lule kat. **6** i **74** oblikom podsjećaju na uzore iz domaće mađarske proizvodnje (među ostalim i iz Debrecena), mada tek jedna objavljena donekle sliči zadarskom primjerku (Budimpešta, Kondorosy 2007, B 178). Ipak, ukrasi te nedostatak rebra, odnosno ravno dno čašice s urezom u obliku slova V, nisu tipične za tamošnju proizvodnju. S obzirom na ova dva primjerka iz sv. Nikole u Zadru, možda će se i za njih ispostaviti da potječu negdje s prostora današnje Hrvatske.

CROATIAN SMOKING PIPES

Although unknown of until recently, there is a growing body of data concerning pipes manufactured in present-day Croatia in regions that formed the frontier with the Ottoman Empire, i.e. the military frontier (*Vojna krajina*). Given their origin referring to them as *Krajina* pipes is justified (Bekić 2010b, 6,7). The first such pipes described in the specialist sphere were those made in the eighteenth and nineteenth centuries in Zelovo near Sinj (Bekić 2000). Pipes from the Imotska krajina region, from the village of Zagvozđ, are very similar, but are also much less known (Tonković 2009). There was also clearly pipe manufacturing in the Slavonian parts of the military frontier, although we have yet to localise the possible workshops (Bekić 2010b). What the pipes from the military frontier area have in common is that they were mould cast and that any decoration they might bear was made in the mould (Zelovo and Zagvozđ types) or by impressions made with a roulette or sharp tool (Slavonian types). These pipes were broadly modelled after Austrian, Italian and Turkish pipes but do in fact constitute a hybrid of all these influences and some characteristics specific to them.

Among the finds from the St Nicholas site are a number of pipes that can be attributed to the *Krajina* type (Fig. 6). Pipes of this kind have not been documented to date, but we do see parallels among the group of *Krajina* pipes. The most indicative is a series of three pipes that were clearly made in the same pipemaking centre (cat. **48**, **26**, **47**). They are characterised by a simple, squat form, a bowl that thickens in its lower end, a flat bowl heel and a slightly flared bowl rim, thick walls and a simple double strip in relief at the end of the shank. They are all made of light brown and yellowish fired clay. A similar pipe was found at the Čanjevo fortification (Bekić 2010b, Fig. 3–10), also of light colour, undecorated and of simple form with the flat bowl heel that is evidently typical of this group of pipes. The form of some of the pipes from Zelovo (Bekić 2000, Fig. 19) is identical to those from the St Nicholas site, even in terms of the flat heel at the base of the bowl. These three pipes are likely attributable to a for now unknown local workshop, likely from the Ravni Kotari area, and made their way to the St Nicholas barracks through trade between the city and its hinterland. It also cannot be ruled out that it was brought here by soldiers conscripted from the Ravni Kotari area.

A precise determination of the other pipes shown in Fig. 6 is difficult due to their fragmentary state of preservation or the lack of valid parallels in the published finds of pipes. They too, however, are similar to the *Krajina* pipes and have been, as such, included in this group. Thus pipe cat. **46** has a vertical funnel-like decoration cast in the mould, a spherical body and slightly flared rim, reminiscent of the decoration of the Zelovo pipe (Bekić 1999, T. 6: 8 decoration, for the form T. 6: 4). An almost identical pipe has already been recovered in Zadar, at the Sveti Krševan site (Gusar 2008, cat. 14, T. 5,



6. Hrvatske ili "krajiške" lule / Croatian/Krajina pipes (foto: L. Bekić)

METALNE I DRVENE LULE

Metalne poklopce i ojačanja mogle su imati i metalne i drvene i keramičke lule, i to uglavnom one izrađene na području Austro-Ugarske monarhije. Skupina metalnih poklopaca i obruča (Sl. 7) bi se tako mogla pripisati bilo kojoj od tih lula. Ipak, za bakreni obruč (Sl. 7: 4) može se reći da potječe s keramičke lule, vjerojatno sa čašice. Obruči s tuljca još su pričvršćeni i vidljivi na keramičkim lulama kat. 4, 59, 9 na slici 2. Poklopac na slici 7: 7 očito je pripadao sada propaloj drvenoj luli.

Lule s metalnim ojačanjima i poklopcima uglavnom se mogu datirati u kasno 19. i početak 20. st. Nekolicina je sačuvana u zbirkama raznih muzeja i privatnih kolekcionara. Tako je u Zavičajnom muzeju u Imotskom (Tonković 2009a, 6, 11) sačuvana drvena lula sa sličnim poklopcem i obručem s početka 20. st. (Tonković 2009, kat. 9).

2). The author attributes it to Zelovo production, although she correctly concludes that the same decoration is not present among the published finds originating from this workshop (Gusar 2008, 146). We must, then, wait for further publications if we are to see if these pipes do in fact come from any of the workshops in the Zadar hinterland.

Pipes cat. 6 and 74 have a form reminiscent of models from the Hungarian production sphere (including that of



7. Metalna lula i metalni poklopci lula / A metal pipe and metal pipe lids (foto: L. Bekić)

Vrlo lijepo su izrađeni poklopci na lulama od roga (Tonković 2009, kat. 8) i “morske pjene” (Tonković 2009, kat. 29).

Osim keramičkih, u kontekstu vojarne kod sv. Nikole pronađena je i jedna metalna lula (Sl. 7: 5). Metalne lule su razmjerno rijetke, a ovakve s posebnim ojačanjima od bakrenih traka nisu poznate u literaturi. Stratigrafski se lula može datirati u kraj 18. st.

Neobična drvena lula, koja ima metalne cjevčice unutar drvenog tijela, i u čašici i u tuljcu, te poklopac, prikazana je u tri dijela na slici 8. Nažalost drveni dio je gotovo u potpunosti propao pa je teško suditi o pravom izgledu cjelovitog predmeta. Usporedbe ovakvoj luli u dostupnoj literaturi nisam našao.

Lule pronađene kod sv. Nikole u Zadru mogu se datirati od druge polovine 18. st. do kraja 19. st. Njihovo korištenje može se povezati najvećim dijelom uz vojnu posadu, koja tijekom više o stotinu godina koristi ovaj sklop. Od kraja 18., cijelo 19. i početkom 20. st. tu djeluje i boravi austrougarska, francuska i talijanska vojska, koja redovno novači domaći hrvatski živalj u Zadru i okolici. Stoga su lule koje se ovdje nalaze odraz upravo te mješavine stilova.

Debrecen), although only one of the published specimens is to some extent similar to the Zadar specimen (Budapest, Kondorosy 2007, B 178). The decoration, however, and the lack of ribbing, and the flat base of the bowl with an incision in the form of the letter V are not typical of that production. Given the two specimens from Zadar’s St Nicholas site it may turn out that they too originate from some part of present day Croatia.

METAL AND WOODEN SMOKING PIPES

Metal lids and reinforcements are found on metal, wooden and clay pipes, for the most part those made in the Austro-Hungarian Monarchy. A group of metal lids and bands (Fig. 7) could, then, be attributed to any of these pipes. A copper band (Fig. 7: 4), however, can be attributed to a clay pipe, likely its bowl. Shank bands are still attached and visible on clay pipes cat. 4, 59, 9 in Figure 2. The lid in Figure 7: 7 clearly came from a now decayed wooden pipe.

Pipes with metal reinforcements and lids are dated primarily to the late nineteenth century and the early twentieth. Several have been preserved in the collections of museums and private collectors. The heritage museum in Imotski (Tonković 2009a, 6, 11) holds a wooden pipe with a similar lid and band from the early twentieth century (Tonković 2009, cat. 9). Lids for horn pipes (Tonković 2009, cat. 8) and those made of “sea foam” (meerschaum) (Tonković 2009, cat. 29) are of very fine make.

One metal pipe (Fig. 7: 5) was found along with its clay brethren in the St Nicholas barracks context. Metal pipes are relatively rare, and specimens like this one with copper band reinforcements are not known of in the literature. In terms of the stratigraphy the pipe can be attributed to the late eighteenth century.

An unusual wooden pipe with thin metal tubes in the wooden part, both the bowl and the shank, and a lid, is shown in three parts in Figure 8. The wooden parts have, unfortunately, almost entirely decayed making it difficult to assess what the integral artefact may have looked like. I have not been able to find a parallel for this pipe in the available literature.

The pipes recovered at the St Nicholas site in Zadar are attributable to the period from the second half of the eighteenth to the end of the nineteenth century. Their use can be associated for the most part with the military contingents that used this complex for over a hundred years. From the end of the eighteenth, throughout the nineteenth and in the early twentieth century it was a base for the Austro-Hungarian, French and Italian militaries, who had the practice of conscripting from the domestic Croatian population of Zadar and its neighbourhood. The pipes here thus reflect a mixture of styles from these backgrounds.



8. Metalni dijelovi jedne propale drvene lule / The metal parts of a decayed wooden pipe (foto: L. Bekić)

KATALOG GLINENIH LULA²

1. (Inv. 825). Sonda B, SJ 8, PN 27. 3.7.2014. V.L.=; D.L.=21; P.P.D.=; V.P.D.=; U.P.T.=. Dio lule svijetlo žute gline.
2. (Inv. 826). Sonda F, SJ 64, PN 48. 11.7.2014. V.L.=37; D.L.=54; P.P.D.=17; V.P.D.=; U.P.T.=11. Lula sive gline s crnom površinom. S jedne strane grb, a druge natpis PODRICS.
3. (Inv. 827). Sonda F, SJ 64, PN 51. 11.7.2014. V.L.=; D.L.=26; P.P.D.=; V.P.D.=; U.P.T.=10. Tuljac lule crvenkaste gline.
4. (Inv. 828). Sonda F, SJ 64, PN 49. 11.7.2014. V.L.=53; D.L.=49; P.P.D.=16; V.P.D.=; U.P.T.=12.
5. (Inv. 829). Sonda F, SJ 64, PN 47. 11.7.2014. V.L.=35; D.L.=44; P.P.D.=24; V.P.D.=26; U.P.T.=. Lula turskog tipa. Crvenkaste fino pročišćene gline, glačane površine.
6. (Inv. 830). Sonda F, SJ 64, PN 50. 11.7.2014. + Sonda F, SJ 64, 11.7.2014. (ex861) V.L.=40; D.L.=27; P.P.D.=16; V.P.D.=; U.P.T.=.
7. (Inv. 831). Sonda D, SJ 8, PN 38. 10.7.2014. V.L.=; D.L.=34; P.P.D.=; V.P.D.=; U.P.T.=. greben lule, glina sive a površina crne boje.
8. (Inv. 832). Sonda D, SJ 8, PN 37. 10.7.2014. V.L.=; D.L.=32; P.P.D.=; V.P.D.=; U.P.T.=14. narančasta glina.
9. (Inv. 833). Sonda F, SJ 8, PN 39. 10.7.2014. V.L.=; D.L.=54; P.P.D.=; V.P.D.=; U.P.T.=11. Oštećena lula svijetlo narančaste boje. Na kraju tuljca bakareno ojačanje.
10. (Inv. 834). Sonda D, SJ 8, PN 36. 10.7.2014. V.L.=; D.L.=46; P.P.D.=; V.P.D.=; U.P.T.=12. Tuljac lule sive boje s površinom metalizirano sive boje. Na strane natpis AGRAM.
11. (Inv. 835). Sonda D, SJ 8, PN 42. 11.7.2014. V.L.=24; D.L.=33; P.P.D.=; V.P.D.=; U.P.T.=. Lula turskog tipa. Svijetlosmeđe fino pročišćene gline, glačane površine.
12. (Inv. 836). Sonda D, SJ 8, PN 34. 9.7.2014. V.L.=; D.L.=43; P.P.D.=; V.P.D.=; U.P.T.=18. Tuljac lule svijetložute gline. Trive vezne rupe prema čašici.
13. (Inv. 837). Sonda D, SJ 8, PN 41. 11.7.2014. V.L.=27; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=. Lula turskog tipa. Žute fino pročišćene gline.
14. (Inv. 838). Sonda D, SJ 8, PN 36. 14.7.2014. V.L.=; D.L.=30; P.P.D.=14; V.P.D.=; U.P.T.=. Lula sive gline s crnom površinom. S lijeve ostaci kružnog grba, a s desne početak natpisa PE...
15. (Inv. 839). Sonda C, SJ 20, PN 18. 2.7.2014. V.L.=52; D.L.=; P.P.D.=20; V.P.D.=23; U.P.T.=. Čašica lule svijetložute gline. Na površini tragovi zlatastog premaza. Tri vezne rupe na čašici.
16. (Inv. 840). Sonda B, SJ 33, PN 17. 2.7.2014. V.L.=; D.L.=30; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
17. (Inv. 841). Sonda D, SJ 31. 4.7.2014. V.L.=; D.L.=41; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
18. (Inv. 842). Sonda B, SJ 31, PN 13A. 1.7.2014. V.L.=; D.L.=20; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
19. (Inv. 843). Sonda B, SJ 31, PN 13B. 1.7.2014. V.L.=; D.L.=28; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.

² Kratice: V.L.= visina lule, D.L.= duljina lule, P.P.D.= unutarnji promjer prostora za duhan, V.P.D. unutarnja visina prostora za duhan, U.P.T. unutarnji promjer tuljca. Izmjerene su u cijelosti sačuvane mjere.

CATALOGUE OF CLAY SMOKING PIPES²

1. (Inv. 825). Trench B, SU 8, SF 27. 3.7.2014. PH=; PL=21; TCD=; TCH=; SMD=. Part of a pipe of light yellow clay.
2. (Inv. 826). Trench F, SU 64, SF 48. 11.7.2014. PH=37; PL=54; TCD=17; TCH=; SMD=11. Pipe of grey clay with black surface. Coat of arms to one side, on the other the legend PODRICS.
3. (Inv. 827). Trench F, SU 64, SF 51. 11.7.2014. PH=; PL=26; TCD=; TCH=; SMD=10. Shank of a pipe of reddish clay.
4. (Inv. 828). Trench F, SU 64, SF 49. 11.7.2014. PH=53; PL=49; TCD=16; TCH=; SMD=12.
5. (Inv. 829). Trench F, SU 64, SF 47. 11.7.2014. PH=35; PL=44; TCD=24; TCH=26; SMD=. Turkish type smoking pipe. Reddish finely refined clay, burnished surface.
6. (Inv. 830). Trench F, SU 64, SF 50. 11.7.2014. + Trench F, SU 64, 11.7.2014. (ex 861) PH=40; PL=27; TCD=16; TCH=; SMD=.
7. (Inv. 831). Trench D, SU 8, SF 38. 10.7.2014. PH=; PL=34; TCD=; TCH=; SMD=. Heel of a pipe, grey clay with black surface.
8. (Inv. 832). Trench D, SU 8, SF 37. 10.7.2014. PH=; PL=32; TCD=; TCH=; SMD=14. Orange clay.
9. (Inv. 833). Trench F, SU 8, SF 39. 10.7.2014. PH=; PL=54; TCD=; TCH=; SMD=11. Damaged light orange pipe. Copper reinforcement at the end of the shank.
10. (Inv. 834). Trench D, SU 8, SF 36. 10.7.2014. PH=; PL=46; TCD=; TCH=; SMD=12. Grey pipe shank with metallic grey surface colour. On the side the legend AGRAM.
11. (Inv. 835). Trench D, SU 8, SF 42. 11.7.2014. PH=24; PL=33; TCD=; TCH=; SMD=. Turkish type smoking pipe. Finely refined light brown clay, burnished surface.
12. (Inv. 836). Trench D, SU 8, SF 34. 9.7.2014. PH=; PL=43; TCD=; TCH=; SMD=18. Light yellow clay pipe shank. Three draught holes to the bowl.
13. (Inv. 837). Trench D, SU 8, SF 41. 11.7.2014. PH=27; PL=; TCD=; TCH=; SMD=. Turkish type smoking pipe. Finely refined yellow clay.
14. (Inv. 838). Trench D, SU 8, SF 36. 14.7.2014. PH=; PL=30; TCD=14; TCH=; SMD=. Pipe of grey clay and black surface. To the left remnants of a circular coat of arms, to the right the first part of the legend PE...
15. (Inv. 839). Trench C, SU 20, SF 18. 2.7.2014. PH=52; PL=; TCD=20; TCH=23; SMD=. Light yellow clay pipe bowl. Traces of a gold tone slip on the surface. Bowl with three draught holes.
16. (Inv. 840). Trench B, SU 33, SF 17. 2.7.2014. PH=; PL=30; TCD=; TCH=; SMD=2. White western form smoking pipe.
17. (Inv. 841). Trench D, SU 31. 4.7.2014. PH=; PL=41; TCD=; TCH=; SMD=2. White western form smoking pipe.
18. (Inv. 842). Trench B, SU 31, SF 13A. 1.7.2014. PH=; PL=20; TCD=; TCH=; SMD=2. White western form smoking pipe.
19. (Inv. 843). Trench B, SU 31, SF 13B. 1.7.2014. PH=; PL=28; TCD=; TCH=; SMD=2. White western form smoking pipe.

² Abbreviations: PH = pipe height, PL = pipe length, TCD = tobacco chamber (internal) diameter, TCH = tobacco chamber (internal) height, SMD = shank mortise diameter. Integrally preserved dimensions were measured.

20. (Inv. 844). Sonda D, SJ 76. 12.7.2014. V.L.=; D.L.=19; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika. Naziru se ostaci reljefnog ukrasa na tuljcu.
21. (Inv. 845). Sonda D, SJ 76. 12.7.2014. V.L.=; D.L.=24; P.P.D.=; V.P.D.=; U.P.T.=3. Bijela lula zapadnog oblika. Naziru se reljefni ukrasi na tuljcu.
22. (Inv. 846). Sonda D, SJ 76. 12.7.2014. V.L.=; D.L.=35; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
23. (Inv. 847). Sonda D, SJ 76. 12.7.2014. V.L.=; D.L.=72; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika. Sačuvan samo zadnji dio tuljca s zadebljanjem za držanje u ustima.
24. (Inv. 848). Sonda D, SJ 76, PN 57. 12.7.2014. + Sonda F, SJ 76. 2014. (ex 883) V.L.=26; D.L.=91; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika. Unutar reljefnog ukrasa koji se nalazi na tuljcu čita se natpis PETER / DORNI,
25. (Inv. 849). Sonda D, SJ 76, PN 60. 12.7.2014. V.L.=41; D.L.=33; P.P.D.=16; V.P.D.=36; U.P.T.=2. Bijela lula zapadnog oblika. Engleski tip. Na čašici kod spoja s tuljcem manji pečat, W i kruna iznad.
26. (Inv. 850). Sonda D, SJ 76, PN 53. 11.7.2014. V.L.=24; D.L.=49; P.P.D.=19; V.P.D.=; U.P.T.=13. Svijetlo žuta glina.
27. (Inv. 851). Sonda D, SJ 76, PN 59. 12.7.2014. V.L.=; D.L.=27; P.P.D.=; V.P.D.=; U.P.T.=11. Siva glina
28. (Inv. 852). Sonda D, SJ 76, PN 43. 11.7.2014. V.L.=; D.L.=33; P.P.D.=; V.P.D.=; U.P.T.=11. Tuljac lule sive gline.
29. (Inv. 853). Sonda D, SJ 76, PN 52. 11.7.2014. V.L.=35; D.L.=; P.P.D.=14; V.P.D.=; U.P.T.=. Dio čašice lule crvene gline i crne površine.
30. (Inv. 854). Sonda D, SJ 8, PN 35. 9.7.2014. V.L.=; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=.
31. (Inv. 855). Sonda D, SJ 126, PN 125. 19.7.2014. V.L.=; D.L.=45; P.P.D.=14; V.P.D.=; U.P.T.=10. Dio lule osmerokutne čašice, crvenkaste gline sa svijetlosmeđom površinom.
32. (Inv. 856). Sonda D, SJ 126, PN 124, 19.7.2014. V.L.=27; D.L.=37; P.P.D.=20; V.P.D.=19; U.P.T.=. Lula turskog tipa. Svijetlosmeđe fino pročišćene gline, glačane površine. Na grebenu dva pečata.
33. (Inv. 857). Sonda D, SJ 126, 19.7.2014. V.L.=; D.L.=26; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
34. (Inv. 858). Sonda D, SJ 126, 19.7.2014. V.L.=; D.L.=95; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika. Naziru se reljefni ukrasi na tuljcu.
35. (Inv. 859). Sonda D, SJ 126, 19.7.2014. V.L.=; D.L.=56; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
36. (Inv. 860). Sonda D, SJ 126, 19.7.2014. V.L.=; D.L.=60; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
37. (Inv. 861). Sonda I, SJ 208, PN 180, 20.9.2016. V.L.=50; D.L.=53; P.P.D.=16; V.P.D.=; U.P.T.=11. Visoka čašica lule sive gline s tamnosivom površinom. Na desnoj strani pečat s grbom, a s lijeve natpis PODRETZ.
38. (Inv. 862). Sonda F, SJ 64, 11.7.2014. V.L.=26; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=. Dio čašice lule svijetlo smeđe gline.
39. (Inv. 863). Sonda F, SJ 64, 11.7.2014. V.L.=; D.L.=50; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
40. (Inv. 864). Sonda F, SJ 64, 11.7.2014. V.L.=; D.L.=23; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
20. (Inv. 844). Trench D, SU 76. 12.7.2014. PH=; PL=19; TCD=; TCH=; SMD=2. White western form smoking pipe. Indistinct remnants of a relief decoration on the shank.
21. (Inv. 845). Trench D, SU 76. 12.7.2014. PH=; PL=24; TCD=; TCH=; SMD=3. White western form smoking pipe. Indistinct relief decoration on the shank.
22. (Inv. 846). Trench D, SU 76. 12.7.2014. PH=; PL=35; TCD=; TCH=; SMD=2. White western form smoking pipe.
23. (Inv. 847). Trench D, SU 76. 12.7.2014. PH=; PL=72; TCD=; TCH=; SMD=2. White western form smoking pipe. Only the end of the shank preserved with a thickening at the bit.
24. (Inv. 848). Trench D, SU 76, SF 57. 12.7.2014. + Trench F, SU 76. 2014. (ex 883) PH=26; PL=91; TCD=; TCH=; SMD=2. White western form smoking pipe. Legend inside the relief decoration on the shank reads PETER / DORNI,
25. (Inv. 849). Trench D, SU 76, SF 60. 12.7.2014. PH=41; PL=33; TCD=16; TCH=36; SMD=2. White western form smoking pipe. English type. Small maker's mark, W with crown above, on the bowl at the point it connects to the shank.
26. (Inv. 850). Trench D, SU 76, SF 53. 11.7.2014. PH=24; PL=49; TCD=19; TCH=; SMD=13. Light yellow clay.
27. (Inv. 851). Trench D, SU 76, SF 59. 12.7.2014. PH=; PL=27; TCD=; TCH=; SMD=11. Grey clay.
28. (Inv. 852). Trench D, SU 76, SF 43. 11.7.2014. PH=; PL=33; TCD=; TCH=; SMD=11. Grey clay pipe shank.
29. (Inv. 853). Trench D, SU 76, SF 52. 11.7.2014. PH=35; PL=; TCD=14; TCH=; SMD=. Part of a pipe bowl of red clay and black surface.
30. (Inv. 854). Trench D, SU 8, SF 35. 9.7.2014. PH=; PL=; TCD=; TCH=; SMD=.
31. (Inv. 855). Trench D, SU 126, SF 125. 19.7.2014. PH=; PL=45; TCD=14; TCH=; SMD=10. Part of a pipe with an octagonal bowl, reddish clay and light brown surface.
32. (Inv. 856). Trench D, SU 126, SF 124, 19.7.2014. PH=27; PL=37; TCD=20; TCH=19; SMD=. Turkish type smoking pipe. Finely refined light brown clay, burnished surface. Two maker's mark at the heel.
33. (Inv. 857). Trench D, SU 126, 19.7.2014. PH=; PL=26; TCD=; TCH=; SMD=2. White western form smoking pipe.
34. (Inv. 858). Trench D, SU 126, 19.7.2014. PH=; PL=95; TCD=; TCH=; SMD=2. White western form smoking pipe. Indistinct relief decoration on the shank.
35. (Inv. 859). Trench D, SU 126, 19.7.2014. PH=; PL=56; TCD=; TCH=; SMD=2. White western form smoking pipe.
36. (Inv. 860). Trench D, SU 126, 19.7.2014. PH=; PL=60; TCD=; TCH=; SMD=2. White western form smoking pipe.
37. (Inv. 861). Trench I, SU 208, SF 180, 20.9.2016. PH=50; PL=53; TCD=16; TCH=; SMD=11. Tall pipe bowl of grey clay with dark grey surface. To the right side a maker's mark with coat of arms, to the left the legend PODRETZ.
38. (Inv. 862). Trench F, SU 64, 11.7.2014. PH=26; PL=; TCD=; TCH=; SMD=. Part of a pipe bowl of light brown clay.
39. (Inv. 863). Trench F, SU 64, 11.7.2014. PH=; PL=50; TCD=; TCH=; SMD=2. White western form smoking pipe.
40. (Inv. 864). Trench F, SU 64, 11.7.2014. PH=; PL=23; TCD=; TCH=; SMD=2. White western form smoking pipe.

41. (Inv. 865). Sonda F, SJ 64, 11.7.2014. V.L.=; D.L.=54; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
42. (Inv. 866). Sonda F, SJ 64, PN 65, 14.7.2014. V.L.=; D.L.=39; P.P.D.=; V.P.D.=; U.P.T.=11. Tuljac lule svijetlonarančaste gline s crvenom bojom. Sa strane natpis KORMEND. Gornji dio čašice nema izravan spoj.
43. (Inv. 867). Sonda F, SJ 64, PN 73, 14.7.2014. V.L.=; D.L.=27; P.P.D.=; V.P.D.=; U.P.T.=. Narančasta glina, tvrdo pečena, tragovi crvene boje.
44. (Inv. 868). Sonda F, SJ 64, PN 64, 14.7.2014. V.L.=75; D.L.=40; P.P.D.=17; V.P.D.=86; U.P.T.=. Oštećena lula tamno sive do crne gline.
45. (Inv. 869). Sonda F, SJ 64, PN 70, 14.7.2014. V.L.=69; D.L.=; P.P.D.=21; V.P.D.=63; U.P.T.=. Visoka čašica lule sive gline s tamnosmeđom postojanom caklinom.
46. (Inv. 870). Sonda F, SJ 64, PN 66, 14.7.2014. V.L.=36; D.L.=; P.P.D.=20; V.P.D.=29; U.P.T.=.
47. (Inv. 871). Sonda D, SJ 126, PN 97, 18.7.2014. V.L.=39; D.L.=30; P.P.D.=17; V.P.D.=32; U.P.T.=. Svijetlo smeđa glina.
48. (Inv. 872). Sonda D, SJ 126, PN 123, 19.7.2014. V.L.=39; D.L.=54; P.P.D.=20; V.P.D.=31; U.P.T.=12. Lula svijetlo žute, gotovo bijele gline.
49. (Inv. 873). Sonda D, SJ 76, PN 63, 12.7.2014. V.L.=19; D.L.=43; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika. Na tuljcu s jedne strane bočno reljefni natpis ANCONA. Na stopici reljefni broj 65 u krugu.
50. (Inv. 874). Sonda F, SJ 64, PN 72, 14.7.2014. V.L.=; D.L.=44; P.P.D.=; V.P.D.=; U.P.T.=11. Oštećena lula tamno sive i crne gline.
51. (Inv. 875). Sonda F, SJ 64, PN 71, 14.7.2014. V.L.=28; D.L.=47; P.P.D.=21; V.P.D.=22; U.P.T.=17. Lula turskog tipa. Narančaste fino pročišćene gline, glačane površine.
52. (Inv. 876). Sonda D, SJ 126, PN 98, 19.7.2014. V.L.=48; D.L.=37; P.P.D.=21; V.P.D.=; U.P.T.=. Dio lule crvenkaste gline s tamnosmeđim premazom. Tri vezne rupe u čašici.
53. (Inv. 877). Sonda F, SJ 76. 2014. V.L.=; D.L.=31; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
54. (Inv. 878). Sonda F, SJ 76. 2014. V.L.=; D.L.=44; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
55. (Inv. 879). Sonda F, SJ 76. 2014. V.L.=; D.L.=35; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
56. (Inv. 880). Sonda F, SJ 76. 2014. V.L.=; D.L.=29; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
57. (Inv. 881). Sonda F, SJ 76. 2014. V.L.=; D.L.=21; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
57. (Inv. 882). Sonda F, SJ 76. 2014. V.L.=; D.L.=64; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
59. (Inv. 883). Sonda J, SJ 211, PN 182, 29.9.2016. V.L.=50; D.L.=59; P.P.D.=12; V.P.D.=; U.P.T.=12. Visoka čašica lule smeđe gline s crnom glačanom površinom. Natpis HIRSCH IN KORMEND,
60. (Inv. 884). Sonda F, SJ 64, 14.7.2014. V.L.=20; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=. Gornji dio čašice lule crvenkaste gline.
61. (Inv. 885). Slučajni nalaz. 2014. V.L.=30; D.L.=31; P.P.D.=15; V.P.D.=; U.P.T.=. Čašica lule crvenkaste gline.
62. (Inv. 886). Sonda F, SJ 64, 12.7.2014. V.L.=; D.L.=37; P.P.D.=; V.P.D.=; U.P.T.=12. Tuljac lule narančaste gline.
63. (Inv. 887). Sonda D, SJ 76, 14.7.2014. V.L.=; D.L.=33; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
41. (Inv. 865). Trench F, SU 64, 11.7.2014. PH=; PL=54; TCD=; TCH=; SMD=2. White western form smoking pipe.
42. (Inv. 866). Trench F, SU 64, SF 65, 14.7.2014. PH=; PL=39; TCD=; TCH=; SMD=11. Shank of a pipe of light orange clay with red colour. On the side the legend KORMEND. Upper section of the bowl has no direct connection.
43. (Inv. 867). Trench F, SU 64, SF 73, 14.7.2014. PH=; PL=27; TCD=; TCH=; SMD=. Orange clay, hard fired, traces of red colour.
44. (Inv. 868). Trench F, SU 64, SF 64, 14.7.2014. PH=75; PL=40; TCD=17; TCH=86; SMD=. Damaged clay or dark grey to black clay.
45. (Inv. 869). Trench F, SU 64, SF 70, 14.7.2014. PH=69; PL=; TCD=21; TCH=63; SMD=. Tall pipe bowl of grey clay with durable dark brown glaze.
46. (Inv. 870). Trench F, SU 64, SF 66, 14.7.2014. PH=36; PL=; TCD=20; TCH=29; SMD=.
47. (Inv. 871). Trench D, SU 126, SF 97, 18.7.2014. PH=39; PL=30; TCD=17; TCH=32; SMD=. Light brown clay.
48. (Inv. 872). Trench D, SU 126, SF 123, 19.7.2014. PH=39; PL=54; TCD=20; TCH=31; SMD=12. Pipe of light yellow, almost white clay.
49. (Inv. 873). Trench D, SU 76, SF 63, 12.7.2014. PH=19; PL=43; TCD=; TCH=; SMD=2. White western form smoking pipe. To one side of the shank the relief legend ANCONA. Number 65 in a circle in relief on the heel.
50. (Inv. 874). Trench F, SU 64, SF 72, 14.7.2014. PH=; PL=44; TCD=; TCH=; SMD=11. Damaged pipe of dark grey and black clay.
51. (Inv. 875). Trench F, SU 64, SF 71, 14.7.2014. PH=28; PL=47; TCD=21; TCH=22; SMD=17. Turkish type smoking pipe. Finely refined orange clay, burnished surface.
52. (Inv. 876). Trench D, SU 126, SF 98, 19.7.2014. PH=48; PL=37; TCD=21; TCH=; SMD=. Part of a pipe of reddish clay with dark brown slip. Three draught holes in the bowl.
53. (Inv. 877). Trench F, SU 76. 2014. PH=; PL=31; TCD=; TCH=; SMD=2. White western form smoking pipe.
54. (Inv. 878). Trench F, SU 76. 2014. PH=; PL=44; TCD=; TCH=; SMD=2. White western form smoking pipe.
55. (Inv. 879). Trench F, SU 76. 2014. PH=; PL=35; TCD=; TCH=; SMD=2. White western form smoking pipe.
56. (Inv. 880). Trench F, SU 76. 2014. PH=; PL=29; TCD=; TCH=; SMD=2. White western form smoking pipe.
57. (Inv. 881). Trench F, SU 76. 2014. PH=; PL=21; TCD=; TCH=; SMD=2. White western form smoking pipe.
57. (Inv. 882). Trench F, SU 76. 2014. PH=; PL=64; TCD=; TCH=; SMD=2. White western form smoking pipe.
59. (Inv. 883). Trench J, SU 211, SF 182, 29.9.2016. PH=50; PL=59; TCD=12; TCH=; SMD=12. Tall bowl of a pipe of brown clay with black burnished surface. Legend reads HIRSCH IN KORMEND,
60. (Inv. 884). Trench F, SU 64, 14.7.2014. PH=20; PL=; TCD=; TCH=; SMD=. Upper section of the bowl of a pipe of reddish clay.
61. (Inv. 885). Chance find. 2014. PH=30; PL=31; TCD=15; TCH=; SMD=. Bowl of a pipe of reddish clay.
62. (Inv. 886). Trench F, SU 64, 12.7.2014. PH=; PL=37; TCD=; TCH=; SMD=12. Pipe shank of orange clay.
63. (Inv. 887). Trench D, SU 76, 14.7.2014. PH=; PL=33; TCD=; TCH=; SMD=2. White western form smoking pipe.

64. (Inv. 888). Sonda D, SJ 76, 14.7.2014. V.L.=; D.L.=23; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
65. (Inv. 889). Sonda D, SJ 76, 12.7.2014. V.L.=; D.L.=36; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
66. (Inv. 890). Sonda D, SJ 76, 12.7.2014. V.L.=; D.L.=22; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika. Ostaci reljefnog ukrasa s obje strane tuljca.
67. (Inv. 891). Sonda H, SJ 136, PN 154, 24.10.2014. V.L.=; D.L.=30; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
68. (Inv. 892). Sonda H, SJ 142, PN 155, 24.10.2014. V.L.=; D.L.=16; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
69. (Inv. 893). Sonda H, SJ 136, PN 151, 21.10.2014. V.L.=; D.L.=66; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
70. (Inv. 894). Sonda H, SJ 136, PN 156, 25.10.2014. V.L.=; D.L.=59; P.P.D.=; V.P.D.=; U.P.T.=. Bijela lula zapadnog oblika.
71. (Inv. 895). Sonda H, SJ 147, PN 158, 24.10.2014. V.L.=; D.L.=34; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
72. (Inv. 896). Sonda H, SJ 136, PN 167, 29.10.2014. V.L.=; D.L.=40; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
73. (Inv. 897). Sonda H, SJ 142, PN 160, 24.10.2014. V.L.=42; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=. Šačica lule svijetlo narančaste gline. Tri vezne rupe kroz čašicu.
74. (Inv. 898). Slučajni nalaz, 21.11.2014. V.L.=36; D.L.=46; P.P.D.=15; V.P.D.=; U.P.T.=11. Svijetlo žuta glina.
75. (Inv. 903). Sonda F, SJ 76. 2014. V.L.=; D.L.=35; P.P.D.=; V.P.D.=; U.P.T.=. Bijela lula zapadnog oblika. Čašica je ispod ruba ukrašena kotačićem, a čini se je imala ukras u vidu ljiljana na dnu čašice.
76. (Inv. 915). Sonda D, SJ 87. V.L.=20; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=. Dio čašice lule sive boje s crnom površinom.
77. (Inv. 916). Sonda D, SJ 76. V.L.=; D.L.=37; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
78. (Inv. 917). Sonda D, SJ 122. V.L.=; D.L.=46; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
79. (Inv. 918). Sonda D ili B?. V.L.=; D.L.=34; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
80. (Inv. 919). Sonda D, SJ 43. V.L.=; D.L.=29; P.P.D.=; V.P.D.=; U.P.T.=2. Bijela lula zapadnog oblika.
81. (Inv. 920). Sonda D, SJ 43. V.L.=; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=.
82. (Inv. 921). Sonda F, SJ 64, 11.7.2014. V.L.=26; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=. Dio čašice lule svijetlosmeđe gline s premazom u stilu "leopardove kože".
83. (Inv. 922). Sonda F, SJ 77, 12.7.2014. V.L.=; D.L.=22; P.P.D.=; V.P.D.=; U.P.T.=. Narančasta pročišćena glina, tvrdo pečena.
84. (Inv. 940). Sonda J, SJ 230, PN 184, 30.9.2016. V.L.=21; D.L.=55; P.P.D.=; V.P.D.=; U.P.T.=11. Tuljac lule krem gline s glatkom površinom. Na desnoj strani pečat LORENZ WINKLER, a na vrhu tuljca natpis IN THERESIENFELD.
85. (Inv. 941). Sonda J, SJ 230, PN 183, 30.9.2016. V.L.=51; D.L.=32; P.P.D.=; V.P.D.=; U.P.T.=. Visoka čašica lule svijetlosmeđe gline.
86. (Inv. 942). Sonda J, SJ 234. 2016. V.L.=25; D.L.=; P.P.D.=; V.P.D.=; U.P.T.=. Dio čašice lule sive gline s tamnosivom površinom.
64. (Inv. 888). Trench D, SU 76, 14.7.2014. PH=; PL=23; TCD=; TCH=; SMD=2. White western form smoking pipe.
65. (Inv. 889). Trench D, SU 76, 12.7.2014. PH=; PL=36; TCD=; TCH=; SMD=2. White western form smoking pipe.
66. (Inv. 890). Trench D, SU 76, 12.7.2014. PH=; PL=22; TCD=; TCH=; SMD=2. White western form smoking pipe. Remnants of a relief decoration to both sides of the shank.
67. (Inv. 891). Trench H, SU 136, SF 154, 24.10.2014. PH=; PL=30; TCD=; TCH=; SMD=2. White western form smoking pipe.
68. (Inv. 892). Trench H, SU 142, SF 155, 24.10.2014. PH=; PL=16; TCD=; TCH=; SMD=2. White western form smoking pipe.
69. (Inv. 893). Trench H, SU 136, SF 151, 21.10.2014. PH=; PL=66; TCD=; TCH=; SMD=2. White western form smoking pipe.
70. (Inv. 894). Trench H, SU 136, SF 156, 25.10.2014. PH=; PL=59; TCD=; TCH=; SMD=. White western form smoking pipe.
71. (Inv. 895). Trench H, SU 147, SF 158, 24.10.2014. PH=; PL=34; TCD=; TCH=; SMD=2. White western form smoking pipe.
72. (Inv. 896). Trench H, SU 136, SF 167, 29.10.2014. PH=; PL=40; TCD=; TCH=; SMD=2. White western form smoking pipe.
73. (Inv. 897). Trench H, SU 142, SF 160, 24.10.2014. PH=42; PL=; TCD=; TCH=; SMD=. Bowl of a pipe of light orange clay. Three draught holes through the bowl.
74. (Inv. 898). Chance find, 21.11.2014. PH=36; PL=46; TCD=15; TCH=; SMD=11. Light yellow clay.
75. (Inv. 903). Trench F, SU 76. 2014. PH=; PL=35; TCD=; TCH=; SMD=. White western form smoking pipe. Rouletted decoration of the bowl below the rim, what appears to have been a lily decoration at the base of the bowl.
76. (Inv. 915). Trench D, SU 87. PH=20; PL=; TCD=; TCH=; SMD=. Part of the bowl of a pipe of grey colour with black surface.
77. (Inv. 916). Trench D, SU 76. PH=; PL=37; TCD=; TCH=; SMD=2. White western form smoking pipe.
78. (Inv. 917). Trench D, SU 122. PH=; PL=46; TCD=; TCH=; SMD=2. White western form smoking pipe.
79. (Inv. 918). Trench D or B?. PH=; PL=34; TCD=; TCH=; SMD=2. White western form smoking pipe.
80. (Inv. 919). Trench D, SU 43. PH=; PL=29; TCD=; TCH=; SMD=2. White western form smoking pipe.
81. (Inv. 920). Trench D, SU 43. PH=; PL=; TCD=; TCH=; SMD=.
82. (Inv. 921). Trench F, SU 64, 11.7.2014. PH=26; PL=; TCD=; TCH=; SMD=. Part of the bowl of a pipe of light brown clay with a leopard skin (tiger skin) effect slip.
83. (Inv. 922). Trench F, SU 77, 12.7.2014. PH=; PL=22; TCD=; TCH=; SMD=. Refined orange clay, hard fired.
84. (Inv. 940). Trench J, SU 230, SF 184, 30.9.2016. PH=21; PL=55; TCD=; TCH=; SMD=11. Pipe shank of cream coloured clay with smooth surface. Marker's mark to the right side reads LORENZ WINKLER, legend at the tip of the shank reads IN THERESIENFELD.
85. (Inv. 941). Trench J, SU 230, SF 183, 30.9.2016. PH=51; PL=32; TCD=; TCH=; SMD=. Tall bowl of a pipe of light brown clay.
86. (Inv. 942). Trench J, SU 234. 2016. PH=25; PL=; TCD=; TCH=; SMD=. Part of the bowl of a pipe of grey clay with dark grey surface.

Koštani predmeti iz sv. Nikole u Zadru

Koštani predmeti su relativno česti nalazi zastupljeni na gotovo svim arheološkim lokalitetima od najstarijih razdoblja prapovijesti pa sve do najnovijeg vremena. Koštani nalazi s lokaliteta Sv. Nikola u Zadru potvrđuju da su takvi predmeti bili uobičajeni i tijekom novovjekovnog razdoblja. Za ovaj lokalitet karakteristične su dvije skupine koštanih nalaza. Prva su predmeti izrađeni od kosti, kao što su dugmad, perlice, pršljen i mjerni instrument za duljinu. Druga su skupina ulomci životinjskih kostiju s tragovima izrade koštanih predmeta, koji dokazuju proizvodnju na samom lokalitetu.

Proizvodnju koštanih predmeta možemo povezati sa stanovnicama samostana klarisa sv. Nikole u Zadru, ali i austrijskom vojskom, koja je preuzela samostan krajem 18. stoljeća. Iz povijesnih dokumenata je poznato da je nakon prihvaćanja života franjevačkog siromaštva, odlučeno da se redovnice uzdržavaju od milodara i ručnog rada. U tom kontekstu možemo smatrati da je izrada koštanih predmeta mogla biti jedna od uobičajenih aktivnosti stanovnica samostana. Izrada koštanih predmeta na ovom lokalitetu nastavljena je i nakon što su austrijske vlasti desakralizirale crkvu i samostan, te ih pretvorili u vojarnu u kojoj je boravilo 400 vojnika i mnoge njihove obitelji (Brunelli 1891, 157). Upravo iz toga razdoblja potječe velika količina životinjskih kosti s tragovima izrade dugmadi. Većinom se radi o izduženim kostima, uglavnom rebrima krupnih životinja, iz kojih su izrezani kružni dijelovi od kojih je izrađivana dugmad za vojničke košulje. Ovakvi nalazi su zabilježeni na novovjekovnim arheološkim lokalitetima diljem Europe, a nalazi s Tvrđe u Osijeku¹ i Beogradske tvrđave (Bikić, Vitezović 2016), vezuju se isključivo za austrijsku vojsku.

¹ Životinjska kost s višestrukim kružnim izrezima (inv. br. 189369), čuva se u zbirci novoga vijeka u Muzeju Slavonije u Osijeku. Radi se o slučajnom nalazu koji potječe s područja Tvrđe u Osijeku. Navedene informacije ustupio mi je dr. sc. Mladen Radić, viši kustos iz Muzeja Slavonije u Osijeku, kojemu se ovim putem iskreno zahvaljujem.

Bone Artefacts from St Nicholas in Zadar

Bone artefacts are relatively frequent finds at almost all archaeological sites, from the earliest periods of prehistory to the most recent times. The bone finds at the St Nicholas site in Zadar confirm that these artefacts were also common in the post-medieval period. Two groups of bone finds are characteristic of this site. The first are objects made of bone, such as buttons, beads, spindle whorls and distance measuring instruments. The second group are fragments of animal bones with traces of the manufacture of bone items, which establish that there was manufacturing of the products at the site.

We can associate the production of bone artefacts with the inhabitants of the Clarissan (Poor Clares) monastery of St Nicholas in Zadar, and with the Austrian army, which assumed control of the monastery in the late eighteenth century. We know from the historical documents that, upon taking up the life of Franciscan poverty, the nuns sustained themselves from alms and handicraft. In this context we can conclude that the manufacture of bone items was one of the common activities of the inhabitants of the monastery. The manufacture of bone items at this site continued even following the desacralisation of the church and monastery by the Austrian authorities, which converted them into a military garrison that housed four hundred soldiers and many of their families (Brunelli 1891, 157). It is from this period that we find a large quantity of animal bones with traces of the manufacture of buttons. For the most part these are long and narrow bones, mostly the ribs of large animals, from which circular sections were cut, to be used in the manufacture of buttons for military shirts. Finds of this kind have been made at post-medieval archaeological sites across Europe, while the finds from Fort Osijek (Tvrđa)¹ and

¹ An animal bone with multiple circular cut-outs (inv. no. 189369) is kept in the post-medieval collection of the Museum of Slavonia in Osijek. This is a chance find from the fort Tvrđa area in Osijek. I wish to thank Mladen Radić PhD, the senior curator at the Museum of Slavonia in Osijek, for providing this information.



1. Dva tipa dugmadi i životinjske kosti s tragovima njihove izrade / Two types of buttons and animal bones with traces of their manufacture (foto: Š. Vrkić)

Brojni ulomci životinjskih kostiju s kružnim izrezima (**kat. 20–30**), potvrđuju da su najčešće izrađivana koštana dugmad kružnog oblika (sl. 1), promjera od 14,5 do 17,5 mm, najčešće s jednom perforacijom u sredini (**kat. 1–12**). U manjem broju pronađena su dugmad s dva koncentrična udubljenja i pet perforacija u sredini (**kat. 13–14**). Jedan ulomak životinjske kosti ima tragove izrade dvaju češljeva sa zgusnutim zupcima (**kat. 31**). Na području samostanu najvjerojatnije su izrađivani i neki drugi koštani predmeti, ali za to nemamo izravnih dokaza, već samo nalaze predmeta, koji su mogli biti izrađeni i na nekom drugom mjestu. Od ostalih koštanih predmeta pronađene su dvije uzdužno kanelirane perlice, od kojih je jedna polovično sačuvana i obojana crvenom bojom (**kat. 16**) i druga cjelovita (**kat. 17**), zatim izdužena perlica, kakva se najčešće nalazi na završetcima krunica (**kat. 15**), različite perlice koje su pripadale najmanje jednoj krunici (sl. 2, **kat. 32**) i koštani pršljen (**kat. 18**).

Najzanimljiviji koštani predmet pronađen na ovom lokalitetu je mjerni instrument za duljinu (**kat. 19**), koji se originalno sastojao od osam plosnatih štapića, međusobno spojenih metalnim zakovicama, koje su omogućavale da se predmet pri upotrebi rasklopi i ponovno sklopi. Sačuvana su dva ulomka i šest cjelovitih štapića dugih oko 9,65 cm. Samo je prvi štapić bio nešto kraći jer na jednoj strani nije

the fortress at Belgrade (Bikić, Vitezović 2016), are associated exclusively with the Austrian military.

Numerous fragments of animal bone with circular cut-outs (**cat. 20–30**) confirm that round buttons were the most frequently produced form of bone button (Fig. 1), with a diameter of from 14.5 to 17.5 mm, most often with one perforation at the centre (**cat. 1–12**). A smaller number of buttons were found with two concentric depressions and five perforations at the centre (**cat. 13–14**). One fragment of animal bone bears traces of the fabrication of two combs with densely arrayed teeth (**cat. 31**). It is very likely that other bone items were also manufactured at the monastery, but we have no direct evidence of this, only the find of artefacts that may have been manufactured elsewhere. Among the other bone artefacts found are two lengthwise fluted beads, of which one is half-preserved and coloured red (**cat. 16**) and the other entirely intact (**cat. 17**); an elongated bead the likes of which are most often used at the termini of rosaries (**cat. 15**); various beads from at least one rosary (Fig. 2, **cat. 32**); and a bone spindle whorl (**cat. 18**).



2. Rekonstruirana krunica izrađena od koštanih perlica / A reconstructed rosary made of bone beads (foto: Š. Vrkić)

The most interesting bone artefact found at this site is a distance measuring instrument (**cat. 19**) originally consisting of eight flat sections joined to one another with metal rivets, which allowed the folding ruler to unfold when in use and then fold back together. Two fragments and six complete sections of about 9.65 centimetres are preserved. Only the first section is somewhat shorter as it did not need to be joined with a rivet at one end. There are two small circles incised into each of the flat sections, set at equal distances apart of about 2.9 centimetres, which

morao biti spojen sa zakovicom. Na svakom štapiću nalaze se urezane po dvije male kružnice, postavljene na jednakoj međusobnoj udaljenosti od oko 2,9 cm, što odgovara duljini mletačkog palca (0,02897 m). Na prvom štapiću urezana je i treća kružnica, koja je označavala polovicu navedene duljine. Prema tome, ukupna dužina cjelovitog predmeta iznosila je oko 69 cm, što odgovara dužini lakta (ili aršina), jedne od najstarijih mjernih jedinica duljine, koja je upotrebljavana na našem području do druge polovice 19. stoljeća, kada je uveden metrički sustav (Jakobović 2012, 130-131). Ovakvi mjerni instrumenti najčešće su korišteni u građevinskim radovima ili trgovini tekstilom. Istrošeni vrh prvog štapića, koji je najčešće bio upotrebljavan, upućuje da je najvjerojatnije riječ o mjernom instrumentu korištenom tijekom građevinskih radova. Predmet je pronađen u sloju šute, kojim je u 19. stoljeću niveliran prostor između zvonika i crkve sv. Nikole, a odbačen je zbog oštećenja ili zbog uvođenja novih mjernih jedinica, nakon čega je postao neupotrebljiv.

Životinjske kosti s tragovima izrade kružne dugmadi uglavnom su pronađene u gornjim slojevima sonde B, zajedno s mletačkim novcem iz 17. i 18. stoljeća. Međutim, naknadno je utvrđeno da je taj prostor niveliran nakon ukidanja samostana. Zbog toga možemo zaključiti da je dugmad proizvedena na samom kraju 18. i prvoj polovici 19. stoljeća, odnosno u vrijeme dok je samostanski sklop bio korišten kao vojarna austrijske i francuske vojske. Nekoliko dugmadi pronađeno je u grobnom kontekstu u sondi C, datiranom u razdoblje od 17. do kraja 18. stoljeća. Koštane perlice javljaju se tijekom nekoliko stoljeća kasnog srednjeg i novog vijeka, pa ih je teško preciznije datirati. No, u ovom slučaju sve su pronađene u sondama C i F, odnosno u grobnom kontekstu, koji se na osnovi nalaza svetačkih medaljica i austrijskog novca sa sigurnošću može datirati u 17. i 18. stoljeće. Iznimka su dvije veće kanelirane perlice za koje pretpostavljamo da su pripadale kronicama karakterističnim za razdoblje početka novog vijeka (Burić 2007, 235-268).

KATALOG KOŠTANIH NALAZA:

1. Dugme kružnog oblika s većom perforacijom u sredini, djelomično oštećeno na rubu. Dimenzije: promjer 15,6 mm, debljina 2,6 mm; težina 0,4 g; sonda F, SJ 81.
2. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 14,5 mm, debljina 2,4 mm; težina 0,5 g; sonda F, SJ 106.
3. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 14,5 mm, debljina 2,3 mm; težina 0,5 g; sonda F, SJ 98.
4. Dugme kružnog oblika s perforacijom u sredini, prelomljeno na dva dijela. Dimenzije: promjer 15,5 mm, debljina 2 mm; težina 0,5 g; sonda C, SJ 20.
5. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 16 mm, debljina 2,1 mm; težina 0,5 g; sonda C, SJ 20.

is consistent with the length of a Venetian inch (0.02897 m). A third circle is incised into the first section designating half of this length. The total length of the complete item, then, is about 69 centimetres, which is consistent with the length of an ell, one of the oldest units of length, used in these parts up to the second half of the nineteenth century when the metric system was introduced (Jakobović 2012, 130–131). Measuring instruments of this kind were most often used in construction work and in the textile trade. The worn tip of the first of the sections, most often used, indicates that this was most likely a measuring instrument used in construction work. The artefact was found in a layer of rubble used to level the area between the bell tower and the church of St Nicholas in the nineteenth century and was discarded as damaged or due to the introduction of new units of measurement that rendered it useless.

Most of the animal bones with traces of the production of round form buttons were found in the upper layers of Trench B, together with seventeenth and eighteenth century Venetian coins. It was, however, later established that this area was levelled following the desacralisation of the monastery. We can thus conclude that the buttons were manufactured at the very end of the eighteenth and the first half of the nineteenth century, i.e. at the time that the former monastery complex was used as a garrison of the Austrian and French armies. Several buttons were found in a grave context in Trench C, dated to the period from the seventeenth to late eighteenth century. Bone beads appear over the course of several centuries of the late Middle Ages and the post-medieval period and are, as such, difficult to precisely date. In this case, however, they were all found in Trenches C and F, i.e. in a grave context that can – on the basis of devotional medals and Austrian coins – be dated with certainty to the seventeenth and eighteenth century. The exceptions are two large fluted beads that we presume are from rosaries characteristic of the early post-medieval period (Burić 2007, 235–268).

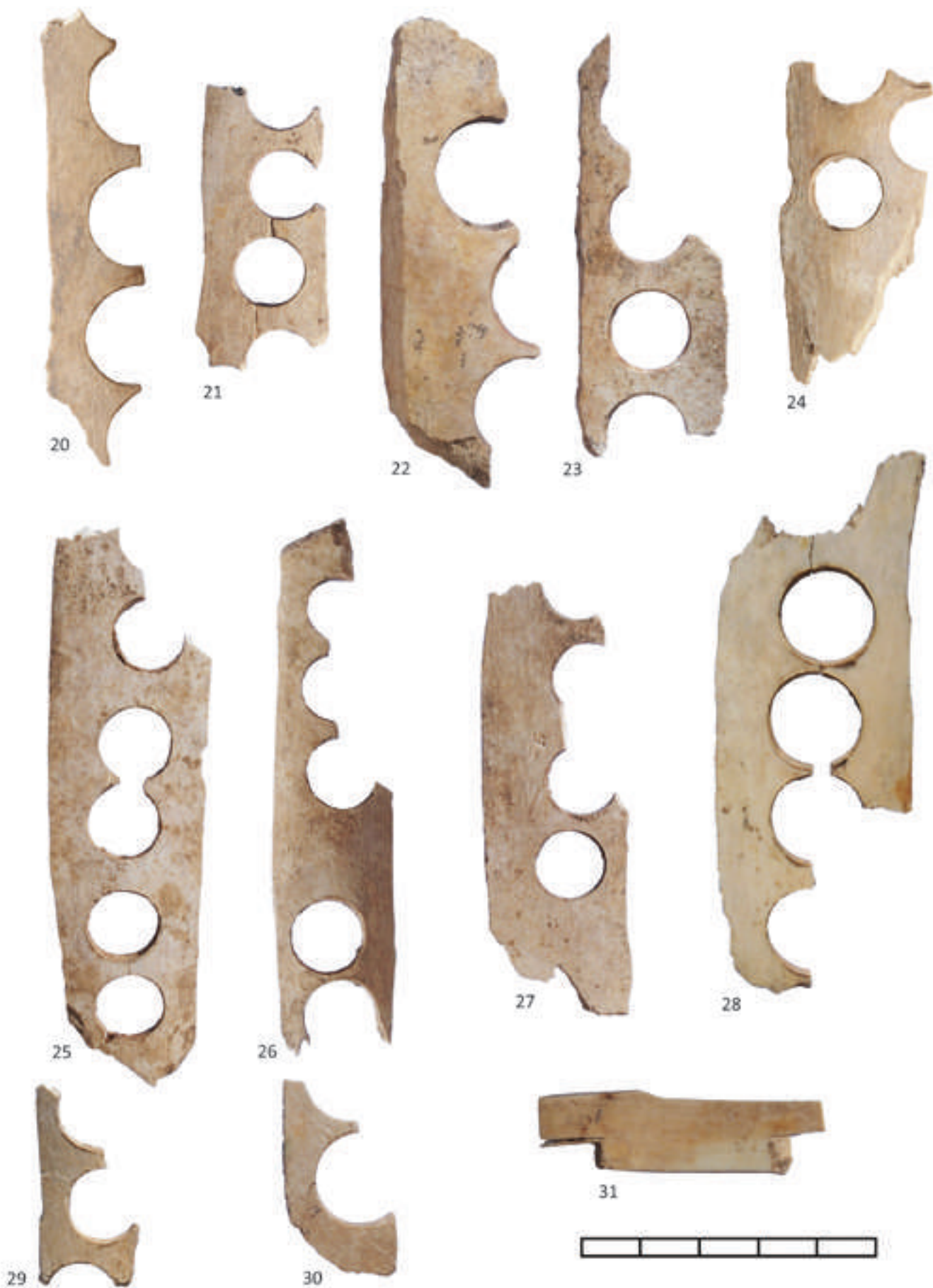
CATALOGUE OF BONE FINDS:

1. Round form button with large perforation at the centre, partially damaged at the edge. Dimensions: diameter 15.6 mm, thickness 2.6 mm; weight 0.4 g; Trench F, SU 81.
2. Round form button with perforation at the centre. Dimensions: diameter 14.5 mm, thickness 2.4 mm; weight 0.5 g; Trench F, SU 106.
3. Round form button with perforation at the centre. Dimensions: diameter 14.5 mm, thickness 2.3 mm; weight 0.5 g; Trench F, SU 98.
4. Round form button with perforation at the centre, broken into two pieces. Dimensions: diameter 15.5 mm, thickness 2 mm; weight 0.5 g; Trench C, SU 20.
5. Round form button with perforation at the centre. Dimensions: diameter 16 mm, thickness 2.1 mm; weight 0.5 g; Trench C, SU 20.

6. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 16,1 mm, debljina 1,8 mm; težina 0,5 g; sonda B, SJ 8, PN 3.
7. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 13,3 mm, debljina 1,7 mm; težina 0,3 g; sonda H, SJ 136, PN 152.
8. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 15,9 mm, debljina 2,6 mm; težina 0,4 g; sonda H, SJ 147, PN 164.
9. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 15,9 mm, debljina 2,2 mm; težina 0,6 g; sonda C, SJ 20.
10. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 14,7 mm, debljina 1,9 mm; težina 0,5 g; sonda C, SJ 20.
11. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 17,5 mm, debljina 1,9 mm; težina 0,6 g; sonda D, SJ 89.
12. Dugme kružnog oblika s perforacijom u sredini. Dimenzije: promjer 14,3 mm, debljina 2,4 mm; težina 0,6 g; sonda F, SJ 64.
13. Dugme kružnog oblika s dvije urezane kružnice i pet perforacija. Dimenzije: promjer 17,5 mm, debljina 3,3 mm; težina 1 g; sonda D, SJ 31, PN 30.
14. Polovica dugmeta kružnog oblika s pet perforacija. Dimenzije: promjer 17,6 mm, debljina 4,9 mm; težina 0,3 g; sonda B, SJ 8.
15. Perlica izduženog oblika s perforacijom koja je omogućavala da se poprečno naniže na krunicu i da s dvije izdužene perlice čini oblik križa. Dimenzije 14,5 x 6 mm; težina 0,4 g; sonda C, grob 10. Pronađeno pored ostataka kostura sačuvanog in situ, ali nije pouzdano utvrđeno da pripada tom grobu.
16. Polovica veće narebrenе perlice, zaobljenog kuglastog oblika sa sačuvanim tragovima crvene boje. Dimenzije 14,2 x 14 mm; težina 1,3 g; sonda F, SJ 64.
17. Narebrena perlica, zaobljenog valjkastog oblika. Dimenzije: 10,7 x 9 mm; težina 0,8 g; sonda C, SJ 20.
18. Pršljen s većom kružnom perforacijom u sredini. Dimenzije: promjer 31,8 mm, promjer otvora 11 mm, debljina 12,6 mm; težina 5,1 g; sonda H, SJ 177, PN 173.
19. Oštećeni mjerni instrument za duljinu. Originalno se sastojao od osam plosnatih štapića povezanih sa željeznim i brončanim spojevima, koji su mu omogućavali da se po potrebi rasklopi i sklopi. Na svim štapićima urezane su identične kružnice koje su označavale jednaku duljinu. Dimenzije 9,65 x 0,8 - 0,9 cm, debljina 2,3 mm; težina 26,6 g; sonda F, SJ 64, PN 75.
20. Ulomak životinjske kosti s tragovima izrade pet kružnih dugmadi promjera oko 17,4 mm. Dimenzije 78 x 16,2 mm, debljina 4 mm; težina 2,2 g; sonda B, SJ 8, PN 5.
21. Dva ulomka životinjske kosti s tragovima izrade četiriju kružnih dugmadi promjera 12 mm. Dimenzije 49 x 21 mm, debljina 4 mm; težina: 2,5 g; sonda B, SJ 31.
22. Ulomak životinjske kosti s tragovima izrade triju kružnih dugmadi promjera: 18 mm. Dimenzije 80,7 x 28,2 mm, debljina 9 mm; težina 10 g; sonda B, SJ 31, PN 14.
23. Ulomak životinjske kosti s tragovima izrade četiriju kružnih dugmadi promjera 13,6 mm. Dimenzije 72,6 x 26,2 mm, debljina 3-5 mm; težina 2,6 g; sonda B ili D.
6. Round form button with perforation at the centre. Dimensions: diameter 16.1 mm, thickness 1.8 mm; weight 0.5 g; Trench B, SU 8, SF 3.
7. Round form button with perforation at the centre. Dimensions: diameter 13.3 mm, thickness 1.7 mm; weight 0.3 g; Trench H, SU 136, SF 152.
8. Round form button with perforation at the centre. Dimensions: diameter 15.9 mm, thickness 2.6 mm; weight 0.4 g; Trench H, SU 147, SF 164.
9. Round form button with perforation at the centre. Dimensions: diameter 15.9 mm, thickness 2.2 mm; weight 0.6 g; Trench C, SU 20.
10. Round form button with perforation at the centre. Dimensions: diameter 14.7 mm, thickness 1.9 mm; weight 0.5 g; Trench C, SU 20.
11. Round form button with perforation at the centre. Dimensions: diameter 17.5 mm, thickness 1.9 mm; weight 0.6 g; Trench D, SU 89.
12. Round form button with perforation at the centre. Dimensions: diameter 14.3 mm, thickness 2.4 mm; weight 0.6 g; Trench F, SU 64.
13. Round form button with two incised circles and five perforations. Dimensions: diameter 17.5 mm, thickness 3.3 mm; weight 1 g; Trench D, SU 31, SF 30.
14. Half of a round form button with five perforations. Dimensions: diameter 17.6 mm, thickness 4.9 mm; weight 0.3 g; Trench B, SU 8.
15. A long bead with a perforation allowing it to be strung transversally on the rosary and that it forms the shape of a cross with two long beads. Dimensions: 14.5 x 6 mm; weight 0.4 g; Trench C, grave 10. Found next to skeletal remains preserved in situ, but not established with certainty that it is from this grave.
16. Half of a large ribbed bead, of spherical form with preserved traces of red colour. Dimensions: 14.2 x 14 mm; weight 1.3 g; Trench F, SU 64.
17. A ribbed bead, rounded cylindrical form. Dimensions: 10.7 x 9 mm; weight 0.8 g; Trench C, SU 20.
18. Spindle whorl with large circular perforation at the centre. Dimensions: diameter 31.8 mm, diameter of the aperture 11 mm, thickness 12.6 mm; weight 5.1 g; Trench H, SU 177, SF 173.
19. Damaged distance measuring instrument. Originally consisted of eight flat sections connected with iron and bronze joints that allowed it to fold and unfold as required. All sections bear identical incised circles indicating equal lengths. Dimensions: 9.65 x 0.8–0.9 cm, thickness 2.3 mm; weight 26.6 g; Trench F, SU 64, SF 75.
20. Fragment of animal bone with traces of the manufacture of five round form buttons with a diameter of about 17.4 mm. Dimensions: 78 x 16.2 mm, thickness 4 mm; weight 2.2 g; Trench B, SU 8, SF 5.
21. Two fragments of animal bone with traces of the manufacture of four round form buttons with a diameter of 12 mm. Dimensions: 49 x 21 mm, thickness 4 mm; weight: 2.5 g; Trench B, SU 31.
22. Fragment of animal bone with traces of the manufacture of three round form buttons with a diameter of 18 mm. Dimensions: 80.7 x 28.2 mm, thickness 9 mm; weight 10 g; Trench B, SU 31, SF 14.

24. Ulomak životinjske kosti s tragovima izrade triju kružnih dugmadi promjera 12 mm. Dimenzije 55,7 x 24,6 mm, debljina 2,4 mm; težina 2 g; sonda D, SJ 126.
25. Ulomak životinjske kosti s tragovima izrade šest kružnih dugmadi promjera 12,2 mm. Dimenzije 95,7 x 26,5 mm, debljina oko 3 mm; težina 4,4 g; sonda B, SJ 31.
26. Ulomak životinjske kosti s tragovima izrade pet kružnih dugmadi promjera 12 mm. Dimenzije 92 x 20,6 mm, debljina 4-9 mm; težina 4 g; sonda B, SJ 31.
27. Ulomak životinjske kosti s tragovima izrade četiri kružna dugmeta promjera 11,5 - 12 mm. Dimenzije 74,6 x 25,6 mm, debljina 1,8 mm; težina 2,3 g; sonda B, SJ 31.
28. Dva ulomka životinjske kosti s tragovima izrade četiriju kružnih dugmadi promjera 15 mm. Dimenzije 93 x 32,5 mm, debljina oko 2,5 mm; težina 4,2 g; sonda B, SJ 39.
29. Ulomak životinjske kosti s tragovima izrade triju kružnih dugmadi promjera 12,5 mm. Dimenzije 35 x 17,8 mm, debljina 2,6 mm; težina 0,8 g; sonda B, SJ 39.
30. Ulomak životinjske kosti s tragovima izrade dvaju kružnih dugmadi. Dimenzije 34 x 18,5 mm, debljina 2,4 mm; težina 0,9 g; sonda B, SJ 8, PN 7.
31. Ulomak životinjske kosti s tragovima izrade dvaju češljeva sa zgusnutim zupcima. Dimenzija 49 x 14 mm, debljina 2,3 mm; težina 2 g; sonda D, SJ 76.
32. Perlice od krunica (75) kuglastog, bikoničnog i izduženog oblika. Dimenzije 6,5 x 6 mm (velike), 4,4 x 5 mm (male); ukupna težina 8 g; sonda H, SJ 196, grob 11.
23. Fragment of animal bone with traces of the manufacture of four round form buttons with a diameter of 13.6 mm. Dimensions: 72.6 x 26.2 mm, thickness 3–5 mm; weight 2.6 g; Trench B or D.
24. Fragment of animal bone with traces of the manufacture of three round form buttons with a diameter of 12 mm. Dimensions: 55.7 x 24.6 mm, thickness 2.4 mm; weight 2 g; Trench D, SU 126.
25. Fragment of animal bone with traces of the manufacture of six round form buttons with a diameter of 12.2 mm. Dimensions: 95.7 x 26.5 mm, thickness approx. 3 mm; weight 4.4 g; Trench B, SU 31.
26. Fragment of animal bone with traces of the manufacture of five round form buttons with a diameter of 12 mm. Dimensions: 92 x 20.6 mm, thickness 4–9 mm; weight 4 g; Trench B, SU 31.
27. Fragment of animal bone with traces of the manufacture of four round form buttons with a diameter of 11.5–12 mm. Dimensions: 74.6 x 25.6 mm, thickness 1.8 mm; weight 2.3 g; Trench B, SU 31.
28. Two fragments of animal bone with traces of the manufacture of four round form buttons with a diameter of 15 mm. Dimensions: 93 x 32.5 mm, thickness approx. 2.5 mm; weight 4.2 g; Trench B, SU 39.
29. Fragment of animal bone with traces of the manufacture of three round form buttons with a diameter of 12.5 mm. Dimensions: 35 x 17.8 mm, thickness 2.6 mm; weight 0.8 g; Trench B, SU 39.
30. Fragment of animal bone with traces of the manufacture of two round form buttons. Dimensions: 34 x 18.5 mm, thickness 2.4 mm; weight 0.9 g; Trench B, SU 8, SF 7.
31. Fragment of animal bone with traces of the manufacture of two combs with densely arrayed teeth. Dimensions: 49 x 14 mm, thickness 2.3 mm; weight 2 g; Trench D, SU 76.
32. Rosary beads (75) of round, biconical and long forms. Dimensions: 6.5 x 6 mm (large), 4.4 x 5 mm (small); total weight 8 g; Trench H, SU 196, grave 11.





T 2

Novovjekovni i moderni numizmatički nalazi pronađeni kod crkve sv. Nikole u Zadru

Osim tri primjerka antičkog novca, prilikom istraživanja 2014. i 2016. g. u okolišu crkve sv. Nikole u Zadru, pronađeno je 39 novovjekovnih kovanica. Prva skupina novca otpada na mletački iz 16. i 17. pa i 18. st., dok drugi dio pripada austrijskim kovanicama početka 19. st., ali i kasnijima, do polovine 20. st. Jedina iznimka je egipatski novac iz prve polovine 18. st. Ostali pronađeni novac je iz modernog doba, od druge polovine 19. st., i on je predstavljen u narednom podpoglavlju.

Najstariji novac pronađen u okolišu crkve sv. Nikole su mletačkih dva *bagattina* iz 16. st. (sl. 1: 2). Oba novca potječu iz sonde A, iz slojeva 18 i 32, koji su prvi nasipni slojevi (SJ 17, 18, 32) protutopničkih bedema građenih u 16. st. (vidi Vrkić, Bekić, Povijest u ovom tomu). Prvi naredni novac je *soldino* iz prve polovine 17. st. (sl. 1: 3) i on se nalazi u završnom sloju bedema u sondi A (SJ 12), što bi moglo značiti da su pojačanja istih vršena i tada, možda zbog opasnosti vezanih uz Kandijski rat. Najbrojniji mletački novac su *gazzette* s kraja 17. st. i početka 18. st. (sl. 1: 8) s natpisom DALMA ET ALBAN. One se nalaze u raznim slojevima i sondama, a pomažu datirati i početak korištenja cisterne kod bunkera, u sondi D. To su najmlađi mletački novci nađeni kod sv. Nikole. Osmanlijski novac iz prve polovine 18. st. (sl. 1: 16) zanimljiv je zadržski raritet, ali stratigrafski nije važan. U to vrijeme datira i austrijski *soldo* iz 1733. g. koji je pronađen kao grobni prilog u jednom od brojnih grobova u sondi C (sl. 1: 17). S obzirom da je korišten kao privjesak, zasigurno je ukopan mnogo kasnije.

Velika skupina austrijskog novca (Sl. 1: 22, 31) koja se datira unutar dvije godine, 1800-1802., zapravo predstavlja austrijsko preuzimanje Zadra 1798. g. i fiskalnu reformu za koju je sigurno trebala priprema i dopremanje veće količine novca u kraće vrijeme. Arheološki gledano, brojni novac u SJ 126 iz 1802. g. ukazuje na nastavak korištenja cisterne u sondi D, koja ipak neće još dugo potrajati. Na kraju, novac iz sredine 19. st. (Sl. 1: 34) pronađen je u najvišem i najmlađem sloju iste sonde. Tim numizmatičkim nalazom otprilike završava novovjekovno razdoblje.

Post-Medieval and Contemporary Numismatic Finds Recovered at Zadar's St Nicholas Church

The excavations conducted in the area around the former church of St Nicholas in Zadar in 2014 and 2016 saw the recovery of three antique and thirty-nine post-medieval coins. The first post-medieval group includes Venetian coins from the sixteenth, seventeenth and eighteenth centuries, while the second group includes Austrian coins from the early nineteenth century and from the later period up to the mid-twentieth century. The only exception is an Egyptian coin from the first half of the eighteenth century. The remainder of the coins found are from the contemporary period, from the second half of the nineteenth century, presented in the sub-section that follows.

The oldest post-medieval coins found in the area of the St Nicholas church are two sixteenth century Venetian *bagattino* (Fig. 1: 2). Both coins are from Trench A, from layers 18 and 32, which are the first fill layers (SU 17, 18, 32) of the anti-artillery ramparts raised in the sixteenth century (see Vrkić, Bekić, *History*, in this volume). The first following coin is a *soldino* from the first half of the seventeenth century (Fig. 1: 3), found in the final layer of the rampart in Trench A (SU 12), which may indicate that these earthworks were reinforced at the time, perhaps in light of threats associated with the War of Candia (the Cretan War). The most numerous of the Venetian coins are *gazzetta* from the late seventeenth and early eighteenth century (Fig. 1: 8) bearing the legend DALMA ET ALBAN. They were found in various layers and trenches, and help in dating the beginning of the use of the cistern at the bunker, in Trench D. They are the most recent Venetian coins found at the St Nicholas site. An Ottoman coin from the first half of the eighteenth century (Fig. 1: 16) is an interesting rarity in Zadar, but is unimportant in terms of the stratigraphy. Also from this period is an Austrian *soldo* from the year 1733, found as a grave good in one of the many graves in Trench C (Fig. 1: 17). Given that it was used as a pendant, it was certainly buried at a much later date.

A large group of Austrian coins (Fig. 1: 22, 31) dated to two years, 1800 and 1802, is from the introduction of the Austrian regime in Zadar in 1798 and the fiscal reform that certainly required the preparation and delivery of a large quantity of coins over a short period of time. In terms of the archaeology, the numerous



1. Neki primjerci novovjekovnog novca iz arheoloških slojeva / Some of the specimens of post-medieval coins from the archaeological layers (foto: L. Bekić)

coins in SU 126 from the year 1802 point to the continued use of the cistern in Trench D, which would not continue for much longer. Finally, the coins from the mid-nineteenth century (Fig. 1: 34) were found in the highest and most recent layer in the same trench. These numismatic finds roughly round off the post-medieval period.

KATALOG NOVCA

Od 1500. g.

1. (inv. 668). Son A, SJ 18, PN 11.
Anonimni kov. Mletci. 1519-1592.g.
Cu. 17 mm. Bagattino.
Av: •R•C[• •L•A]

⊥
•A[• •]

Majka Božja s Isusom.
Unutar četverokutnika krilati lav, izvana, sa svake strane, zvjezdica.
U navedenom razdoblju djeluju kovničari čije ime počinje s A.

2. (inv. 655). Son A, SJ 32, PN 19. Sl. 1: 2.
Anonimni kov. Mletci. 1549-1550.g.
Cu. 17 mm. Bagattino.
Av: •R•C• •L•A

⊥
•T•C•

Majka Božja s Isusom.
Unutar četverokutnika krilati lav, izvana, sa svake strane zvjezdica.
Kovničar Teodosio Corner, koji je djelovao od 1549-1550.g.
(CNI VIII, 80, 569)

Od 1600. g.

3. (inv. 669). Son A, SJ 12, PN 2. Sl. 1: 3.
Cu. 19 mm. Soldino ili Tornesi 4. 1632.
Av: *SOL DINO***
Rv: ⊥
T4

Krilati lav između dvije zvjezdice.
Kovano za Kretu.
(Lazari 1860, 94, T.XII-55)

CATALOGUE OF COINS

1500 and later

1. (Inv. 668). Trench A, SU 18, SF 11.
Anonymous strike. Venice. 1519–1592
Cu. 17 mm. Bagattino.
Obv: •R•C[• •L•A]

⊥
•A[• •]

Madonna with Jesus.
Winged lion in rectangle, outside on each side a star.
Moneyers whose names begin with A are active in this period.

2. (Inv. 655). Trench A, SU 32, SF 19. Fig. 1: 2.
Anonymous strike. Venice. 1549–1550
Cu. 17 mm. Bagattino.
Obv: •R•C• •L•A

⊥
•T•C•

Madonna with Jesus.
Winged lion in rectangle, outside on each side a star.
Moneyer Teodosio Corner, active from 1549–1550
(CNI VIII, 80, 569)

1600 and later

3. (Inv. 669). Trench A, SU 12, SF 2. Fig. 1: 3.
Cu. 19 mm. Soldino or 4 torneso. 1632
Obv: *SOL DINO***
Rev: ⊥
T4

Winged lion between two stars.
Minted for Crete.
(Lazari 1860, 94, T.XII-55)

4. (inv. 682). Son D, SJ 126, PN 122.

Anonimni kov. Mletci. 1688. g.
Cu. 27-28 mm. Gazzetta ili 2 solda.
Av: *SAN• MARC•V[EN*]

⊥
||

Mletački krilati lav.

Rv: *ARMATA E•T MOREA*
Kovano za vojsku i Moreju.
(Lazari 1860, 89, T.IX-44)

5. (inv. 653). Son C, SJ 20, PN 12.

Anonimni kov. Mletci. 1690.g.
Cu. 29-30 mm. Gazzetta ili 2 solda.
Av: *SAN• MARC•VEN*

⊥
||

Mletački krilati lav.

Rv: *DALMA E.T ALBAN*
Kovano za Dalmaciju i Albaniju.
(Lazari 1860, 15, T.I-5)

6. (inv. 659). Son F, SJ 64, PN 40.

Anonimni kov. Mletci. 1690.g.
Cu. 29-30 mm. Gazzetta ili 2 solda.
Av: SAN* MARC*VEN*

⊥
||

Mletački krilati lav.

Rv: *DALMA• E•T ALBAN•*
Kovano za Dalmaciju i Albaniju.
(Lazari 1860, 15, T.I-5)

7. (inv. 670). Son D, SJ 76, PN 55.

Anonimni kov. Mletci. 1690. g.
Cu. 25-27 mm. Gazzetta ili 2 solda.
Av: [SAN*M]ARC*VEN*

⊥
||

Mletački krilati lav.

Rv:[*D]ALMA• E•T ALBAN•*
Kovano za Dalmaciju i Albaniju.
(Lazari 1860, 15, T.I-5)

8. (inv. 676). Son B, SJ 8, PN 8. Sl. 1: 8.

Anonimni kov. Mletci. 1690. g.
Cu. 27-28 mm. Gazzetta ili 2 solda.
Av: SAN* MARC*VEN*

⊥
||

Mletački krilati lav.

Rv: *DALMA• E•T ALBAN•*
Kovano za Dalmaciju i Albaniju.
(Lazari 1860, 15, T.I-5)

4. (Inv. 682). Trench D, SU 126, SF 122.

Anonymous strike. Venice. 1688
Cu. 27–28 mm. Gazzetta or 2 soldo.
Obv: *SAN• MARC•V[EN*]

⊥
||

Venetian winged lion of St Mark.

Rev: *ARMATA E•T MOREA*
Minted for the army and the Morea.
(Lazari 1860, 89, T.IX-44)

5. (Inv. 653). Trench C, SU 20, SF 12.

Anonymous strike. Venice. 1690
Cu. 29–30 mm. Gazzetta or 2 soldo.
Obv: *SAN• MARC•VEN*

⊥
||

Venetian winged lion of St Mark.

Rev: *DALMA E.T ALBAN*
Minted for Dalmatia and Albania.
(Lazari 1860, 15, T.I-5)

6. (Inv. 659). Trench F, SU 64, SF 40.

Anonymous strike. Venice. 1690
Cu. 29–30 mm. Gazzetta or 2 soldo.
Obv: SAN* MARC*VEN*

⊥
||

Venetian winged lion of St Mark.

Rev: *DALMA• E•T ALBAN•*
Minted for Dalmatia and Albania.
(Lazari 1860, 15, T.I-5)

7. (Inv. 670). Trench D, SU 76, SF 55.

Anonymous strike. Venice. 1690
Cu. 25–27 mm. Gazzetta or 2 soldo.
Obv: [SAN*M]ARC*VEN*

⊥
||

Venetian winged lion of St Mark.

Rev:[*D]ALMA• E•T ALBAN•*
Minted for Dalmatia and Albania.
(Lazari 1860, 15, T.I-5)

8. (Inv. 676). Trench B, SU 8, SF 8. Fig. 1: 8.

Anonymous strike. Venice. 1690
Cu. 27–28 mm. Gazzetta or 2 soldo.
Obv: SAN* MARC*VEN*

⊥
||

Venetian winged lion of St Mark.

Rev: *DALMA• E•T ALBAN•*
Minted for Dalmatia and Albania.
(Lazari 1860, 15, T.I-5)

9. (inv. 684). Son D, SJ 126, PN 119.

Anonimni kov. Mletci. 1690. g.
Cu. 27-29 mm. Gazzetta ili 2 solda.
Av: SAN* MARC*VEN*

⊥
||

Mletački krilati lav.

Rv: *DALMA• E•T ALBAN•*

Kovano za Dalmaciju i Albaniju.

(Lazari 1860, 15, T.I-5)

10. (inv. 665). Son F, SJ 64, PN 46.

Anonimni kov. Mletci. 1690-1730.g.
Cu. 28 mm. Gazzetta ili 2 solda.

Av: *SAN• MARC•VEN*

⊥
||

Mletački krilati lav.

Rv: *DALMA• E•T ALBAN•*

Kovano za Dalmaciju i Albaniju.

(Lazari 1860, 15, T.I-5)

11. (inv. 667). Son D, SJ 126, PN 118.

Anonimni kov. Mletci. 1690-1730.g.
Cu. 30 mm. Gazzetta ili 2 solda.

Av: *S[AN• MARC•VEN*]

⊥
||

Mletački krilati lav.

Rv:[*D]ALMA[E.T A]LBA[N*]

Kovano za Dalmaciju i Albaniju.

12. (inv. 678). Son B, SJ 39, PN 24.

Anonimni kov. Mletci. 1690-1730. g.
Cu. 20 mm. 1 Soldo.

Av: S•MARC•V•

⊥
|

Mletački krilati lav.

Rv: *DALM• ET ALB•*

Kovano za Dalmaciju i Albaniju.

(Lazari 1860, 16, T.I-5)

13. (inv. 681). Son D, SJ 126, PN 115.

Anonimni kov. Mletci. 1690-1730. g.
Cu. 27-28 mm. Gazzetta ili 2 solda.

Av: [SAN*] MA[RC*VEN*]

⊥
||

Mletački krilati lav.

Rv: [*]DAL[MA• E•T ALBAN•*]

Kovano za Dalmaciju i Albaniju.

(Lazari 1860, 15, T.I-5)

9. (Inv. 684). Trench D, SU 126, SF 119.

Anonymous strike. Venice. 1690
Cu. 27–29 mm. Gazzetta or 2 soldo.
Obv: SAN* MARC*VEN*

⊥
||

Venetian winged lion of St Mark.

Rev: *DALMA• E•T ALBAN•*

Minted for Dalmatia and Albania.

(Lazari 1860, 15, T.I-5)

10. (Inv. 665). Trench F, SU 64, SF 46.

Anonymous strike. Venice. 1690–1730
Cu. 28 mm. Gazzetta or 2 soldo.

Obv: *SAN• MARC•VEN*

⊥
||

Venetian winged lion of St Mark.

Rev: *DALMA• E•T ALBAN•*

Minted for Dalmatia and Albania.

(Lazari 1860, 15, T.I-5)

11. (Inv. 667). Trench D, SU 126, SF 118.

Anonymous strike. Venice. 1690–1730
Cu. 30 mm. Gazzetta or 2 soldo.

Obv: *S[AN• MARC•VEN*]

⊥
||

Venetian winged lion of St Mark.

Rev: [*D]ALMA[E.T A]LBA[N*]

Minted for Dalmatia and Albania.

12. (Inv. 678). Trench B, SU 39, SF 24.

Anonymous strike. Venice. 1690–1730
Cu. 20 mm. 1 Soldo.

Obv: S•MARC•V•

⊥
|

Venetian winged lion of St Mark.

Rev: *DALM• ET ALB•*

Minted for Dalmatia and Albania.

(Lazari 1860, 16, T.I-5)

13. (Inv. 681). Trench D, SU 126, SF 115.

Anonymous strike. Venice. 1690–1730
Cu. 27–28 mm. Gazzetta or 2 soldo.

Obv: [SAN*] MA[RC*VEN*]

⊥
||

Venetian winged lion of St Mark.

Rev: [*]DAL[MA• E•T ALBAN•*]

Minted for Dalmatia and Albania.

(Lazari 1860, 15, T.I-5)

14. (inv. 687). Son F, SJ 64, PN 44.
Anonimni kov. Mletci. 1690-1730.g.
Cu. 28 mm. Gazzetta ili 2 solda.
Av: *SAN• MARC•VEN*

⊥
||

Mletački krilati lav.

Rv: *DALMA• E•T ALBAN•*

Kovano za Dalmaciju i Albaniju.

(Lazari 1860, 15, T.I-5)

15. (inv. 689). Son F, SJ 64, PN 45.
Anonimni kov. Mletci. 1690-1730.g.
Cu. 28 mm. Gazzetta ili 2 solda.
Av: *SAN• MARC•VEN*

⊥
||

Mletački krilati lav.

Rv: *DALMA• E•T ALBAN•*

Kovano za Dalmaciju i Albaniju.

(Lazari 1860, 15, T.I-5)

Od 1700. g.

16. (inv. 666). Son D/F?, Slučajni nalaz. Sl. 1: 16.
Mahmud I (1730-1754). Misir, Egipat. 1730-1754.g.
Ag. 15 mm. Medin (Para).

Av: Arapski natpis

Rv: Arapski natpis

(SCWC 1701-1801, 175, KM#82.1)

U literaturi se ovaj novac naziva medin ili para. Kako su medin i para iste težine, dizajna i od srebra, stoga se oba naziva odnose na isti tip novca.¹

17. (inv. 685). Son C, SJ 20, PN 22b, Gr.4. Sl. 1: 17.
Karlo VI (1711-1740). 1733. g.
Ae. 26 mm. Soldo.

Av: SOLDO

•1•

17[33]

Natpis u vijencu.

Rv: Gorički grb.

Kovano za Goricu. Probušen i nošen kao privjesak.

(CNI VI, 71, T.VI-11)

Od 1800. g.

18. (inv. 648). Son D, PN 150.
Franjo II (I) (1792-1835). 1800. g.
Cu. 24 mm. Kreuzer.

Av: [FRANC•]II[•D•G•R•I•S•A•GE•HV•BO•]REX•A[•A]

Poprsje nadesno

Rv:

Na prsima dvoglavog orla ovalno polje s brojem 1.

(Szaivert 1991, 392A, 200)

14. (Inv. 687). Trench F, SU 64, SF 44.
Anonymous strike. Venice. 1690–1730
Cu. 28 mm. Gazzetta or 2 soldo.
Obv: *SAN• MARC•VEN*

⊥
||

Venetian winged lion of St Mark.

Rev: *DALMA• E•T ALBAN•*

Minted for Dalmatia and Albania.

(Lazari 1860, 15, T.I-5)

15. (Inv. 689). Trench F, SU 64, SF 45.
Anonymous strike. Venice. 1690–1730
Cu. 28 mm. Gazzetta or 2 soldo.
Obv: *SAN• MARC•VEN*

⊥
||

Venetian winged lion of St Mark.

Rev: *DALMA• E•T ALBAN•*

Minted for Dalmatia and Albania.

(Lazari 1860, 15, T.I-5)

1700 and later

16. (Inv. 666). Trench D/F?, Chance find. Fig. 1: 16.
Mahmud I (1730–1754). Misir, Egypt. 1730–1754
Ag. 15 mm. Medin (para).

Obv: Arabic legend

Rev: Arabic legend

(SCWC 1701–1801, 175, KM#82.1)

In the literature this coin is referred to as a *medin* or *para*. As the *medin* and *para* have the same weight and design and are both made of silver, both terms refer to the same type of coin.¹

17. (Inv. 685). Trench C, SU 20, SF 22b, Gr. 4. Fig. 1: 17.
Charles VI (1711–1740). 1733
Ae. 26 mm. Soldo.

Obv: SOLDO

•1•

17[33]

Legend in the wreath.

Rev: Coat of arms of Gorizia.

Minted for Gorizia. Perforated and worn as a pendant.

(CNI VI, 71, T.VI-11)

Od 1800

18. (Inv. 648). Trench D, SF 150.
Francis II (I) (1792–1835). 1800
Cu. 24 mm. Kreuzer.

Obv: [FRANC•]II[•D•G•R•I•S•A•GE•HV•BO•]REX•A[•A]

Bust right

Rev: Oval field on breast of two-head eagle with the numeral 1.

(Szaivert 1991, 392A, 200)

¹Za određivanje ovog novca zahvaljujem Mati Ilkići i Ameru Sulejmanagiću.

¹I wish to thank Mato Ilkić and Amer Sulejmanagić for the identification of this coin.

- 19.** (inv. 649). Son D, SJ 126, PN 145.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 21. Halber Kreuzer.
 Av: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]
 Poprsje nadesno
 Rv:
 Na prsima dvoglavog orla ovalno polje s brojevima 1/2.
 (Szaivert 1991, 393A, 201)
- 20.** (inv. 651). Son D, SJ 126, PN 137.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 23 mm. Halber Kreuzer.
 Av: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]
 Poprsje nadesno
 Rv: Na prsima dvoglavog orla ovalno polje s brojem 1/2.
 (Szaivert 1991, 393A, 201)
- 21.** (inv. 656). Son D/B?, PN 147.
 Franjo II (I) (1792-1835). Wien 1800. g.
 Cu. 24 mm. Kreuzer.
 Av: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A
 ⊥
 A
 Poprsje nadesno
 Rv: Na prsima dvoglavog orla ovalno polje s brojem 1.
 18 ⊥ 00
 (Szaivert 1991, 392A, 200)
- 22.** (inv. 657). Son D, SJ 126, PN 138. Sl. 1: 22.
 Franjo II (I) (1792-1835). Schmöllnitz 1800. g.
 Cu. 24 mm. Kreuzer.
 Av: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A
 ⊥
 S
 Poprsje nadesno
 Rv: Na prsima dvoglavog orla ovalno polje s brojem 1.
 18 ⊥ 00
 (Szaivert 1991, 392A, 200)
- 23.** (inv. 661). Son D, SJ 126, PN 146.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 32 mm. 6 Kreuzer.
 Av: [FRANC•II•RÖM•KAI•KÖN•Z•HU•U•BÖ•ERZ•Z•OEST•]
 Poprsje nadesno
 Rv: SECHS•KREUTZER [•ERBLA]ENDISCH
 Na prsima dvoglavog orla ovalno polje s brojem 6.
 (Szaivert 1991, 379B, 193)
- 24.** (inv. 662). Son D, SJ 126, PN 141.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 22 mm. Halber Kreuzer.
 Av: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]
 Poprsje nadesno
 Rv: Na prsima dvoglavog orla ovalno polje s brojem 1/2.
 [18]⊥00
 (Szaivert 1991, 393A, 201)
- 19.** (Inv. 649). Trench D, SU 126, SF 145.
 Francis II (I) (1792–1835). 1800
 Cu. 21. Halber kreutzer.
 Obv: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1/2.
 (Szaivert 1991, 393A, 201)
- 20.** (Inv. 651). Trench D, SU 126, SF 137.
 Francis II (I) (1792–1835). 1800
 Cu. 23 mm. Halber kreutzer.
 Obv: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1/2.
 (Szaivert 1991, 393A, 201)
- 21.** (Inv. 656). Trench D/B?, SF 147.
 Francis II (I) (1792–1835). Wien 1800
 Cu. 24 mm. Kreuzer.
 Obv: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A
 ⊥
 A
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1.
 18 ⊥ 00
 (Szaivert 1991, 392A, 200)
- 22.** (Inv. 657). Trench D, SU 126, SF 138. Fig. 1: 22.
 Francis II (I) (1792–1835). Schmöllnitz 1800
 Cu. 24 mm. Kreuzer.
 Obv: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A
 ⊥
 S
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1.
 18 ⊥ 00
 (Szaivert 1991, 392A, 200)
- 23.** (Inv. 661). Trench D, SU 126, SF 146.
 Francis II (I) (1792–1835). 1800
 Cu. 32 mm. 6 kreutzer.
 Obv: [FRANC•II•RÖM•KAI•KÖN•Z•HU•U•BÖ•ERZ•Z•OEST•]
 Bust right
 Rev: SECHS•KREUTZER [•ERBLA]ENDISCH
 Oval field on breast of two-head eagle with the numeral 6.
 (Szaivert 1991, 379B, 193)
- 24.** (Inv. 662). Trench D, SU 126, SF 141.
 Francis II (I) (1792–1835). 1800
 Cu. 22 mm. Halber kreutzer.
 Obv: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1/2.
 [18]⊥00
 (Szaivert 1991, 393A, 201)

- 25.** (inv. 671). Son D, SJ 126, PN 114.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 24 mm. Kreuzer.
 Av: [FRANC•II•D•]G•R•I•S•A•GE•[HV•BO•REX•A•A]
 Poprsje nadesno
 Rv: Na prsima dvoglavog orla ovalno polje s brojem 1.
 (Szaivert 1991, 392A, 200)
- 25.** (Inv. 671). Trench D, SU 126, SF 114.
 Francis II (I) (1792–1835). 1800
 Cu. 24 mm. Kreuzer.
 Obv: [FRANC•II•D•]G•R•I•S•A•GE•[HV•BO•REX•A•A]
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1.
 (Szaivert 1991, 392A, 200)
- 26.** (inv. 672). Son D, SJ 126, PN 116.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 32 mm. 6 Kreuzer.
 Av: [FRANC•II•RÖM•KAI•KÖN•Z•HU•U•BÖ•ERZ•Z•OEST•]
 Poprsje nadesno
 Rv: [SECHS•KREUTZER•ERBLAENDISCH]
 Na prsima dvoglavog orla ovalno polje s brojem 6.
 (Szaivert 1991, 379B, 193)
- 26.** (Inv. 672). Trench D, SU 126, SF 116.
 Francis II (I) (1792–1835). 1800
 Cu. 32 mm. 6 kreutzer.
 Obv: [FRANC•II•RÖM•KAI•KÖN•Z•HU•U•BÖ•ERZ•Z•OEST•]
 Bust right
 Rev: [SECHS•KREUTZER•ERBLAENDISCH]
 Oval field on breast of two-head eagle with the numeral 6.
 (Szaivert 1991, 379B, 193)
- 27.** (inv. 673). Son D, SJ 126, PN 121.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 33 mm. 6 Kreuzer.
 Av: [FRANC•II•RÖM•KAI•KÖN•Z•HU•U•BÖ•ERZ•Z•OEST•]
 Poprsje nadesno
 Rv: [SECHS•KREUTZER•ERBLAENDISCH]
 Na prsima dvoglavog orla ovalno polje s brojem 6.
 (Szaivert 1991, 379B, 193)
- 27.** (Inv. 673). Trench D, SU 126, SF 121.
 Francis II (I) (1792–1835). 1800
 Cu. 33 mm. 6 kreutzer.
 Obv: [FRANC•II•RÖM•KAI•KÖN•Z•HU•U•BÖ•ERZ•Z•OEST•]
 Bust right
 Rev: [SECHS•KREUTZER•ERBLAENDISCH]
 Oval field on breast of two-head eagle with the numeral 6.
 (Szaivert 1991, 379B, 193)
- 28.** (inv. 680). Son D, SJ 116, PN 100.
 Franjo II (I) (1792-1835). Kremnitz 1800. g.
 Cu. 24 mm. Kreuzer.
 Av: FRANC•II•D•G•R•I•S[A•GE•HV•BO•REX•A•A]
 ⊥
 B
 Poprsje nadesno
 Rv: Na prsima dvoglavog orla ovalno polje s brojem 1.
 (Szaivert 1991, 392A, 200)
- 28.** (Inv. 680). Trench D, SU 116, SF 100.
 Francis II (I) (1792–1835). Kremnitz 1800
 Cu. 24 mm. Kreuzer.
 Obv: FRANC•II•D•G•R•I•S[A•GE•HV•BO•REX•A•A]
 ⊥
 B
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1.
 (Szaivert 1991, 392A, 200)
- 29.** (inv. 686). Son D, SJ 126, PN 110b.
 Franjo II (I) (1792-1835). 1800. g.
 Cu. 20 mm. Halber Kreuzer.
 Av: [FRANC•II•D•G•R•I•S•A•GE•]HV•BO•RE[X•A•A]
 Poprsje nadesno
 Rv: Na prsima dvoglavog orla ovalno polje s brojem 1/2.
 (Szaivert 1991, 393A, 201)
- 29.** (Inv. 686). Trench D, SU 126, SF 110b.
 Francis II (I) (1792–1835). 1800
 Cu. 20 mm. Halber kreutzer.
 Obv: [FRANC•II•D•G•R•I•S•A•GE•]HV•BO•RE[X•A•A]
 Bust right
 Rev: Oval field on breast of two-head eagle with the numeral 1/2.
 (Szaivert 1991, 393A, 201)
- 30.** (inv. 663). Son D, SJ 126, PN 99.
 Franjo II (I) (1792-1835). Wien 1802. g.
 Cu. 27 mm. 15 Soldi ili 8,5 Kreuzer.
 Av: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A
 ⊥
 A
 Poprsje nadesno
 Rv: EIN HALBER SIEBENZEHNER 1802
 U grbu natpis: 15 SOLDI, iznad natpis: 8 1/2 KR
 Kovano za Goricu i Gradišku.
 (Szaivert 1991, 389-1, 199)
- 30.** (Inv. 663). Trench D, SU 126, SF 99.
 Francis II (I) (1792–1835). Wien 1802
 Cu. 27 mm. 15 soldo or 8.5 kreutzer.
 Obv: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A
 ⊥
 A
 Bust right
 Rev: EIN HALBER SIEBENZEHNER 1802
 Legend in shield: 15 SOLDI, legend above: 8 1/2 KR
 Minted for Gorizia and Gradišca.
 (Szaivert 1991, 389-1, 199)

31. (inv. 675). Son D, SJ 88, PN 78. Sl. 1: 31.

Franjo II (I) (1792-1835). Hall 1802. g.

Cu. 27 mm. 15 Soldi ili 8,5 Kreuzer.

Av: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A

⊥

F

Poprsje nadesno

Rv: EIN HALBER SIEBENZEHNER 1802

U grbu natpis: 15 SOLDI, iznad natpis: 8 1/2 KR

Kovano za Goricu i Gradišku.

(Szaivert 1991, 389-6, 199)

32. (inv. 677). Son D, SJ 126, PN 117.

Franjo II (I) (1792-1835). Wien 1802. g.

Cu. 27 mm. 15 Soldi ili 8,5 Kreuzer.

Av: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A

⊥

A

Poprsje nadesno

Rv: EIN HALBER SIEBENZEHNER 1802

U grbu natpis: 15 SOLDI, iznad natpis: 8 1/2 KR

Kovano za Goricu i Gradišku.

(Szaivert 1991, 389-1, 199)

33. (inv. 679). Son D, SJ 126, PN 110d.

Franjo II (I) (1792-1835). 1802. g.

Cu. 27 mm. 15 Soldi ili 8,5 Kreuzer.

Av: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]

Poprsje nadesno

Rv: [EIN HALBER SIEBENZEHNER 1802]

U grbu natpis: 15 SOLDI, iznad natpis: 8 1/2 KR

Kovano za Goricu i Gradišku.

(Szaivert 1991, 389, 199)

34. (inv. 683). Son D, SJ 126, PN 110a. Sl. 1: 34.

Franjo II (I) (1792-1835). 1802. g.

Cu. 27 mm. 15 Soldi ili 8,5 Kreuzer.

Av: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]

Poprsje nadesno

Rv: [EIN HAL]BER SIEB[ENZEHNER 1802]

U grbu natpis: 15 SOLDI, iznad natpis: 8 1/2 KR

Kovano za Goricu i Gradišku.

(Szaivert 1991, 389, 199)

35. (inv. 691). Son J, SJ 244, PN 185.

Austrijsko carstvo. 1859. g.

Ae. 19 mm. 1 Kreuzer.

Av: 1

1859

B

Slova unutar vijenca od hrastova lišća.

Rv: [K.K.OESTERREICHISCHES SCHEIDEMUNZE•]

Dvoglavi austrijski orao.

31. (Inv. 675). Trench D, SU 88, SF 78. Fig. 1: 31.

Francis II (I) (1792–1835). Hall 1802

Cu. 27 mm. 15 soldo or 8.5 kreutzer.

Obv: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A

⊥

F

Bust right

Rev: EIN HALBER SIEBENZEHNER 1802

Legend in shield: 15 SOLDI, legend above: 8 1/2 KR

Minted for Gorizia and Gradisca.

(Szaivert 1991, 389-6, 199)

32. (Inv. 677). Trench D, SU 126, SF 117.

Francis II (I) (1792–1835). Wien 1802

Cu. 27 mm. 15 soldo or 8.5 kreutzer.

Obv: FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A

⊥

A

Bust right

Rev: EIN HALBER SIEBENZEHNER 1802

Legend in shield: 15 SOLDI, legend above: 8 1/2 KR

Minted for Gorizia and Gradisca.

(Szaivert 1991, 389-1, 199)

33. (Inv. 679). Trench D, SU 126, SF 110d.

Francis II (I) (1792–1835). 1802

Cu. 27 mm. 15 soldo or 8.5 kreutzer.

Obv: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]

Bust right

Rev: [EIN HALBER SIEBENZEHNER 1802]

Legend in shield: 15 SOLDI, legend above: 8 1/2 KR

Minted for Gorizia and Gradisca.

(Szaivert 1991, 389, 199)

34. (Inv. 683). Trench D, SU 126, SF 110a. Fig. 1: 34.

Francis II (I) (1792–1835). 1802

Cu. 27 mm. 15 soldo or 8.5 kreutzer.

Obv: [FRANC•II•D•G•R•I•S•A•GE•HV•BO•REX•A•A]

Bust right

Rev: [EIN HAL]BER SIEB[ENZEHNER 1802]

Legend in shield: 15 SOLDI, legend above: 8 1/2 KR

Minted for Gorizia and Gradisca.

(Szaivert 1991, 389, 199)

35. (Inv. 691). Trench J, SU 244, SF 185.

Austrian Empire. 1859

Ae. 19 mm. 1 kreutzer.

Obv: 1

1859

B

Letters encircled by oak leaf wreath.

Rev: [K.K.OESTERREICHISCHES SCHEIDEMUNZE•]

Austrian two-headed eagle.

36. (inv. 664). Son D, SJ 7, PN .
Austrijsko carstvo. Venezia 1860.g.
Cu. 16 mm. 5/10 Kreuzera.
Av: $\underline{5}$
10
1860
V

Slova unutar vijenca od hrastova lišća.

Rv: [K.K.OESTERREICHISCHES SCHEIDEMUNZE•]
Dvoglavi austrijski orao.
(Szaivert 1991, 475-7, 243)

Nečitljivi

37. (inv. 650). Son D, PN 149.
Cu. 17 mm.
Av: nečitljivo
Rv: nečitljivo

38. (inv. 658). Son D, SJ 126, PN 136.
Ae. 20 mm.
Av: nečitljivo
Rv: nečitljivo

39. (inv. 674). Son D, SJ 126, PN 110c.
Cu. 22 mm.
Av: nečitljivo
Rv: nečitljivo

Osim ovih novaca, u nastavku istraživanja 2016. g. pronađeni su i brojni novci modernog doba, koji će biti samo sumarno obrađeni, kako bi dali uvid u neke povijesne događaje vezane uz korištenje ovog arhitektonskog sklopa. Prilikom raščišćavanja površinskog otpada, u cisterni ispod samostana (sonda I) pronađena je veća količina novca, koja je uglavnom bila okupljena na jednom mjestu u odvodnom kanalu, pa je moguće riječ o skupini novca koje je deponirana ili odbačena odjednom. Očišćeno je sveukupno 186 kovanica iz cisterne (Sl. 2). Zastupljeno je malo skupina kovanica, koje sve datiraju nakon prve polovine 19. st. Od čitljivih prepoznate su slijedeće skupine:

Vittorio Emanuele II, 5 Centesimi, bakar, kovani od 1861. do 1867. g.
3 primjerka, primjerak iz 1862 (1), ostali nečitljive godine.

Vittorio Emanuele II, 10 Centesimi, bakar, kovani od 1862. do 1867. g.
2 primjerka, nečitljive godine.

Franjo Josip I., 1 Kreuzer, bakar, kovani od 1885. do 1891. g.
1 primjerak iz 188?. g.

Franjo Josip I., 1 Krone, srebro, kovani od 1892. do 1907. g.
2 primjerka, 1895 (1) 1903 (1).

Franjo Josip I., 2 Heller, bakar, kovani od 1892. do 1915. g.
5 primjerka, 1897 (1), 1912 (1), 1914. (1), ostali nečitljivi.

36. (Inv. 664). Trench D, SU 7, SF.
Austrian Empire. Venice 1860
Cu. 16 mm. 5/10 kreutzer.
Obv: $\underline{5}$
10
1860
V
Letters encircled by oak leaf wreath.
Rev: [K.K.OESTERREICHISCHES SCHEIDEMUNZE•]
Austrian two-headed eagle.
(Szaivert 1991, 475-7, 243)

Illegible

37. (Inv. 650). Trench D, SF 149.
Cu. 17 mm.
Obv: Illegible
Rev: Illegible

38. (Inv. 658). Trench D, SU 126, SF 136.
Ae. 20 mm.
Obv: Illegible
Rev: Illegible

39. (Inv. 674). Trench D, SU 126, SF 110c.
Cu. 22 mm.
Obv: Illegible
Rev: Illegible

Along with these coins the continued excavations of 2016 saw the recovery of numerous coins from the contemporary period, which will only be discussed briefly here to shed light on some of the historical events related to the use of this architectural complex. A large quantity of coins was found in the course of the cleaning out of the surface debris in the cistern beneath the monastery (Trench I), most of which were located at one spot in the drainage canal, such that it is possible that these were coins deposited or discarded in the course of a single event. A total of 186 coins from the cistern (Fig. 2) were cleaned. They represent a few groups of coins; all dated to after the first half of the nineteenth century. The following groups were identified among the legible coins:

Victor Emmanuel II, 5 centesimos, copper, minted from 1861 to 1867.
3 specimens, specimen from 1862 (1), other years illegible.

Victor Emmanuel II, 10 centesimos, copper, minted from 1862 to 1867.
2 specimens, year illegible.

Francis Joseph I, 1 kreutzer, copper, minted from 1885 to 1891.
1 specimen from 188?.

Francis Joseph I, 1 corona, silver, minted from 1892 to 1907.
2 specimens, 1895 (1) 1903 (1).

Franjo Josip I, 2 Filler, Magyar Királyi Váltópénz, bakar, kovani od 1892. do 1915. g.

1 primjerak, nečitljiva godina.

Umberto I, 10 Centesimi, bakar, kovani od 1893. do 1894. g.

2 primjerka, nečitljiva godina.

Franjo Josip I, 10 Heller, nikal, kovani od 1892. do 1911. g.

1 primjerak iz 1910. g.

Kraljevina Srbija, 10 para, nikal-bakar, kovani od 1883. do 1917. g.

1 primjerak iz 1912. g.

Kraljevina Jugoslavija, 25 para, nikal,

1 primjerak iz 1920. g.

Vittorio Emanuele III, 5 Centesimi, Spiga 2 tipo, bakrena talina, kovani od 1919. do 1937. g.

15 primjerka, primjerci iz 1921. (2), 1927. (2), 1929. (1), 1930. (1) i iz 1935. (1), ostali nečitljivi.

Vittorio Emanuele III, 5 Centesimi, Impero 2 tipo, bakrena talina - bronzital, kovani od 1939. do 1943. g.

5 primjeraka, 1 primjerak iz 1941. g.

Vittorio Emanuele III, 10 Centesimi, Ape, bakar, kovani od 1919. do 1937. g.

28 komada, zastupljene su godine 1921 (2), 1922 (1), 1926 (1), ostali nečitljivi.

Vittorio Emanuele III, 10 Centesimi, Impero 1 tipo, bakar, kovani od 1936. do 1939. g.

2 komada, primjerak iz 1939, drugi nečitljiv.

Vittorio Emanuele III, 10 Centesimi, Impero 2 tipo, bakrena talina - bronzital, kovani od 1939. do 1943. g.

12 komada, zastupljene su godine 1940 (3), 1941 (1), 1942 (1), ostali nečitljivi.

Vittorio Emanuele III, 20 Centesimi, Impero, taline željeza kroma i nikla, kovani od 1936. do 1943. g.

19 komada, zastupljene su godine 1939 (2), 1940 (12), 1941 (3), 1942 (1), 1943 (1).

Vittorio Emanuele III, 20 Centesimi, Esagono, nikal, kovani od 1918. do 1920. g.

7 primjerka iz 1919. (4), ostali nečitljivi.

Vittorio Emanuele III, 20 Centesimi, Libertà Liberata, nikal, kovani od 1908. do 1935. g.

14 komada, zastupljene su godine 1908. (1), 1911. (1), 1912. (2), 1913 (1), 1919. (1), 1920. (2), 1921. (1), ostali nečitljivi.

Vittorio Emanuele III, 50 Centesimi, Leoni, nikal, kovani od 1919. do 1926. (1935.). g.

4 komada, zastupljena 1921. (2), ostali nečitljivi.

Vittorio Emanuele III, 50 Centesimi, Impero, taline željeza kroma i nikla, kovani od 1936. do 1943. g.

Francis Joseph I, 2 heller, copper, minted from 1892 to 1915.

5 specimens, 1897 (1), 1912 (1), 1914 (1), others illegible.

Francis Joseph I, 2 filler, Magyar Királyi Váltópénz, copper, minted from 1892 to 1915.

1 specimen, year illegible.

Umberto I, 10 centesimos, copper, minted from 1893 to 1894.

2 specimens, year illegible.

Francis Joseph I, 10 heller, nickel, minted from 1892 to 1911.

1 specimen from 1910.

Kingdom of Serbia, 10 para, nickel-copper, minted from 1883 to 1917.

1 specimen from 1912.

Kingdom of Yugoslavia, 25 para, nickel.

1 specimen from 1920.

Victor Emmanuel III, 5 centesimos, Spiga 2 type, copper alloy, minted from 1919 to 1937.

15 specimens, specimens from 1921 (2), 1927 (2), 1929 (1), 1930 (1) and from 1935 (1), others illegible.

Victor Emmanuel III, 5 centesimos, Impero 2 type, copper alloy (Bronzital), minted from 1939 to 1943.

5 specimens, 1 specimen from 1941.

Victor Emmanuel III, 10 centesimos, Ape, copper, minted from 1919 to 1937.

28 pieces, the represented years are 1921 (2), 1922 (1), 1926 (1), others illegible.

Victor Emmanuel III, 10 centesimos, Impero 1 type, copper, minted from 1936 to 1939.

2 pieces, specimen from 1939, other illegible.

Victor Emmanuel III, 10 centesimos, Impero 2 type, copper alloy (Bronzital), minted from 1939 to 1943.

12 pieces, the represented years are 1940 (3), 1941 (1), 1942 (1), others illegible.

Victor Emmanuel III, 20 centesimos, Impero, alloy of iron, chrome and nickel, minted from 1936 to 1943.

19 pieces, the represented years are 1939 (2), 1940 (12), 1941 (3), 1942 (1), 1943 (1).

Victor Emmanuel III, 20 centesimos, Esagono, nickel, minted from 1918 to 1920.

7 specimens from 1919 (4), others illegible.

Victor Emmanuel III, 20 centesimos, Libertà Liberata, nickel, minted from 1908 to 1935.

14 pieces, the represented years are 1908 (1), 1911 (1), 1912 (2), 1913 (1), 1919 (1), 1920 (2), 1921 (1), others illegible.

Victor Emmanuel III, 50 centesimos, Leoni, nickel, minted from 1919 to 1926 (1935).

4 pieces, the represented year is 1921 (2), others illegible.

21 komad, zastupljene su godine 1939. (1), 1940. (7), 1941. (12), 1942. (1).

Vittorio Emanuele III, Buono da lire 1, nikal, kovane od 1922. do 1935. g.

9 komada, zastupljene godine 1922. (3), 1923. (1), 1924. (1), 1928. (1), ostale nečitljive.

Vittorio Emanuele III, Buono da 2 Lire - Fascio, nikal, kovane od 1923. do 1935. g.

3 komada, primjerak iz 1923. (?), ostali nečitljivi.

Vittorio Emanuele III, 1 lira, Impero, taline željeza, kroma i nikla, kovani od 1936. do 1943. g.

1 primjerak iz 1940.g.

Vittorio Emanuele III, 5 lira, Aquilino, srebro, kovani od 1926. do 1930 (1935.) g.

2 komada, nečitljive godine.

Victor Emmanuel III, 50 centesimos, Impero, alloy of iron, chrome and nickel, minted from 1936 to 1943.

21 pieces, the represented years are 1939 (1), 1940 (7), 1941 (12), 1942 (1).

Victor Emmanuel III, Buono da lire 1, nickel, minted from 1922 to 1935.

9 pieces, the represented years are 1922 (3), 1923 (1), 1924 (1), 1928 (1), others illegible.

Victor Emmanuel III, Buono da 2 Lire - Fascio, nickel, minted from 1923 to 1935.

3 pieces, specimen from 1923 (?), others illegible.

Victor Emmanuel III, 1 lira, Impero, alloy of iron, chrome and nickel, minted from 1936 to 1943.

1 specimen from 1940.

Victor Emmanuel III, 5 lira, Aquilino, silver, minted from 1926 to 1930 (1935).

2 pieces, year illegible.



2. Gotovo dvjesto kovanica iz kanala u cisterni u sondi I / Almost two hundred coins from the canal in the cistern in Trench I (foto: L. Bekić)

Očito je da je u kanal cisterne ispod samostana (sonda I) upadao novac od kasnog 19. st. pa sve do sredine 20. st., točnije od 1861. do 1943. g. Sudeći po učestalosti, novac iz 19. i početka 20. stoljeća upadao je rijetko u odvod, ali je velika skupina novca očito tamo završila 1943. g. Za to je važan nalaz novca tipa Vittorio Emanuele III, 20 Centesimi, Impero, kovan 1943. g. (oznaka XXI) kakvi nisu službeno dopremani u grad, pa je moguće riječ o nekom osobnom vlasništvu. Tako ovo čini za sada jedini primjerak fašističkog novca iz 1943. g. pronađenog u Zadru.² Nalaz veće količine predmeta u cisterni, kovanica, streljiva i ostalog iz tog doba, može se dovesti u vezu s kapitulacijom fašističke Italije u rujnu 1943. g. i preuzimanjem Zadra od strane njemačke vojske ili pak skrivanjem pred žestokim bombardiranjima koja počinju iste godine.

Mada su stariji numizmatički nalazi iz istraživanja sv. Nikole malobrojni, te nema nekih posebnih rijetkosti, ovaj skup pomogao je u razrješavanju nekih stratigrafskih nedoumica i pitanja vezanih uz povijesni razvoj ovog sklopa.

It is evident that coins from the late nineteenth to the mid-twentieth century, more precisely between the years 1861 to 1943, fell into the canal of the cistern beneath the monastery (Trench I). Judging by their frequency, coins from the nineteenth to early twentieth century fell into the drainage canal rarely, but a large quantity of coins clearly wound up there in 1943. Important in this regard is the find of 20 centesimos Victor Emmanuel III Impero series coins, minted in 1943 (mint mark XXI), which was not officially distributed in the city, such that it may have been personal property. This is currently the only example of coins issued by Fascist Italy in 1943 found in Zadar.² The find of a large quantity of artefacts in the cistern, including coins, ammunition and other items from the period, can be associated with the capitulation of Fascist Italy in September of 1943 and the assumption of control in Zadar by the German military or possibly of concealment in the face of the fierce bombing campaign that began that year.

Although older numismatic finds from the excavations at St Nicholas are few in number, and there are no particular rarities, this assemblage has helped resolve some of the stratigraphic uncertainties and questions related to the historical development of the complex.

² Zahvaljujem Dejanu Filipčiću na informaciji.

² I wish to thank Dejan Filipčić for the information.

Svetačke medaljice i drugi religiozni predmeti iz sv. Nikole u Zadru

U ovom poglavlju obrađeni su nalazi koji su svrstani u skupinu religioznih predmeta ili devocionalija. To su svetačke medaljice (13), križići (3), krunice (6) i brevar (?). U poglavlje je uvršten i gornji dio većeg raspela od tankog brončanog lima, kao i manji brončani predmet s prikazom Jaganjca Božjeg. Prsten s religioznim natpisom obrađen je u poglavlju o grobljima.

Svetačke medaljice pronađene su u grobnom kontekstu, što je uobičajeno za tu vrstu nalaza. One su najčešće polagane u grobove sa svojim prvobitnim vlasnicima, zbog čega su njihovi nalazi osobito brojni u zidanim novovjekovnim grobnicama u kojima su vršeni višestruki ukopi tijekom dužeg vremenskog razdoblja. Takav je slučaj i sa zidanom grobnicom (grob 11), istraženoj kod apside barokne crkve sv. Nikole, u kojoj je pronađeno 9 od ukupno 13 medaljica s ovoga lokaliteta. Sve su medaljice izrađene tehnikom lijevanja ili kovanja od bronce ili sličnih primjesa. Oblikom su ovalne i kružne, osim jedne poligonalne (osmerokutne). Sve imaju reljefne religiozne prikaze na obje strane, većinom popraćene prigodnim natpisom po rubu medaljice. Dvije medaljice pri dnu imaju natpis ROMA (**kat. 11 i 13**), što je dokaz izrade u rimskim kovnicama.

Na više od polovice medaljica nalazi se jedan od prikaza Majke Božje. Najčešće je to Gospa Loretska (**kat. 1-3, 11, 13**), a zastupljene su još i Blagoslovljena Djeвица Marija (**kat. 7**), sv. Marija Bezgrešna (**kat. 8**), Majka Božja Spasiteljica (**kat. 9**) i Kraljica Presvete Krunice (**kat. 12**). Od ostalih svetaca zastupljeni su sv. Paskal Bajlonski (**kat. 4, 10**), sv. Karlo Boromejski (**kat. 3, 5**) sv. Antun Padovanski (**kat. 2**), sv. Franjo Paulski (**kat. 9**), sv. Petar Alkantarski (**kat. 10**) i sv. Katarina Sijenska (**kat. 12**). Postoje dvije lošije očuvane medaljice (**kat. 4-5**) na kojima bi mogao biti prikaz još ponekog sveca, a kompozicijski bi to ponajprije mogao biti sv. Franjo Asiški. Od religioznih prikaza zastupljeni su sv. Križ iz Sirola/Numane (**kat. 1, 11, 13**), Raspelo (**kat. 6**), Srce Marijino (**kat. 7**) i Presveti sakrament (**kat. 8**).

Devotional Medals and Other Religious Items from St Nicholas in Zadar

This chapter discusses the finds classified in the group of religious/devotional items. These include devotional medals (13), small crosses (3), rosaries (6) and what appears to be a breverl. Also covered in this chapter is the upper section of a large crucifix of thin bronze sheet and a small bronze artefact with the image of the Agnus Dei. A finger ring with a religious legend is covered in the chapter on graves.

Devotional medals were found in grave contexts, which is common for this type of find. They are most often laid in graves with their first owners as a result of which they are found in large numbers in walled post-medieval graves in which there have been multiple burials over an extended period of time. Such is the case in the walled burial chamber (Grave 11), excavated at the apse of the Baroque period church of St Nicholas in which nine of the total of thirteen medals from this site were found. All of the medals were cast or struck in bronze or a similar alloy. In terms of form they are oval and round, with the exception of one that is polygonal (octagonal). All bear religious imagery in relief on both sides, most accompanied by the pertinent legend along the perimeter of the medal. Two medals bear the legend ROMA near the bottom (**cat. 11 and 13**), testifying to their manufacture at mints in Rome.

More than half of the medals bear one of the Mother of God images. Most often these are Our Lady of Loreto (**cat. 1-3, 11, 13**), but also represented are the Blessed Virgin Mary (**cat. 7**), St Mary Immaculate (**cat. 8**), Our Saviour the Mother of God (**cat. 9**) and the Queen of the Most Holy Rosary (**cat. 12**). Among the other represented saints are St Paschal Baylon (**cat. 4, 10**), St Charles Borromeo (**cat. 3, 5**) St Anthony of Padua (**cat. 2**), St Francis of Paola (**cat. 9**), St Peter of Alcantara (**cat. 10**) and St Catherine of Siena (**cat. 12**). There are two poorly preserved medals (**cat. 4 and 5**), that may bear the depiction of other saints: by their composition these are most likely St Francis of Assisi. Represented among the religious iconography are the Holy Cross of Numana/Sirola (**cat. 1, 11, 13**), the Crucifix (**cat. 6**), the Heart of Mary (**cat. 7**) and the Most Holy Sacrament (**cat. 8**).

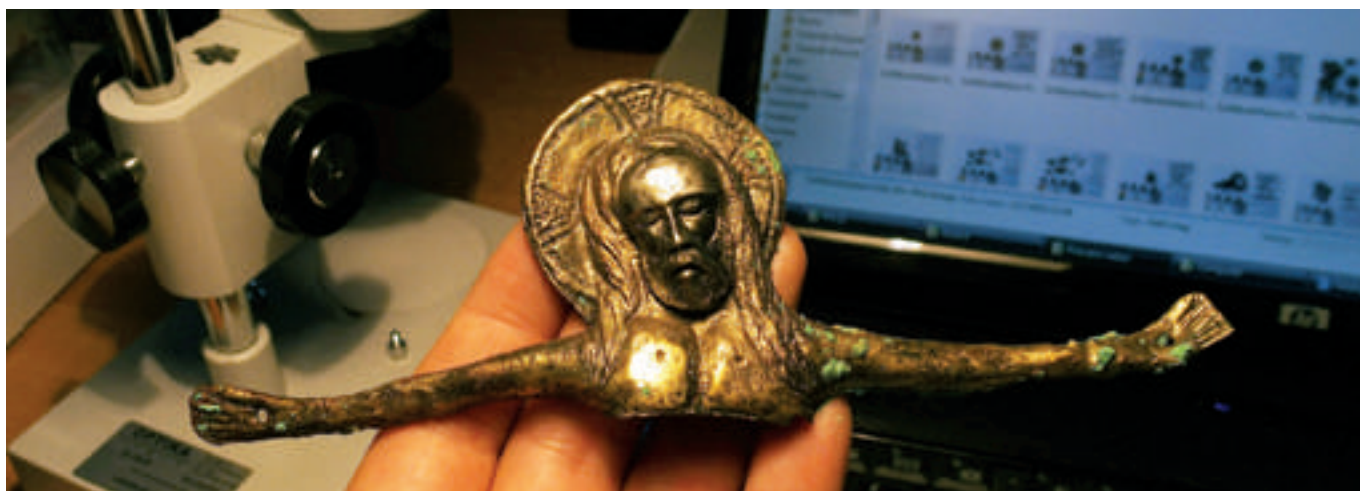


1. Ostaci krunice sa svetačkim medaljicama i austrijskim novcem iz 1733. godine / Remnants of a rosary with devotional medals and a 1733 Austrian coin (foto: Š. Vrkić)

Svetačke medaljice najčešće su nošene obješene oko vrata ili na krunicama. Korištene su u svakodnevnom životu kao uobičajen izraz pobožnosti, a imale su i izrazitu zaštitničku ulogu kao i čitav niz drugih namjena (Knez 2001, 18; Krnjak 2004, 113). Izrađivane su u raznim europskim svetištima, gdje bi ih kupovali svećenici i biskupi, te ih dijelili vjernicima kao uspomenu na primanje vjerskih sakramenata. Vjernici su ih mogli sami nabaviti na hodočašćima ili prilikom raznih crkvenih svetkovina. Medaljice pronađene na lokalitetu Sv. Nikola spadaju u jadranski kulturni krug i većinom potječu iz Italije. Dosta ih je vezano za franjevačko svetište Loreto, koje je zbog svoje blizine još od 15. stoljeća bilo važno odredište hrvatskih hodočasnika (Santarelli

Devotional medals were most often worn around the neck or attached to rosaries. They were used everyday as a common expression of piety, and possessed a pronounced protective role and a number of other purposes (Knez 2001, 18; Krnjak 2004, 113). They were manufactured at various European shrines, where they were purchased by priests and bishops to be passed out among worshippers as a testament to the receipt of religious sacraments. Worshippers could also purchase them when on pilgrimages or on the occasion of various church festivities. The medals found at the St Nicholas site are from the Adriatic culture sphere and for the most part are of Italian provenance. Many are associated with the Franciscan shrine at Loreto that, due to its proximity, was from the fifteenth century a major destination for Croatian pilgrims (Santarelli 1991, 59). The cult of Our Lady of Loreto was disseminated in our lands by the Franciscans, whose nearby monastery of St Francis was from its foundation closely associated with the Clarissan monastery of St Nicholas, also female adherents of this Catholic order. Particularly associated with this order was the cult of the Mother of God and of the Passion of the Christ, and they worshipped especially the saints associated with the order, including St Francis of Assisi, St Anthony of Padua, St Francis of Paola and St Peter of Alcantara.

It is not currently known who the owners of most of the medals found at this site were, as there has been no confident determination of the identity of the deceased persons interred in the walled burial chamber alongside the church from which most of the medals were recovered. An anthropological analysis has determined that older men and women were buried in this burial chamber, and it is possible that these were poorer inhabitants of the city, perhaps the members of a confraternity that provided for the burial of its members in the walled burial chamber next to the church. Two medals and two small crosses were recovered from the cemetery in the monastery courtyard, where soldiers, seamen and the poor were buried. Although artefacts of this



2. Gornji dio Kristova tijela od tankog brončanog lima / Upper part of the body of the Christ made of thin bronze sheet (foto Š. Vrkić)

1991, 59). Kult Gospe Loretske na našem području širili su franjevci, čiji je obližnji samostan sv. Frane od samog osnutka bio usko povezan sa samostanom klarisa sv. Nikole, također ženskim pripadnicama ovoga reda. Uz njihov red posebno su vezani kultovi Majke Božje i Kristove muke, a osobito su štovali svece pripadnike svojega reda, kao što su sv. Franjo Asiški, sv. Antun Padovanski, sv. Franjo Paulski i sv. Petar Alkantarski i dr.

Za sada nije poznato tko su bili vlasnici većine medaljica pronađenih na ovom lokalitetu, jer nije pouzdano utvrđeno tko su bili pokojnici sahranjeni u zidanoj grobnici pored crkve u kojoj je pronađena većina medaljica. Antropološka analiza utvrdila je da su u ovoj grobnici bili sahranjivani stariji muškarci i žene, pa je moguće da se radi o siromašnijim pripadnicima gradskog stanovništva, možda pripadnicima neke bratovštine, koja je svojim članovima omogućila sahranu u zidanoj grobnici pored crkve. Dvije medaljice i dva križića pronađeni su na groblju u samostanskom dvorištu, gdje su sahranjivani vojnici, mornari i siromasi. Iako se ovakvi predmeti najčešće ne mogu precizno datirati, na osnovi analogija s drugih nalazišta i poznatih povijesnih podataka o lokalitetu Sv. Nikola, sve ih sa sigurnošću možemo datirati u 17. i 18. stoljeće.

Na lokalitetu su pronađena tri različita brončana križića, koji su imali sličnu funkciju kao i medaljice. Oni su pomoću alke vješani na lančićima i nošeni oko vrata, a od 18. stoljeća su čest privjesak na krunicama (Azinović Bebek 2009, 171). Sva tri primjerka su relativno česti nalazi na novovjekovnim grobljima. Najpoznatiji je križić sv. Benedikta (**kat. 14**), izrađen od tankog brončanog lima. Isto kao i medaljice sv. Benedikta (**kat. 6**), križić na sebi sadrži čitav niz slova koji predstavljaju cjelovite odlomke iz evanđelja ili psalama, natpisa koji se počinju javljati od 17. stoljeća, a osnovna im je namjena bila zaštita od kuge (Belaj 2006, 274-275; Azinović Bebek 2007, 397). Drugi je križić latinskog oblika s reljefnim prikazom Bogorodice i natpisom na jednoj te Krista na drugoj strani (**kat. 15**). Treći je jednostavni križić latinskog oblika s trolisnim završetcima krakova (**kat. 16**). Na prednjoj strani nalazi se raspeta Krist čije je tijelo zakovicom pričvršćeno za križ, dok stražnja strana nije ukrašena.

Na lokalitetu su pronađeni ostaci najmanje šest krunica, koje su samo približno mogle biti rekonstruirane i spojene s pripadajućim medaljicama i križićima. Sastojale su se od različitih staklenih (**kat. 20, 22-24**), koštanih (**kat. 21**) i drvenih zrna (**kat. 25**). Po pripadajućim medaljicama mogu se datirati u 17. i 18. stoljeće. Poznato je da se koštane i staklene krunice javljaju od ranijih stoljeća, dok su krunice od drvenih zrna nanizanih na brončanim karičicama raširenije tek od 18. stoljeća. To je potvrđeno i na ovom lokalitetu, na kojemu je najstarija krunica ona izrađena od velikih poliedarskih perli od staklene paste (**kat. 23**), a najmlađa ona od drvenih zrna i brončanih karičica (sl. 1, **kat. 25**). Dvije narebrene perlice vjerojatno potječu od starijih krunica, kojima analogije nalazimo na više novovjekovnih arheoloških lokaliteta u Dalmaciji (Burić 2007, 235-268).

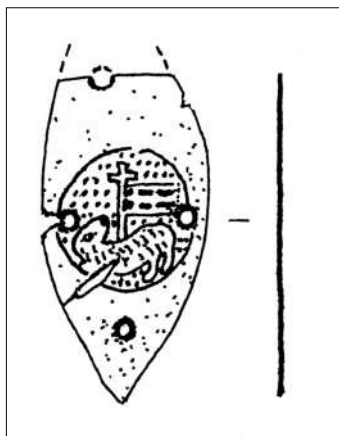
kind cannot be dated precisely we can confidently attribute them to the seventeenth and eighteenth centuries on the basis of analogies from other sites and known historical data pertaining to the St Nicholas site.

Three different small bronze crosses, whose function was similar to that of the medals, were found at the site. These were hung from chains with bails to be worn around the neck, and from the eighteenth century on were a frequent pendant attached to rosaries (Azinović Bebek 2009, 171). All three specimens are relatively frequent finds in post-medieval cemeteries. The best known is the small cross of St Benedict (**cat. 14**), made of thin bronze sheet. Just like the St Benedict medals (**cat. 6**), the small cross bears a series of letters representing integral excerpts from the gospels or psalms, legends (inscriptions) that begin to appear from the seventeenth century on, their basic purpose being to provide protection against the plague (Belaj 2006, 274-275; Azinović Bebek 2007, 397). The second small cross is of the Latin form with a depiction in relief of the *Theotokos* (Mother of God) and a legend on one side and the Christ on the other (**cat. 15**). The third specimen is a simple small cross of the Latin form with trefoil terminations of the arms of the cross (**cat. 16**). On the front there is a depiction of the Christ crucified, whose body is affixed to the cross with a rivet, while the reverse side is not decorated.

The remnants of at least six rosaries were found at the site, which could only be reconstructed partially and joined with the appropriate medals and small crosses. They were made of various glass (**cat. 20, 22-24**), bone (**cat. 21**) and wooden (**cat. 25**) beads. Based on the associated medals they can be attributed to the seventeenth and eighteenth centuries. We know that bone and glass bead rosaries appeared in earlier centuries, while those made of wooden beads strung on bronze links were more widespread only from the eighteenth century on. This has been reaffirmed at this site, where the oldest rosary is made of large polyhedral glass paste beads (**cat. 23**), while the most recent has wooden beads and



3. Svetački predmet - brevar / A devotional artefact – breverl (foto: Š. Vrkić)



4. Svetački predmet s prikazom Jaganjca Božjeg / A devotional artefact with a depiction of the Lamb of God (crtež: L. Bekić)

slojeva u sondi A, koji su nastali niveliranjem samostanskog dvorišta. Od ovoga predmeta sačuvani su samo ulomci dviju tankih brončanih pločica četvrtastog oblika (sl. 3, **kat. 17**). Na prvoj, djelomično sačuvanoj pločici, vidljiv je dio središnjeg medaljona na kojemu se nalazi Gospa s krunom na glavi i zviždjom na ramenu. Nedostaje dio koji prikazuje dijete Isusa u lijevoj ruci. Pri dnu središnjeg medaljona nalaze se slova: S. M. D. C. Jedna od mogućih restitucija je: S.(ANTA) M.(ARIA) D.(E) C.(ELLENSIS). U tom slučaju ovaj bi predmet potjecao iz Mariazella, smještenog u današnjoj austrijskoj pokrajini Štajerskoj, koji je tijekom novog vijeka bio najpoznatije srednjoeuropsko marijansko svetište. Od 18. stoljeća uobičajilo se pisanje imena svetišta sa slovom Z – Maria Zell (Azinović Bebek 2007, 392), pa bi ovaj predmet mogao potjecati iz vremena prije početka 18. stoljeća. Na drugoj pločici vidljiv je ovalni medaljon u kojemu su prikazana dva lika, koja predstavljaju scenu Navještenja Gospodinovog ili Blagovijest (lat. *Annuntiatio*). Na lijevoj strani, na povišenom položaju, nalazi se arkandjel Gabriel, prikazan u profilu, s aureolom oko glave i rascvjetanom ljiljanovom grančicom u lijevoj ruci. Ispod se nalazi vijenac od perlica. Na desnoj strani nalazi se Bogorodica koja kleči s rukama prekrizanim na prsima i okrenuta prema arhandelu. Na dnu središnjeg medaljona nalaze se slova: A. G. P. Na gornjem lijevom kutu, izvan središnjeg medaljona, nalazi se stilizirani prikaz anđela.

U skupinu religioznih predmeta uvršten je dio većeg raspela pronađen u grobnom kontekstu u sondi H (sl. 2, **kat. 18**). Lik raspelog Krista izrađen je od tankog brončanog lima s tankim slojem pozlate. Ovaj predmet originalno je mogao biti dio drvenog križa ili poklopca drvenog lijesa.

Posljednji u ovom poglavlju je predmet listolikog oblika, izrađen od tankog brončanog lima s nekoliko kružnih perforacija na rubovima. Nalaz je uvršten u skupinu religioznih predmeta jer na prednjoj strani ima kružni medaljon s prikazom Jaganjca Božjeg, izvedenog u plitkom reljefu. Na gornjem dijelu nalazi se izduženi križ sa zastavom, a donju polovicu ispunjava prikaz skupljenog

bronzne hoops (Fig. 1, **cat. 25**). Two ribbed beads are likely from older rosaries, for which we find analogies at multiple post-medieval archaeological sites in Dalmatia (Burić 2007, 235–268).

A rare devotional artefact was found at this site that may be numbered among the group of breverls. These are metal boxes that usually contained prayers from the Bible, devotional images (of saints) and the like. The emergence of breverls is associated with Bavarian monasteries. They were worn as amulets to ward off various misfortunes (Azinović Bebek 2007, 398; Azinović Bebek, Filipec 2013/2014, 284–285). The artefact was not recovered from a grave context, but rather from the upper layers of Trench A created by the levelling of the monastery courtyard. Preserved from this artefact are fragments of two thin bronze plates of rectangular form (Fig. 3, **cat. 17**). On the first partially preserved plate we see a centrally placed medallion with the imagery of the crowned Mary, mother of Jesus with a star at her shoulder. The missing part would have portrayed the infant Jesus cradled in her left arm. Near the bottom of the central medallion is the legend: S. M. D. C. One possible restitution reads: S.(ANTA) M.(ARIA) D.(E) C.(ELLENSIS). If that is the case then this artefact would have originated in Mariazell in the present-day Austrian state of Styria, the best known of the Marian shrines in post-medieval Central Europe. From the eighteenth century it was common to write the name of the shrine with the letter Z, i.e. as Maria Zell (Azinović Bebek 2007, 392), and this artefact may thus be from the period prior to that century. On the other plate we see an oval medallion containing the depiction of two figures representing the scene of the Annunciation or Good News (lat. *Annuntiatio*). To the left, at an elevated position, we see the Archangel Gabriel, shown in profile, with an aureole around his head and a blossoming lily in his left hand. Below is a pelleted wreath. To the right side is the Mother of God kneeling with her hands crossed over her breast and facing the archangel. At the bottom of the medallion we read the legend: A. G. P. At the upper left corner, outside the centrally placed medallion, is the stylised depiction of an angel.

Also included in the group of religious artefacts is part of a large crucifix found in a grave context in Trench H (Fig. 2, **cat. 18**). The figure of the crucified Christ is made of thin bronze sheet with a thin layer of gilding. This artefact may originally have been part of a wooden cross or the lid of a wooden coffin.

The last artefact covered in this chapter is of foliate form, made of thin bronze sheet and with several round perforations at the edges. The find has been included among the group of religious artefacts because it bears a round medallion on its front side with a depiction of the Lamb of God, done in bas-relief. In the upper section there is an elongated cross with a pennant, with the recumbent lamb filling the bottom half of the image (Fig. 4, **cat. 19**). The imagery is of the Lamb of God

janjeta (sl. 4, **kat. 19**). Prikaz predstavlja Jaganjca Božjeg (lat. *Agnus Dei*), koji u ikonografiji predstavlja simbol Krista Otkupitelja. Predmet je vjerojatno sekundarno perforiran što je omogućilo njegovo prišivanje na neki organski materijal.

KATALOG

1. Gospa Loretska – Sv. Križ iz Sirola

Dobro očuvana medaljica kružnog oblika s alkom za vješanje. Pronađena je zajedno s nekoliko desetaka većih poliedarskih staklenih zrna (kat. 23) i medaljicom (kat. 5); bronca; dimenzije 3,06 x 2,22 cm; težina 2,7 g; sonda F, grob 11, SJ 119, PN 93; datacija: 17. stoljeće.

Avers: kip Gospe Loretske u plaštu s djetetom Isusom u lijevoj ruci. Nalazi se između dvaju stupova i arkade. S obje strane visi veliko kandilo i lebdi anđel s bakljom u rukama. Nema natpisa.

Revers: na središnjem dijelu prikazano je raspelo uokvireno linijski izvedenim križem; sa svake strane lebdi anđel s bakljom. Nema natpisa.

Lipovac Vrkljan 1993, 126, kat. F1-F4 (1-2); Gjurašin 1997, 167; Mašić 2010, 218, kat. 18., Rapan Papeša 2012, 200-201.

2. Gospa Loretska – Sv. Antun Padovanski

Okrugla medaljica s alkom za vješanje, na prednjoj strani dosta izlizana; bronca; dimenzije 3,66 x 2,72 cm; težina 3,19 g; sonda H, SJ 166, PN 172; datacija: 17. - prva pol. 18. stoljeća.

Avers: kip Gospe Loretske u širokom zvonolikom plaštu s djetetom Isusom u lijevoj ruci. Kip je prikazan ispod arkade na kojoj su obješena dva velika kandila. Nema natpisa.

Revers: svetac prikazan u habit franjevačkog reda, u desnoj ruci drži dijete Isusa, u lijevoj tri cvijeta ljiljana. Ispod se nalazi niz od šest većih kuglastih perlica. Po rubu medaljice je natpis: S. ANTONIO. DA. PADO. Božek, Kunac 1998, 206, kat. 291; Knez 2001, 81, kat. 94; Mirnik 2007, 814-815, kat. 2-4; Krnjak 2010, 50-51, kat. 37.

3. Gospa Loretska – Sv. Karlo Boromejski

Loše očuvana medaljica kružnog oblika s alkom za vješanje; bronca; dimenzije 3,74 x 2,91 cm; težina 3,6 g; sonda F, grob 11, SJ 119, PN 89; datacija: 17. - prva pol. 18. stoljeća.

Avers: kip Gospe Loretske u bogato urešenom zvonolikom plaštu s krunom na glavi i djetetom Isusom u lijevoj ruci. Sa svake strane prikazan je anđeo koji pridržava obješeno kandilo. Iznad se nalazi arkada a ispod vijenac od kuglastih perlica. Nema natpisa.

Revers: poprsje sveca obučenog u habit s aureolom iznad glave, okrenut u desnu stranu prema malenom raspelu. Ispod se nalaze dva niza većih kuglastih perlica. Po rubu medaljice je natpis: SAN. CAROLV.

Belaj 2006, 275-276, sl. 15; Krnjak 2010, 47-48, kat. 31-32.

4. Sv. Paskal Bajlonski

Loše očuvana medaljica ovalnog oblika s alkom za vješanje, pronađena u blizini ostataka krunice od staklenih zrna (kat. 22); bronca; dimenzije 2,66 x 1,67 cm; težina 2,3 g; sonda H, grob 11, SJ 196, PN 177; datacija: 17. - prva pol. 18. stoljeća.

Avers: poprsje sveca obučenog u habit, okrenut prema malom raspelu na desnoj strani. Natpis nije sačuvan. Moguće je da se radi o prikazu sv. Franje Asiškog.

(lat. *Agnus Dei*), which in the iconography is representative of Christ the Redeemer. The perforations on the artefact are likely of secondary origin to allow it to be sewn onto an organic material.

CATALOGUE

1. Our Lady of Loreto – the Holy Cross of Sirola

A well preserved round form medal with bail. Found together with several dozen large polyhedral glass beads (cat. 23) and a medal (cat. 5); bronze; dimensions: 3.06 x 2.22 cm; weight 2.7 g; Trench F, Grave 11, SU 119, SF 93; date: 17th century.

Obverse: Statute of Our Lady of Loreto, mantled, with the infant Jesus cradled in her left arm. Between two columns and arcades. To both sides large suspended vigil lamp and floating angel with torch in hand. No legend.

Reverse: Crucifix depicted at centre framed by linear cross; to each side floating angel with torch. No legend.

Lipovac Vrkljan 1993, 126, cat. F1-F4 (1-2); Gjurašin 1997, 167; Mašić 2010, 218, cat.18, Rapan Papeša 2012, 200-201.

2. Our Lady of Loreto – St Anthony of Padua

Round medal with bail, quite worn obverse; bronze; dimensions: 3.66 x 2.72 cm; weight 3.19 g; Trench H, SU 166, SF 172; date: 17th – first half of the 18th century.

Obverse: Statue of Our Lady of Loreto in broad campanulate mantle with the infant Jesus cradled in her left arm. The statue is shown under arcades from which two large vigil lamps are suspended. No legend.

Reverse: Saint depicted in the Franciscan habit, with the infant Jesus cradled in his right arm, three lily flowers in the left hand. Row of six large spherical pellets below. Legend along the perimeter of the medal: S. ANTONIO. DA. PADO.

Božek, Kunac 1998, 206, cat. 291; Knez 2001, 81, cat. 94; Mirnik 2007, 814-815, cat. 2-4; Krnjak 2010, 50-51, cat. 37.

3. Our Lady of Loreto – St Charles Borromeo

Poorly preserved round form medal with bail; bronze; dimensions: 3.74 x 2.91 cm; weight 3.6 g; Trench F, Grave 11, SU 119, SF 89; date: 17th – first half of the 18th century.

Obverse: Statue of Our Lady of Loreto in richly ornamented campanulate mantle, crowned, with the infant Jesus cradled in her left arm. To each side an angel holding a suspended vigil lamp. Arcade above and wreath of spherical pellets below. No legend.

Reverse: Bust of a saint, wearing the habit, with aureole above the head, facing right to small crucifix. Two rows of large spherical pellets below. Legend along the perimeter of the medal: SAN. CAROLV.

Belaj 2006, 275-276, Fig. 15; Krnjak 2010, 47-48, cat. 31-32.

4. St Paschal Baylon

Poorly preserved oval form medal with bail, found near the remnants of a rosary of glass beads (cat. 22); bronze; dimensions: 2.66 x 1.67 cm; weight 2.3 g; Trench H, Grave 11, SU 196, SF 177; date: 17th to first half of the 18th century.

Obverse: Bust of a saint, wearing the habit, facing small crucifix to the right. Legend not preserved. May be a depiction of St Francis of Assisi.

Reverse: poprsje sveca s aureolom, okrenuto na desnu stranu prema nejasnom prikazu (Presveti sakrament). Uz desni rub medaljice vidljiva su slova: (...) SCA.

Grimaldi 1977, 53, kat. 53B, 54/B (Paskal Bajlonski).

5. Sv. Franjo Asiški (?) – Sv. Karlo Boromejski (?)

Oštećena medaljica ovalnog oblika s odlomljenom alkom za vješanje; bronca; dimenzije 2,79 x 1,84 cm; težina 1,8 g; sonda F, grob 11, SJ 119, PN 92; datacija: 17. - prva pol. 18. stoljeća.

Avers: na sredini je prikazan lik sveca koji kleči, vjerojatno prikaz sv. Franje Asiškog koji prima stigme. U pozadini se nalazi nejasan prikaz izveden plitkim reljefom. Uz rubove su slabo vidljivi prikazi.

Reverse: gornji dio tijela sveca s aureolom iznad glave, okrenut malom raspelu na desnoj strani. Uz gornji rub vide se ostaci nečitkog natpisa. Prikaz je kompozicijski najbliži sv. Karlu Boromejskom, ali i nekim drugim svecima.

Krnjak 2010, 42, kat. 24.

6. Medaljica sv. Benedikta

Djelomično sačuvana medaljica ovalnog oblika, pronađena izlomljena na tri dijela; bronca, dimenzije 3,6 x 3 cm; težina 1,69 g; sonda H, grob 11, SJ 196; datacija: 17. - 18. stoljeće.

Avers: na središnjem dijelu nalazi se prikaz rassetog Krista sa zrakastom krunom na glavi. Iznad se nalazi pločica s natpisom INRI.

Po rubu se nalaze ostaci natpisa: ... C. CRUCIF. IN (.)EMI. S. (L). F(.)...

Reverse: na središnjem dijelu nalazi se prikaz Benediktova štita; na gornjem kraku nalaze se slova (u dva reda): C – S, na lijevom i desnom kraku: NDSM(.), između krakova i ruba C i S, na donjem kraku (u dva reda): (M) - L ... po rubu medaljice nalaze se ostaci natpisa: (...) O. (.). I. V. B. IHS. V. (...).

Belaj 2006, 274-275, sl. 13-14; Azinović Bebek 2010, 29-30.

7. Djevica Marija – Srce Marijino

Dobro očuvana medaljica kružnog oblika s alkom za vješanje; bronca; dimenzije 3,64 x 2,9 cm; težina 9,6 g; sonda H, SJ 166, PN 171; datacija: 18. stoljeće.

Avers: Gospino poprsje s djetetom Isusom u desnoj ruci i krunom na glavi. Po rubu medaljice teče natpis: B. V. M. SCHOLAR. PIAR. S. PANT

Reverse: u središnjem dijelu nalazi se ispučen je uokvireno bisernim krugom, koje predstavlja Srce Marijino. Na njemu se nalazi stilizirani Marijin monogram, iznad je kruna a ispod nečitki natpis. Uokolo je kružni okvir ispunjen zrakama isprekidanim sa šest skupina kružnih oblaka.

Grimaldi 1977, 34, kat. 128/A; Knez 1994, 71, kat. 21 (Srce Isusovo); Knez 2001, 87, 125, kat. 106, 182.

8. Sv. Marija Bezgrešna - Presveti sakrament

Poligonalna (osmerokutna) medaljica s alkom za vješanje s ostatkom brončane karičice; bronca; dimenzije 2,49 x 1,49 cm; težina 2,2 g; sonda F, grob 11, SJ 119, PN 90; datacija: 17. – prva pol. 18. stoljeća.

Avers: na središnjem dijelu prikazana je Blažena Djevica Marija (*Immacolata*) sa sklopljenim rukama, stoji na malom polukružnom postolju. Oko glave joj je svetokrug od šest zvjezdica, u pozadini isijavaju zrake svjetlosti. Nema natpisa.

Reverse: na središnjem se dijelu nalazi pokaznica (monstranca, ostensorij), u pozadini su zrake svjetlosti a ispod oblaci. Nema natpisa. Knez 2001, 65, kat. 62., Glavaš, Glavičić 2012, 49, T. XII: 3; Vrkić 2014, 260, kat. 11.

Reverse: Bust of a saint, with aureole, facing right towards an unclear image (the Most Holy Sacrament). Legend along the right perimeter of the medal: (...) SCA.

Grimaldi 1977, 53, cat. 53B, 54/B (Paschal Baylon).

5. St Francis of Assisi (?) – St Charles Borromeo (?)

Damaged oval form medal, bail broken off; bronze; dimensions: 2.79 x 1.84 cm; weight 1.8 g; Trench F, Grave 11, SU 119, SF 92; date: 17th – first half of the 18th century.

Obverse: Image of kneeling saint at centre, likely St Francis of Assisi receiving the stigmata. Unclear image in background in bas-relief. Unclear imagery along perimeter.

Reverse: Upper part of the body of a saint with aureole above head, facing small crucifix to the right. Remnants of illegible legend along upper perimeter. The depiction is compositionally most similar to that of St Charles Borromeo, and of some other saints.

Krnjak 2010, 42, cat. 24.

6. Medal of St Benedict

Partially preserved oval form medal, found broken into three parts; bronze, dimensions: 3.6 x 3 cm; weight 1.69 g; Trench H, Grave 11, SU 196; date: 17th – 18th century.

Obverse: The crucified Christ at centre with radiate crown. Sign above with the legend INRI. Remnants of legend along perimeter: ... C. CRUCIF. IN (.)EMI. S. (L). F(.)...

Reverse: Cross of St Benedict at centre; legend in upper arm (in two rows): C – S, on left and right arm: NDSM(.), between the arms and the perimeter C and S, on lower arm (in two rows): (M) - L ... remnants of a legend along the perimeter of the medal: (...) O. (.). I. V. B. IHS. V. (...).

Belaj 2006, 274–275, Fig. 13–14; Azinović Bebek 2010, 29–30.

7. The Virgin Mary – Heart of Mary

A well preserved round form medal with bail; bronze; dimensions: 3.64 x 2.9 cm; weight 9.6 g; Trench H, SU 166, SF 171; date: 18th century.

Obverse: Bust of Mary, mother of Jesus, crowned, with infant Jesus cradled in her right arm. Legend along the perimeter of the medal: B. V. M. SCHOLAR. PIAR. S. PANT

Reverse: Projection at centre framed by pelleted circle representing the Heart of Mary. Stylised monogram of Mary on it, crown above and illegible legend below. Round frame encircling filled with rays interrupted by six groups of round clouds.

Grimaldi 1977, 34, cat. 128/A; Knez 1994, 71, cat. 21 (Heart of Jesus); Knez 2001, 87, 125, kat. 106, 182.

8. St Mary Immaculate – Most Holy Sacrament

Polygonal (octagonal) medal with bail and remnant of bronze hoop; bronze; dimensions: 2.49 x 1.49 cm; weight 2.2 g; Trench F, Grave 11, SU 119, SF 90; date: 17th – first half of the 18th century.

Obverse: Blessed Virgin Mary (*Immacolata*) at centre with hands clasped, standing on small semi-circular pedestal. Aureole of six stars around her head, rays of light in background. No legend.

Reverse: Monstrance (ostensory) at centre, rays of light in background, clouds below. No legend.

Knez 2001, 65, cat. 62, Glavaš, Glavičić 2012, 49, T. XII: 3; Vrkić 2014, 260, kat. 11.

9. Majka Božja Spasiteljica – Sv. Franjo Paulski

Dobro očuvana medaljica ovalnog oblika s ušicom za vješanje. Pronađena je zajedno s medaljicom (kat. 10), povezana s brončanom sponom i ostacima krunice od brončanih karičica i istrunulih drvenih zrna (kat. 25). Na istoj krunici bio je obješen i perforirani austrijski novac iz 1733. godine; bronca; dimenzije 2,5 x 1,55 cm; težina 3,2 g; sonda C, grob 4, SJ 20, PN 22a; datacija: 18. stoljeće.

Avers: Gospino poprsje prikazano u profilu s aureolom, okrenuto u lijevu stranu. Po rubu medaljice teče natpis: MATER SALVATOR O. P. N.

Revers: gornji dio tijela sveca prikazanog kao starac s bradom, obučen u habit franjevačkog reda i rukama oslonjen na veliki štap. Po rubu slova: S. FR. D. P.

Grimaldi 1977, 24, kat. 55/A; 51, kat. 35/B (Franjo Paulski)

10. Sv. Paskal Bajlonski – Sv. Petar Alkantarski

Dobro očuvana medaljica ovalnog oblika s ušicom za vješanje. Pronađena je zajedno s drugom medaljicom (kat. 9), povezane brončanom sponom i ostacima krunice od brončanih karičica i istrunulih drvenih zrna. Uz njih pronađen je i perforirani austrijski novac iz 1733. godine; bronca; dimenzije 2,6 x 1,62 cm; težina 2,9 g; sonda C, grob 4, SJ 20, PN 22a; datacija: 18. stoljeće.

Avers: gornji dio tijela sveca obučenog u habit sa sklopljenim rukama, okrenut prema pokaznici (Presveti Sakrament). Na rubu se nalazi natpis: S. PASCA.

Revers: gornji dio tijela sveca okrenut prema raspelu na desnoj strani. Svetac ima karakterističnu frizuru s aureolom oko glave. Na rubu se nalazi natpis: PETR. DE ALC.

Grimaldi 1977, 53, kat. 53B, 54/B (Paskal Bajlonski); Grimaldi 1977, 63, kat. 5/C (Petar Alkantarski).

11. Gospa Loretska – Sv. Križ iz Sirola

Kvalitetno izrađena i dobro očuvana medaljica ovalnog oblika s ušicom za vješanje; Pronađena je zajedno sa staklenim zrnima krunice (kat. 20); bronca; dimenzije 2,42 x 1,65 cm; težina 3 g; sonda F, grob 11, SJ 113, PN 81b; mjesto izrade Rim; datacija: prva pol. 18. stoljeća.

Avers: na središnjem dijelu prikazan je kip Gospe Loretske u bogato urešenom zvonolikom plaštu s djetetom Isusom u lijevoj ruci. Po rubu medaljice teče natpis: S. MARIA LAVRET.

Revers: na središnjem dijelu prikazan je sv. Križ iz Sirola, sa strana lebde dva mala anđela s bakljama u rukama. Ispod križa nalazi se stilizirani prikaz anđela. Po rubu medaljice teče natpis: SS. CROCEFISSO D SIROL; na dnu, s lijeve i desne strane križa, nalazi se natpis: RO - MA.

Grimaldi 1977, 38, kat. A/156; Mašić 2014, 36, kat. 44.

12. Kraljica Presvete Krunice – Sv. Katarina Sijenska

Dobro očuvana medaljica kružnog oblika s alkom za vješanje; bronca; dimenzije 3 x 2,11 cm; težina 4,2 g; sonda F, grob 11, SJ 117, PN 87; datacija: prva pol. 18. stoljeća.

Avers: na središnjem dijelu prikazana je Gospa u sjedećem položaju. U desnoj ruci drži dijete Isusa koji u svojoj desnoj ruci drži krunicu. Po rubu medaljice natpis: REG. SAC. ROS.

Revers: na središnjem dijelu prikazan je gornji dio tijela svete okrenute u desnu stranu, pogledom uprtim prema raspelu koje drži u rukama. Po rubu natpis: S. CAT. D(E) S.

9. Our Saviour the Mother of God – St Francis of Paola

Well preserved oval form medal with bail. Found together with another medal (cat. 10), connected with a bronze coupling and remnants of a rosary of bronze hoops and wooden beads that have rotted away (cat. 25). A perforated 1733 Austrian coin was also hung from this rosary; bronze; dimensions: 2.5 x 1.55 cm; weight 3.2 g; Trench C, Grave 4, SU 20, SF 22a; date: 18th century.

Obverse: Bust of Mary, mother of Jesus, in profile with aureole, facing left. Legend along the perimeter of the medal: MATER SALVATOR O. P. N.

Reverse: Upper part of the body of a saint depicted as a bearded old man, wearing the Franciscan habit, hands resting on large staff. Legend along the perimeter: S. FR. D. P.

Grimaldi 1977, 24, cat. 55/A; 51, cat. 35/B (Francis of Paola)

10. St Paschal Baylon – St Peter of Alcantara

Well preserved oval form medal with bail. Found together with another medal (cat. 9), connected with a bronze coupling and remnants of a rosary of bronze hoops and wooden beads that have rotted away. Found along with them was a perforated 1733 Austrian coin; bronze; dimensions: 2.6 x 1.62 cm; weight 2.9 g; Trench C, Grave 4, SU 20, SF 22a; date: 18th century.

Obverse: Upper part of the body of a saint, wearing the habit, with hands clasped, facing a monstrance (the Most Holy Sacrament). Legend along the perimeter: S. PASCA.

Reverse: Upper part of the body of a saint facing crucifix to the right. Saint tonsured with aureole around the head. Legend along the perimeter: PETR. DE ALC.

Grimaldi 1977, 53, cat. 53B, 54/B (Paschal Baylon); Grimaldi 1977, 63, cat. 5/C (Peter of Alcantara).

11. Our Lady of Loreto – Holy Cross of Sirola

Well made and well preserved oval form medal with bail; Found together with glass rosary beads (cat. 20); bronze; dimensions: 2.42 x 1.65 cm; weight 3 g; Trench F, Grave 11, SU 113, SF 81b; production place: Rome; date: first half of the 18th century.

Obverse: Statue of Our Lady of Loreto at centre with richly ornamented campanulate mantle, with the infant Jesus cradled in her left arm. Legend along the perimeter of the medal: S. MARIA LAVRET.

Reverse: Holy Cross of Sirola at centre, two cherubim to the sides with torches in hand. Stylised angel below the cross. Legend along the perimeter of the medal: SS. CROCEFISSO D SIROL; legend at the bottom, to the left and right of the cross: RO - MA.

Grimaldi 1977, 38, cat. A/156; Mašić 2014, 36, cat. 44.

12. Queen of the Most Holy Rosary – St Catherine of Siena

A well preserved round form medal with bail; bronze; dimensions: 3 x 2.11 cm; weight 4.2 g; Trench F, Grave 11, SU 117, SF 87; date: first half of the 18th century.

Obverse: Seated Mary, mother of Jesus, at centre, with the infant Jesus holding rosary in his right hand cradled in her right arm. Legend along the perimeter of the medal: REG. SAC. ROS.

Reverse: Upper part of the body of a female saint facing right at centre, gaze fixed on crucifix in hands. Legend along the perimeter: S. CAT. D(E) S.

13. Prijenos Svete kuće/Gospa Loretska – Sv. Križ iz Sirola

Dobro očuvana i kvalitetno izrađena medaljica kružnog oblika s alkom za vješanje; bronca; dimenzije 2,75 x 1,73 cm; težina 2,6 g; sonda F, grob 11, SJ 117, PN 83; mjesto izrade Rim; datacija: prva pol. 18. stoljeća.

Avers: na središnjem dijelu prikazana je Sveta kuća/Nazaretska kućica u oblacima. Na krovu je Gospa u sjedećem položaju s djetetom Isusom u desnoj ruci. Ispod se nalazi stilizirani prikaz anđela. Po rubu medaljice teče natpis: S. MAR LAVR.

Revers: na središnjem dijelu nalazi se prikaz sv. Križa iz Sirola, sa strane lebde dva anđela s velikim bakljama u rukama. Ispod se nalazi stilizirani prikaz anđela. Pri dnu medaljice, s lijeve i desne strane križa, nalazi se natpis: RO - MA.

Grimaldi 1977, 58, kat. 84/B.

14. Križ sv. Benedikta

Djelomično oštećeni križić od tankog lima (oblikom: križ sv. Ulriha); bronca; dimenzije 2,4 x 1,9 cm; debljina 0,5 mm; težina 0,5 g; sonda C, grob 5, SJ 20, PN 23; datacija: 17. - 18. stoljeće.

Avers: na središnjem dijelu nalazi se medaljon obrubljen nizom perlica, s prikazom sv. Benedikta, koji u desnoj ruci drži veliki štap s križem na vrhu, a u lijevoj kalež sa stiliziranim prikazom zmije. Na gornjem kraku nalaze se slova: (L). I. S, na lijevom kraku (u tri reda): MSN – VIL – NLN, na desnom kraku (u tri reda): SRI – QMS – VGS i na donjem kraku (u dva reda): DSMD – (.)PSG.

Revers: na središnjem dijelu nalazi se medaljon s dvostrukim obrubom. U unutrašnjosti je slabo vidljivi prikaz sv. Sebastijana. Na gornjem kraku nalazi se natpis (u dva reda): +Z+ - DIA, na lijevom kraku (u tri reda): BIZ – (P)+Z - V+B, na desnom kraku (u tri reda): +SA - +(A)G – (F)RS i na donjem kraku (u dva reda): S.SE – AST(I).

Azinović Bebek 2009b, 476, T.2: 5.

15. Latinski križ

Latinski križ s plitkim reljefnim prikazom na obje strane. Nedostaje mu alka za vješanje, umjesto koje je na gornjem kraku sekundarno načinjena manja kružna perforacija kroz koju je provučena brončana omega spona (ušica); bronca; dimenzije 3,83 x 2,57 cm; težina 3,9 g (zajedno sa sponom); sonda C, SJ 20, PN 26; datacija: 18. stoljeće.

Avers: Bezgrešna Djevica (*Immacolata*) prikazana sa sklopljenim rukama, stoji na malom polukružnom postolju. Oko glave se nalazi svetokrug od sedam zvjezdica. Na gornjem dijelu križa nalazi se natpis (u dva reda): V(I)R – IMM, na lijevom kraku: VITAM, na desnom: PRAEST i na donjem kraku (u dva reda): PV – RAM.

Revers: raspeti Krist na križu, iznad oštećeni natpis INRI, pri dnu križa lubanja s prekriženim kostima.

Candussio 1993, 146-147, sl. 1-2 (19); Pavičić 1994, 75, kat. 50; Azinović Bebek 2009a, 179, kat. 6, T.1: 5; Azinović Bebek 2009b, 476, T.2:7; Glavaš, Glavičić 2012, 53-54, T. IV: 11; Rapan Papeša 2012, 199.

16. Križ

Brončani križić s okomito postavljenom alkom za vješanje. Krakovi su prošireni i ornamentirani, a na rubovima imaju nekoliko perforacija. Raspeti Krist je izrađen odvojeno i pričvršćen za križ sa zakovicom; bronca s ostacima pozlate; dimenzije 5,21 x 3,23 cm; težina 4,99 g; sonda H, SJ 166, PN 170; datacija: 17. - 18. stoljeće.

13. Translocation of the Holy House / Our Lady of Loreto – Holy Cross of Sirola

A well preserved and well made round form medal with bail; bronze; dimensions: 2.75 x 1.73 cm; weight 2.6 g; Trench F, Grave 11, SU 117, SF 83; production place: Rome; date: first half of the 18th century.

Obverse: The Holy House/House of Nazareth in clouds at centre. Seated Mary, mother of Jesus, on the roof with infant Jesus cradled in her right arm. Stylised angel below. Legend along the perimeter of the medal: S. MAR LAVR.

Reverse: Holy Cross of Sirola at centre, two floating angels at the sides with large torches in hand. Stylised angel below. Legend near the bottom of the medal, to the left and right of the cross: RO - MA. Grimaldi 1977, 58, cat. 84/B.

14. Cross of St Benedict

Partially damaged small cross of thin sheet metal (form: Cross of St Ulrich); bronze; dimensions: 2.4 x 1.9 cm; thickness 0.5 mm; weight 0.5 g; Trench C, Grave 5, SU 20, SF 23; date: 17th – 18th century.

Obverse: Medallion at centre encircled by pellets, with image of St Benedict holding large staff topped by cross in right hand and chalice in left with stylised serpent. Legend in upper arm of the cross: (L). I. S, in the left arm (in three rows): MSN – VIL – NLN, in the right arm (in three rows): SRI – QMS – VGS, and in the lower arm (in two rows): DSMD – (.)PSG.

Reverse: Medallion at centre with double edge. Faint image of St Sebastian at centre of medallion. Legend in upper arm of the cross (in two rows): +Z+ - DIA, in the left arm (in three rows): BIZ – (P)+Z - V+B, in the right arm (in three rows): +SA - +(A)G – (F)RS, and in the lower arm (in two rows): S.SE – AST(I).

Azinović Bebek 2009b, 476, T.2: 5.

15. Latin cross

Latin cross with bas-relief on both sides. Bail missing, in place of which a secondary small round perforation (eye) has been made on the upper arm through which a bronze omega link has been passed; bronze; dimensions: 3.83 x 2.57 cm; weight 3.9 g (with link); Trench C, SU 20, SF 26; date: 18th century.

Obverse: The Virgin Mary (*Immacolata*) with clasped hands, standing on small semi-circular pedestal. Aureole of seven stars around her head. Legend in upper part of the cross (in two rows): V(I)R – IMM, in the left arm: VITAM, in the right arm: PRAEST, and in the lower arm (in two rows): PV – RAM.

Reverse: The crucified Christ, damaged INRI sign above, near the base of the cross is a skull and crossbones.

Candussio 1993, 146–147, Fig. 1–2 (19); Pavičić 1994, 75, cat. 50; Azinović Bebek 2009a, 179, cat. 6, T.1: 5; Azinović Bebek 2009b, 476, T.2:7; Glavaš, Glavičić 2012, 53–54, T. IV: 11; Rapan Papeša 2012, 199.

16. Cross

Small bronze cross with vertical bail. Arms broadened at the ends and ornamented, with several perforations at the edges. The crucified Christ made separately and affixed to the cross with a rivet; bronze with residual gilding; dimensions: 5.21 x 3.23 cm; weight 4.99 g; Trench H, SU 166, SF 170; date: 17th – 18th century.

17. Breviar

Oštećeni dvodijelni predmet izrađen od tankog brončanog lima. U gornjem lijevom kutu stražnjeg dijela nalazi se mala kružna perforacija, što bi moglo značiti da se predmet nosio prišiven na odjeću; bronca; dimenzije 2,4 x 1,9 cm; debljina 0,5 mm; težina 0,5 g; sonda A, SJ 17, PN 9; datacija: 17. - početak 18. stoljeća.

Avers: sačuvan je samo dio središnjeg medaljona na kojemu je vidljiv dio Gospinog lika s krunom na glavi i zvijezdom na ramenu. U lijevom naručju drži dijete Isusa. Pri dnu središnjeg medaljona nalaze se slova: S. M. D. C. Moguće je da natpis predstavlja Mariazell, u ono vrijeme najpoznatije srednjoeuropsko marijansko svetište, smješteno u današnjoj austrijskoj pokrajini Štajerskoj. Moguća restitucija glasi: S.(ANTA) M.(ARIA) D.(E) C.(ELLENSIS).

Revers: u središnjem ovalnom medaljonu nalazi se prikaz Navještenja. Na povišenom položaju na lijevoj strani nalazi se arkanđel Gabrijel prikazan u profilu. Oko glave ima aureolu, a u lijevoj ruci drži rascvjetalu ljljanovu granu. Ispod se nalazi kružni niz od perlica. Na desnoj strani kleči Bogorodica sa sklopljenim rukama. Iznad je oštećeni prikaz, vjerojatno Duha Svetog u liku golubice. Mrežastim motivom predstavljeno je popločenje ispod kojega se nalaze slova: A. G. P. Izvan medaljona u gornjem lijevom kutu nalazi se stilizirani prikaz anđela.

Krnjak 2008, 149, sl. 16b.

18. Raspeti Krist

Poprsje raspetog Krista izrađeno od lima tehnikom kovanja. Originalno je mogao biti dio većeg drvenog predmeta, kao što je lijes ili raspelo; bronca s tragovima pozlate; dimenzije 16,5 x 6 cm; debljina oko 1 mm; težina 23 g; sonda H, SJ 147, PN 163; datacija: 18. stoljeće.

Opis: poprsje raspetog Krista s ispruženim rukama i perforacijama na dlanovima. Krist je prikazan s dugom kosom i bradom. Oko glave ima svetokrug ukrašen s tri polja ispunjena kružnim udubljenjima. Predmet je najvjerojatnije bio prikovan na drvenu podlogu.

19. Jaganjac Božji

Listoliki predmet od tankog brončanog lima s perforacijama na rubovima. Na prednjoj strani ima plitko izvedeni reljef s prikazom Jaganjca Božjeg; bronca; dimenzije 3,23 x 1,75 cm; debljina 0,4 mm; težina 1,1 g; sonda B, SJ 08, PN 6; datacija: 18. stoljeće (?).

Opis: na prednjoj strani u kružnom medaljonu nalazi se slabo očuvani prikaz. Na gornjem dijelu vidljiv je izduženi križ sa zastavom, dok donju polovicu ispunjava prikaz jaganjca okrenutog prema križu. Prikaz predstavlja Jaganjca Božjeg (lat. *Agnus Dei*) koji u ikonografiji predstavlja simbol Krista Otkupitelja.

20. Zrna različite veličine i oblika, izrađena od stakla (59). Pronađena su uz ostatke kostura *in situ*, zajedno s medaljicom (kat. 11) i brončanim prstenom (PN 82). Prevladavaju mala kuglasta zrna, dimenzija 5,2 x 4,5 mm; ukupna težina svih zrna iznosi 10,8 g; sonda F, SJ 113, grob 11, PN 81a; datacija: 18. stoljeće.

21. Koštana zrna kuglastog i bikoničnog oblika (75) i jedno izduženo zrno s perforacijom na sredini. Zrna su pronadna u sloju s kostima više pokojnika i s dvije medaljice (kat. 4 i 6); dimenzije 6,5 x 6 mm (velika); 4,4 x 5 mm (mala); težina 8 g; sonda H, SJ 196, grob 11; datacija: 18. stoljeće.

17. Breverl

Damaged artefact in two parts made of thin bronze sheet. A small round perforation at the upper left corner possibly indicating that the artefact was worn sewn to clothing; bronze; dimensions: 2.4 x 1.9 cm; thickness 0.5 mm; weight 0.5 g; Trench A, SU 17, SF 9; date: 17th – early 18th century.

Obverse: Only a part of the central medallion is preserved with image of Mary, mother of Jesus, crowned and with star at her shoulder, with infant Jesus cradled in her left arm. Legend near bottom of the medallion: S. M. D. C. The legend may refer to Mariazell, at the time the best-known Marian shrine in Central Europe, located in the present day Austrian state of Styria. The possible restitution reads: S.(ANTA) M.(ARIA) D.(E) C.(ELLENSIS).

Reverse: Depiction of the Annunciation in oval medallion at centre. The nimbate archangel Gabriel in profile at an elevated position on the left with blossoming lily in hand. Circle of pellets below. Mother of God kneeling to the right with clasped hands. Damaged image above, likely of the Holy Spirit as a dove. A web motif depicts paving, below that the legend: A. G. P. Stylised angel outside the medallion in upper left corner.

Krnjak 2008, 149, Fig. 16b.

18. The Christ, crucified

Bust of the crucified Christ made of hammered sheet metal. May originally have been part of a larger wooden artefact, perhaps a coffin or crucifix; bronze with residual gilding; dimensions: 16.5 x 6 cm; thickness approx. 1 mm; weight 23 g; Trench H, SU 147, SF 163; date: 18th century.

Description: Bust of the crucified Christ with extended arms and perforations on the palms. Christ depicted with long hair and beard. Aureole around head with three fields with round depressions. The artefact was most likely affixed to a wooden substrate.

19. Agnus Dei

Foliate artefact made of thin bronze sheet with perforations at the edges. Bas-relief image of the Lamb of God on the obverse; bronze; dimensions: 3.23 x 1.75 cm; thickness 0.4 mm; weight 1.1 g; Trench B, SU 08, SF 6; date: 18th century (?).

Description: Poorly preserved image in round medallion on the obverse. Elongated cross with pennant at upper section, lower half occupied by image of lamb facing the cross. The image represents the Lamb of God (lat. *Agnus Dei*) as the iconographic symbol of Christ the Redeemer.

20. Glass beads of varying sizes and forms (59). Found *in situ* with skeletal remains, together with a medal (cat. 11) and a bronze finger ring (SF 82). Most represented are small spherical beads, dimensions: 5.2 x 4.5 mm; total weight of all the beads is 10.8 g; Trench F, SU 113, Grave 11, SF 81a; date: 18th century.

21. Spherical and biconical bone beads and one elongated bead with perforation at centre (75). The beads were found in a layer with the bones of several deceased individuals and two medals (cat. 4 and 6); dimensions: 6.5 x 6 mm (large); 4.4 x 5 mm (small); weight 8 g; Trench H, SU 196, Grave 11; date: 18th century.

22. Zrna od plavog stakla koje je dobilo tamnosivu patinu. Zrna su velikog kuglastog (9) i manjeg valjkastog oblika (65). Pronađena su u sloju s kostima više pokojnika i s dvije medaljice (kat. 4 i 6); prosječne dimenzije: veća kuglasta 6,8 x 5 mm; manja valjkasta 5,5 x 4 mm; težina 10,5 g; sonda H, SJ 196, grob 11; datacija: prva pol. 18. stoljeća.

23. Poliedarska zrna načinjena od tamnosive staklene paste (42) i jedno od drveta. Nađena su zajedno s medaljicom PN 93 (kat. 1) s kojom su činila sastavni dio krunice; prosječne dimenzije 10,5 x 7,5 mm; ukupna težina 26,2 g; sonda F, SJ 193, grob 11, PN 93b; datacija: 17. stoljeće.

24. Zrna različitih oblika i dimenzija, većinom izrađene od stakla (20). Pronađena su u sloju ispod pokojnika u grobu 4 i 5. Vjerojatno su bila dio manje krunice na kojoj je bio obješen križ sv. Benedikta (kat. 14); sonda C, SJ 20; datacija: 17. - 18. stoljeće.

25. Ostaci krunice od brončanih karičica i istrunulih drvenih zrna, pronađeni zajedno s dvije medaljice (kat. 4 i 6) i austrijskim novcem kovanim 1733. godine; sonda C, grob 4, SJ 20; datacija: prva pol. 18. stoljeća.

22. Blue glass beads with dark grey patina. The beads are large and spherical (9) and small and cylindrical (65). They were found in a layer with the bones of several deceased individuals and two medals (cat. 4 and 6); average dimensions: large and spherical 6.8 x 5 mm; small and cylindrical 5.5 x 4 mm; weight 10.5 g; Trench H, SU 196, Grave 11; date: first half of the 18th century.

23. Polyhedral beads made of dark grey glass paste (42) and one made of wood. Found together with medal SF 93 (cat. 1) with which they were an integral part of a rosary; average dimensions: 10.5 x 7.5 mm; total weight 26.2 g; Trench F, SU 193, Grave 11, SF 93b; date: 17th century.

24. Beads of varying sizes and forms; most made of glass (20). Found in the layer beneath the deceased individuals in graves 4 and 5. Likely were part of a small rosary to which a Cross of St Benedict (cat. 14) was attached; Trench C, SU 20; date: 17th – 18th century.

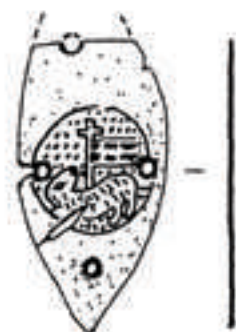
25. Remnants of a rosary of bronze hoops and wooden beads that have rotten away, found together with two medals (cat. 4 and 6) and an Austrian coin minted in 1733; Trench C, Grave 4, SU 20; date: first half of the 18th century.



Tabla 1. Svetačke medaljice (kat. 1-8) / Devotional medals (cat. 1–8) (autor: Š. Vrkić)



Tabla 2. Svetačke medaljice i križići (kat. 9-17) / Devotional medals and crosses (cat. 9-17) (autor: Š. Vrkić)



19



20



Tabla 3. Religiozni predmeti (kat. 18-20) / Religious items (cat. 18-20)
(autor: Š. Vrkić, crtež: L. Bekić) / (by: Š. Vrkić, drawing: L. Bekić)



Tabla 4. Idealna rekonstrukcija krunica (kat. 21-22) / Conceptual reconstruction, rosaries (cat. 21-22) (autor: Š. Vrkić)



Tabla 5. Idealna rekonstrukcija krunica (kat. 23-24)
/ Conceptual reconstruction, rosaries (cat. 23-24)
(autor: Š. Vrkić)

Novovjekovni i moderni metalni nalazi iz okoliša crkve sv. Nikole u Zadru

Prilikom istraživanja u okolici bivše crkve sv. Nikole, tijekom 2014. i 2016. g., pronađen je veći broj metalnih predmeta iz doba novog vijeka, a još više je takvih nalaza iz modernog doba. Predmeti su uglavnom od željeza i raznih slitina bakra, ali to su i kositar, olovo, alpaka srebro pa čak i srebro i zlato.

MILITARIJA

CIVILNA I VOJNA PUCETA

U istraživanjima je pronađeno mnoštvo bakrenih puceta, od kojih su najzanimljivija ona s nekim oznakama. Po njima se za većinu može zaključiti kako su pripadala vojnim odorama, mada se to može pretpostaviti i za brojna druga, slične izrade. Isto vrijedi i za puceta izrađena od kosti i plastike, kakva su također bila u vojnoj uporabi. S obzirom da je od kasnog 18. st. sve do druge polovine 20. st. sklop bio sasvim u vojnim rukama, to je i za očekivati.

Popis francuskih puceta

1. Sonda D, SJ 31, PN 29, 18 mm. Bakrena košuljica oko koštanog puceta s pet rupa. Broj 81 okružen vijencem i točkom iznad. Sl. 1: 1.
2. Sonda D, SJ 126, PN 104. 16 mm. Bakrena pločica s ostatkom piramidalne alke s četiri rupe. Broj 81 okružen vijencem i točkom iznad. Sl. 1: 2.
3. Sonda D, SJ 122, PN 95. 18 mm. Bakrena pločica s piramidalnom alkom s četiri rupe. Broj 81 okružen vijencem i točkom iznad. Korodirano, nije prikazan.
4. Sonda D, SJ 88, PN 79. 16 mm. Bakrena pločica s piramidalnom alkom s četiri rupe. Broj 79 okružen vijencem i točkom iznad. Sl. 1: 4.
5. Sonda D, SJ 126, PN 143. 12 mm. Bakrena košuljica oko nepoznatog materijala, ispod bakrena pločica sa zavarenom okruglom alkom. Broj 77 okružen vijencem i točkom iznad. Sl. 1: 5.

Post-Medieval and Contemporary Metal Finds from the Environs of Zadar's St Nicholas Church

A large number of post-medieval metal artefacts were recovered in the course of excavations in the area around the former St Nicholas church in 2014 and 2016, with an even greater number from the contemporary period. The artefacts are for the most part iron and various copper alloys, but we also see tin, lead, nickel silver and some silver and gold.

MILITARIA

CIVILIAN AND MILITARY BUTTONS

Many copper buttons were found in the course of the excavations, the most interesting being those with markings. By these markings we can conclude that most of these buttons are from military uniforms, although this could also be presumed for many others of similar make. The same is true of buttons of bone and plastic, the likes of which were also used by the military. Given that the complex was used by the military from the late eighteenth to the second half of the twentieth century, a military provenance is entirely to be expected.

List of French Buttons

1. Trench D, SU 31, SF 29, 18 mm. Copper gilt over bone button with five holes. The number 81 encircled by wreath and dot above. Fig. 1: 1.
2. Trench D, SU 126, SF 104. 16 mm. Copper plate with remnants of a four-hole pyramidal shank. The number 81 encircled by wreath and dot above. Fig. 1: 2.
3. Trench D, SU 122, SF 95. 18 mm. Copper plate with a four-hole pyramidal shank. The number 81 encircled by wreath and dot above. Corroded, not shown.
4. Trench D, SU 88, SF 79. 16 mm. Copper plate with four-hole pyramidal shank. The number 79 encircled by wreath and dot above. Fig. 1: 4.

6. Sonda D, SJ 76, PN 54. 15 mm. Srebrna košuljica oko nepoznatog materijala, ispod bakrena pločica sa zava-renom okruglom alkom. Broj 18 unutar lovačke trube, te okružen vijencem i točkom iznad. Sl. 1: 6.
7. Sonda F, SJ 76, PN 67. 16 mm. Bakrena pločica sa zava-renom lučnom alkom. Broj 11 okružen vijencem i točkom iznad. Sl. 1: 7.
8. Sonda D, SJ 88, PN 168. 16 mm. Bakrena pločica s pi-ramidalnom alkom s četiri rupe. Broj 8, iznad ukriženi topovi, sve okruženo vijencem i bombom iznad. Sl. 1: 8.
9. Sonda D, SJ 76, PN 56. 13 mm. Bakrena pločica sa zava-renom okruglom alkom. U sredini cvijet sa šest latica, naknadno točkasto urezani brojevi 2(0?)5. Sl. 1: 9.
5. Trench D, SU 126, SF 143. 12 mm. Copper gilt on unknown material, copper plate beneath with welded round shank. The number 77 encircled by wreath and dot above. Fig. 1: 5.
6. Trench D, SU 76, SF 54. 15 mm. Silver gilt on unknown material, copper plate beneath with welded round shank. The number 18 in a hunting bugle, and encircled by wreath and dot above. Fig. 1: 6.
7. Trench F, SU 76, SF 67. 16 mm. Copper plate with welded arched shank. The number 11 encircled by wreath and dot above. Fig. 1: 7.
8. Trench D, SU 88, SF 168. 16 mm. Copper plate with four-hole pyramidal shank. The number 8, crossed cannons above, all encircled by wreath and bomb above. Fig. 1: 8.

9. Trench D, SU 76, SF 56. 13 mm. Copper plate with welded round shank. Six-petal flower at centre, the numbers 2(0?)5 later dot-incised. Fig. 1: 9.



1. Puceta koja pripadaju Napoleonskoj vojsci smještenuj u sv. Nikoli u Zadru. / Buttons from Napoleonic army units based at St Nicholas in Zadar (foto: L. Bekić)

Francuska vlast u Hrvatskoj započela je 1806. g., a potrajala je do 1813. g. Nakon pobjede nad udruženom austrijskom i ruskom vojskom u bitci kod Austerlitz, Napoleon je mirom u Požunu 26. prosinca 1805. g. dobio Veneciju, Istru, Dalmaciju i Mletačku Albaniju. Francuska je 1806. g., na temelju tog mira, okupirala do tada austrijsko područje Dalmacije, sve do Neretve, a kasnije i dotada samostalni Dubrovnik. Nakon Napoleonovog poraza 1813. g. u bitci kod Leipziga, Habsburgovci su preuzeli vlast nad francuskim Ilirskim pokrajinama. Preuzimanje vlasti izvršio je lako u jesen 1813. g. general Franjo Tomašić, jer mu je sav narod pod vodstvom klera, posebice Franjevac, dolazio u susret kao svome osloboditelju. Jedino je Zadar dulje vrijeme zaposjedan, do 6. prosinca 1813. g. (Buczynski 2010, 270).

Puceta sa slike 1. prema svemu sudeći pripadaju Napoleonskoj vojsci koja je bila smještena u sklop sv. Nikole. Puceta su različita. Puce sl. 1: 8 (PN 168) pripadalo je odori vojnika 8. pješčačko topničke pukovnije, što je vidljivo i iz prikaza prekrštenih topova. Zatim sl. 1: 7 (PN 67) koje je pripadalo 11. linijskoj pješčačkoj pukovnji kao i sl. 1: 5 (PN 143) koje je pripadalo 77. pukovnji te sl. 1: 4 (PN 79) koje je pripadalo 79. pukovnji. Čak tri puceta pripadaju 81. linijskoj pješčačkoj pukovnji, sl. 1: 1, 2, 3 (PN 29, 104 i 95).

and Venetian Albanian to Napoleonic France. Under the treaty France in 1806 occupied the until-then Austrian held part of Dalmatia, up to the Neretva River, and later extended their control to the previously independent Dubrovnik. After Napoleon's 1813 defeat at the battle in Leipzig, the Habsburgs took control of the French Illyrian provinces. General Franjo Tomašić easily assumed control in the autumn of 1813 with the people, led by the clergy, the Franciscans in particular, meeting him as their liberator. Only Zadar was occupied for a longer period, up to the 6th of December 1813 (Buczynski 2010, 270).

The buttons shown in Figure 1 very likely belonged to the Napoleonic army deployed to the St Nicholas complex. The buttons are varied. The button shown in Fig. 1: 8 (SF 168) is from the uniform of a soldier of the 8th infantry artillery regiment, as evidenced by the crossed cannon depicted on it. The button shown in Fig. 1: 7 (SF 67) was from the 11th line infantry regiment; the button in Fig. 1: 5 (SF 143) from the 77th regiment; and the button in Fig. 1: 4 (SF 79) from the 79th regiment. Three buttons are from the 81st line infantry regiment, shown in Fig. 1: 1, 2 and 3 (SF 29, 104 and 95). Notable is Fig. 1: 3, which, due to the particular quality of its fabrication, with bone insert, is likely from an officer's uniform. The famed 81st regiment took part in most of the military campaigns from 1803 to 1814 during

Izdvaja se sl. 1: 3 koje zbog svoje posebno kvalitetne izrade s koštanim umetkom, vjerojatno pripada nekoj časničkoj odori. Slavna 81. pukovnija sudjelovala je u većini vojnih kampanja od 1803. g. do 1814. g. tijekom Prvog Francuskog Carstva, odnosno Napoleonovog režima. Godine 1805. sudjelovala je u operacijama na sjeveru Italije i u Austrijskoj kampanji. Vrlo vjerojatno je i srebrno puce sl. 1: 6 (PN 54), koje pripada 18. lakoj pješačkoj pukovniji, bilo na nekoj časničkoj odori.

Sve četiri postrojbe dio su skupine od 12 000 vojnika koje su pod vodstvom generala Augusta Marmonta ušle u Dalmaciju. To su bile 5., 9., 11., 23., 79. i 81. pješačka linijska pukovnija, te 8. i 18. laka pješačka pukovnija, sve unovačene u Francuskoj. Riječ je o iskusnim veteranima, koji su sudjelovali i u bitci za Austerlitz (Cusani 1846, 230). Tijekom svojeg boravka u Zadru i Dalmaciji, francuska vojska naveliko novači mladiće (Oršolić 2013, 43-51), i to u svoju Dalmatinsku kraljevsku pukovnicu (Sl. 2), međutim čini se da oni nisu koristili puceta s oznakom pukovnije. Sva Napoleonska puceta sigurno pripadaju razdoblju između 1806. i 1814. g. kada francuska vojska napušta Dalmaciju.

Ostala puceta mogla bi pripadati vojnim odorama, ali i ne moraju, jer su se u to doba često nabavljale vlastite odore i koristile različite kopče, puceta i slično. Neka od ovih puceta mogle su pripadati i mornaričkim odorama ili livrejima plemićke posluge.

Popis ostalih puceta i znakova

10. Sonda D, SJ 126, PN 139. 19 mm. Bakrena pločica s trakovima zavarivanja alke. Na poleđini tekst: *PLATED**BIRMINNGHAM*. Sl. 3: 10.
11. Sonda F, SJ 64, PN 55. 20 mm. Bakrena pločica sa zavarenom okruglom alkom. Na poleđini tekst: ↓↓↓STRONG*MADE(). Sl. 3: 11.
12. Sonda D, SJ 126, PN 106. 19 mm. Bakrena pločica sa zavarenom dvostrukom lučnom alkom. U sredini reljefna petokraka zvijezda, pločica probušena s četiri rupe oko kojih se vijuju biljni motivi. Sl. 3: 12.
13. Sonda H, SJ 138, PN 169. 18 mm. Bakrena košuljica oko nepoznatog materijala. Rub stepeničasto upušten. Sl. 3: 13.
14. Sonda H, iz otkopa, PN 178. 24 mm. Bakrena pločica s tragovima varenja za alku. Kružni urez do ruba pločice, u sredini obli medaljon s nekim prikazom (?). Sl. 3: 14.
15. Sonda D, SJ 126, PN 130. 16 mm. Bakrena pločica s bazom koja je držala alku. Uz rub urezana točkasta kružnica. U sredini šestokraki zvjezdasti ukras. Sl. 3: 15.
16. Sonda D, SJ 89, PN 77. 16 mm. Zaobljena bakrena pločica s okruglom alkom. Neukrašeno i neoznačeno. Sl. 3: 16.
17. Sonda F, SJ 64, PN 68. 20 mm. Bakrena pločica, rubno ojačana, sa zakovanim klinom. Neukrašeno i neoznačeno. Nije sigurno da li je puce. Sl. 3:17.

the First French Empire, i.e. Napoleon's regime. In 1805 it took part in operations in northern Italy and in the Austrian campaign. It is very likely that the silver button show in Fig. 1: 6 (SF 54), from the 18th light infantry regiment, was from an officer's uniform.

All four units were part of a group of twelve thousand soldiers that entered Dalmatia under the leadership of general Auguste de Marmont. These were the 5th, 9th, 11th, 23rd, 79th and 81st line infantry regiments, and the 8th and 18th light infantry regiment, all conscripted in France. They were experienced veterans that took part in the battle at Austerlitz (Cusani 1846, 230). During its time in Zadar and Dalmatia the French army was very active in conscripting young men (Oršolić 2013, 43-51)

into its Dalmatia Royal Regiment (Fig. 2), but it appears that they did not use buttons with regimental emblems. All of the Napoleonic buttons are certainly from the period from 1806 to 1814, when the French military withdrew from Dalmatia.

Other buttons may be from military uniforms, but not necessarily, as it was a common practice at the time to obtain one's own uniform, using various buckles, buttons and the like. Some of these buttons may have been from navy uniforms or the livery of the servants of the aristocracy.

List of Other Buttons and Markings

10. Trench D, SU 126, SF 139. 19 mm. Copper plate with traces of the welding for a shank. Text on the back: *PLATED**BIRMINGHAM*. Fig. 3: 10.
11. Trench F, SU 64, SF 55. 20 mm. Copper plate with welded round shank. Text on the back: ↓↓↓STRONG*MADE(). Fig. 3: 11.
12. Trench D, SU 126, SF 106. 19 mm. Copper plate with welded double arched shank. Five-pointed star in relief at centre, plate perforated with four holes encircled by vegetal motifs. Fig. 3: 12.



2. Pripadnik Dalmatinske kraljevske pukovnije 1809. g. / A soldier of the Dalmatian Royal Regiment in 1809 (Adobatti 1899).

18. Cisterna pod samostanom. 18 mm. Bakreno puće s zavarenom kružnom alkom. Na sredini se nalazi engleskim grbom i čitljivi natpis DIEU ET MON DROIT. Na poleđini je natpis "WILM07 - BREEDEN LTU B.HAM". Sl. 3: 18.
19. Cisterna pod samostanom. 20 mm. Bakreno puće bez stražnjeg dijela. Na prednjoj strani je vidljiva petokraka zvijezda i naznačeni sjaj kao i mogući ostatak tekstualnog natpisa. Sl. 3: 19.
20. Cisterna pod samostanom. 18 mm. Puće izrađeno od srebrne kovanice, zavarena kružna alka. Na kovanici se s obje strane nalazi natpis s arapskim slovima. Sl. 3: 20.
13. Trench H, SU 138, SF 169. 18 mm. Copper gilt on unknown material. Stepped edge. Fig. 3: 13.
14. Trench H, from the excavated material, SF 178. 24 mm. Copper plate with traces of welding for a shank. Circular incision to the edge of the plate, round medallion at centre with unidentified image (?). Fig. 3: 14.
15. Trench D, SU 126, SF 130. 16 mm. Copper plate with base that held the shank. Dotted circle incised along the edge. Six-pointed star-like ornament at centre. Fig. 3: 15.
16. Trench D, SU 89, SF 77. 16 mm. Rounded copper plate with round shank. No decoration or markings. Fig. 3: 16.

17. Trench F, SU 64, SF 68. 20 mm. Copper plate, reinforced edge, with hammered in spike. No decoration or markings. May not be a button. Fig. 3:17.

18. Cistern under the monastery. 18 mm. Copper button with welded round shank. English coat of arms at centre and the legible inscription DIEU ET MON DROIT. Inscription on the back reads "WILM07 - BREEDEN LTU B.HAM". Fig. 3: 18.

19. Cistern under the monastery. 20 mm. Copper button lacking back section. Five-pointed star on face with rays and possible remnants of an inscription. Fig. 3: 19.

20. Cistern under the monastery. 18 mm. Button fabricated from a silver coin, welded round shank. Arabic script inscription one both obverse and reverse of the coin. Fig. 3: 20.



3. Razna metalna puceta iz iskopavanja i cisterne pod samostanom / Various metal buttons from the excavation and the cistern under the monastery (foto: L. Bekić)

Za ova puceta ne može se mnogo pobliže reći. Puće pronađeno u kanalu cisterne (Sl. 3: 20) izrađeno je od neke kovanice s arapskim natpisom. S obzirom na kontekst, ne može se datirati prije 20. st. Puceta sl. 3: 10 i 11 (PN 64, PN 139) imaju natpise na engleskom, koji govore o kvaliteti izrade. Ovakva puceta izrađivana su u Birminghamu i drugim gradovima s jakom proizvodnjom puceta. Slični natpisi bili su česti u drugoj polovini 19. i prvoj polovini 20. st. a nisu rijedak nalaz u Hrvatskoj. Tako je u Rijeci pronađeno puće izrađeno u Birminghamu između 1830. i 1860. g. s natpisom *Treble gilt, Orange rich, England* (Bekić u tisku).

Zanimljivo je i puće (sl. 3: 18) s prikazom engleskog grba s natpisom DIEU ET MON DROIT. Na poleđini je označeno tekstem WILM07 - BREEDEN LTU B.HAM što je šifra za pućeta izrađena u Birminghamu. Po svemu sudeći puće je dio britanske vojne odore iz Drugog svjetskog rata. Nejasno

Not much can be said of these buttons with great certainty. The button found in the canal of the cistern (Fig. 3: 20) is fabricated from a coin with Arabic inscription. Given the context it cannot be dated to prior to the twentieth century. The buttons shown in Fig. 3: 10 and 11 (SF 64, SF 139) have inscriptions in English, which speaks to the quality of their make. These buttons were manufactured in Birmingham and other cities known as hubs of button production. Similar inscriptions were frequent in the second half of the nineteenth and first half of the twentieth century and are not a rare find in Croatia. A Birmingham made button was found in Rijeka from the period from 1830 to 1860 with the inscription *Treble gilt, Orange rich, England* (Bekić, in print).

Also interesting is the button (Fig. 3: 18) with a depiction of the English coat of arms and the inscription DIEU ET MON DROIT. The back bears the text WILM07 - BREEDEN

je kako se ovo puca našlo u središtu Zadra, ali moguće je da je neki britanski vojnik¹ bio smješten u Sv. Nikoli odmah nakon rata, ili je netko od partizana koristio britansku odoru. Najmlađe je malo puca s prikazom reljefne zvijezde (sl. 3: 19). To je tipično puca Jugoslavenske narode armije, koja je bila zadnji vojni korisnik ovog sklopa.

Osim metalnih puceta, pronađena su i koštana i plastična puceta. Starija koštana puceta uglavnom su vezana uz starije slojeve ili grobne nalaze. Jedna veća skupina puceta (sl. 4) koja se mogu datirati u početak 20. st. pronađena je zajedno sa svim ostalim nalazima (novac, streljivo itd.) u modernom kanalu unutar cisterne ispod samostana. Nažalost, s obzirom da na njima nema nikakvih oznaka, nije ih moguće pobliže datirati ili odrediti tvornicu. Vrlo vjerojatno većina ovih puceta pripada austrijskoj ili talijanskoj vojsci.

Drugi dijelovi vojnih odora te razne značke i oznake

Osim puceta, kao dijelove vojne odore valja spomenuti i dijelove oznaka. To je kao prvo dio bakrene pločice (T. 1: 2; sl. 6: 1) s prednjeg dijela kape. Ulomak je vrlo mali pa se ne može odrediti postrojba, ali zasigurno je u stilu oznaka na



5. Kapa francuske 40. pješачke pukovnije, model 1812. g. i dio slične oznake pronađen kod Sv. Nikole u Zadru / Cap of the French 40th infantry regiment, model of 1812, and part of a similar insignia found at the St Nicholas site in Zadar (foto: www.pinterest.com; L. Bekić)

¹ Prema informaciji od Dejana Filipčića, britanski vojnici su iza Drugog svjetskog rata bili smješteni u Zadru na prostoru današnje zgrade Županije, koja se nalazi odmah nasuprot Sv. Nikoli.



4. Razna koštana i plastična puceta iz cisterne ispod samostana / Various bone and plastic buttons from the cistern under the monastery (foto: L. Bekić)

LTU B.HAM, a coding for buttons made in Birmingham. The button is by all indicators part of a British World War II military uniform. It is unclear how this button made its way to the centre of Zadar, but it is possible that a British soldier¹ was lodged at St Nicholas immediately following the war, or that a partisan soldier had used a British uniform. The most recent is the small button with a relief star emblem (Fig. 3: 19). This is a typical button of the Yugoslav People's Army, the last of the military occupants of this complex.

Along with the metal buttons, the campaign also recovered bone and plastic buttons. Older bone buttons are for the most part associated with older layers or grave finds. One large group of buttons (Fig. 4) that can be dated to the early twentieth century was found together with all other finds (coins, ammunition etc.) in the contemporary period canal in the cistern under the monastery. Unfortunately, as they bear no markings, we cannot postulate a precise date or determine the factory that produced them. It is very likely that most of these buttons were used by the Austrian or Italian military.

Other Parts of Military Uniform and Various Badges and Insignia

Another part of military uniforms noteworthy along with buttons is parts of insignia. The first of these is a section of a copper plate (T. 1: 2; Fig. 6: 1) from the front of a cap. The fragment is very small, such that the military unit cannot be identified, but it is certainly of the type of insignia attached to the shako cap worn by the Napoleonic army (Fig. 5). A copper

¹ According to information provided by Dejan Filipčić, the British army was deployed to Zadar after World War II, in the area of the present-day county administration building, located immediately opposite the St Nicholas complex.

kapama (*chako*) Napoleonske vojske (Sl. 5). I bakrena pločica u stilu lavlje maske (T. 1: 1; sl. 6: 2) možda bi mogla pripadati francuskoj vojsci, jer su slične aplikacije nalažene i na mjestu velikih bitaka u Rusiji. Ipak, za ovo nema nikakve potvrde u stručnoj literaturi.



6. Nekoliko raznih bakrenim aplika / Several copper appliques (foto: L. Bekić)

Tu je i mala bakrena zvjezdica (Sl. 6: 4) kakva je pred Prvi svjetski rat ušla u službenu uporabu talijanske vojske kao oznaka časničkih činova na okovratniku odore. Može se datirati između 1918. i 1943. g. koliko je trajala talijanska okupacija Zadra.

Još nekoliko bakrenih pločica - okova (T. 1: 3, 4, 5, 17, 18) može, ali i ne mora pripadati militariji. U svakom slučaju riječ je o predmetima koji su novom vijeku bili pričvršćivani bilo na odjeću ili neke drvene predmeta u svrhu ojačanja i ukrašavanja.

Militariji bi mogao pripadati i privjesak srebrne boje (T. 3: 32). U kanalu cisterne je pronađen i srebrnasti lančić s dosjedom s kojim je vjerojatno bila povezana službena identifikacijska pločica vojnika.²

U cisterni ispod samostana pronađen je okrugli bakreni znak (sl. 6: 3) s prikazom nečitljivog teksta i zvijezde promjera 13 mm. Riječ je o civilnoj biciklističkoj znački izrađivanoj između 1920-ih i 1940-ih godina. Na njoj je prikazan biciklist kako vozi prema zvijezdi, a iznad piše PIRELLI. Kako je Pirelli tvornica koja se tada bavila biciklima i izradom biciklističkih guma, te oznake su dobivali članovi biciklističkih društava Italije, a i u Zadru je bilo par takvih društava. Proizvođač značke bi mogao biti Gerosa Milano.³

KOPČE

Dijelovi odore su i brojne brončane pa i željezne kopče, koje su služile ili za vezanje pojasa, remenja za sapinjanje

plate in the style of a lion mask (T. 1: 1; Fig. 6: 2) may also have been from the French army, as similar ornaments have been found at the site of major battles in Russia. There is, however, no confirmation of this in the specialist literature.

Also here we see a small copper star (Fig. 6: 4) of the type introduced prior to World War I for official use by the Italian military as officer's rank insignia worn on the collar of the uniform. It can be dated from 1918 to 1943, the period of the Italian occupation of Zadar.

Several other copper plates/fittings (T. 1: 3, 4, 5, 17, 18) may be, but are not necessarily militaria. Whatever the case, these are items affixed to clothing or a wooden article in the post-medieval period as reinforcement or as an ornament.

Also possibly militaria is a pendant of silver colour (T. 3: 32). A silver coloured chain with coupling that most likely connected it with a soldier's official identification tag was found in the canal of the cistern.²

Also found in the cistern under the monastery was a round copper badge (Fig. 6: 3) with illegible text and a star with a diameter of 13 mm. This is a civilian cycling badge made from the 1920s to 1940s. It depicts a cyclist riding towards the star, with the word PIRELLI above. At the time the Pirelli factory made bicycles and bicycle tyres, and the badge was received by members of Italian cycling clubs – there were several such clubs in Zadar. The badge may have been manufactured by Gerosa Milano.³

BUCKLES

Other parts of uniforms include numerous bronze and iron buckles used to fasten belts and straps for tightening equipment to the uniform or on footwear. It is evident that many of the buckles found in the course of the excavations were used by French or Austrian soldiers during their time at the St Nicholas complex in the nineteenth century.

A decorated buckle (T.1:14) is similar to the *Artois* style buckle. Numerous such decorative shoe buckles were recovered from the wreck of the General Carleton (1785). Our buckle, however, is curved on its longer side and is thus not a shoe buckle, but may rather have served to fasten straps on breeches (a knee or breeches buckle, Wroblewska 2008, 211, Fig. 9). Decorative buckles of this kind were made in the eighteenth century and saw their heyday late in that century. By the French revolution they had fallen out of fashion, and buckle makers went out of business from the

² Na informaciji zahvaljujem Dejanu Filipčiću, koji je slične vojne pločice s privjescima već pronašao u Zadru.

³ Na informaciji o Pirelli znački također zahvaljujem Dejanu Filipčiću, koji je našao i bolje sačuvan primjerak.

² We thank Dejan Filipčić for the information. He has previously found similar military tags with chains in Zadar.

³ We also thank Dejan Filipčić for the information regarding the Pirelli badge. He has previously found better-preserved specimens.

opreme na odori ili čak na cipelama. Očito je da su brojne kopče pronađene prilikom iskopavanja pripadale francuskim ili austrijskim vojnicima tijekom njihovog boravka u sv. Nikoli u 19. st.

Ukrašena kopča T. 1: 14 nalikuje izgledom *Artois* kopčama, a brojne takve velike ukrasne kopče za cipele pronađene su na potonulom brodu General Carleton iz 1785. g. Ipak, naša kopča je povijena po dužoj strani i stoga nije kopča za cipelu, već možda kopča za remen za koljeno na kratkim hlačama (*Breeches*, Wroblewska 2008, 211, Fig. 9) Ukrasne kopče u ovom stilu izrađivane su tijekom 18. st., a njihov najveći napredak bio je krajem istog stoljeća. Do Francuske revolucije izlaze iz mode, te od početka 19. st. proizvođači kopči propadaju, a kopče zamjenjuju puceta i vezice (Wroblewska 2008, 211).

Ostale kopče (T. 1: 9, 10, 11, 13) ne mogu se na osnovu svojeg izgleda preciznije datirati, ali vrlo je vjerojatno da su služile na vezanje remenja i vezica vojne odore ili opreme. Sve se mogu pripisati kasnom 18. i 19. st., sudeći po arheološkom kontekstu. Nešto novije kopče (T. 3: 6, 7, 8, 9), ali vjerojatno korištene za istu namjenu su one pronađene u kanalu ispod cisterne, pa njih valja datirati u prvu polovinu 20. st.

Pronađen je i dio potkove (T. 3: 10, PN 74), nažalost slabo sačuvane. Pronađen je u SJ 64 gdje su zabilježeni i drugi nalazi militarije, a vjerojatno datira u 19. st.

HLADNO ORUŽJE

Od oružja nađenog u cisterni ispod samostana najstariji nalaz je svinuti bodež (Sl. 7). Ima kratku, usku i šiljatu oštricu. Križnica mu je oblog presjeka, krakova svinutih u različite smjerove, prema oštrici, odnosno prema dršci. Drška je drvena, a na balčaku se nalazi bakrena pločica. Ovaj bodež teško je datirati i nisu mi poznate izravne usporedbe. Prema općim osobinama, moguće je riječ o renesansnom bodežu kakav se, na primjer, koristio za pariranje u mačevalačkim dvobojima 17. st. Također je moguće i da je služio u Napoleonskim ratovima kraja 18. ili početka 19. st. Kasnije ovakvi bodeži nisu korišteni, ali su mogli biti čuvani kao memorabilije.

Također je sličnom predmetu pripadao brončani okov (T. 1: 15). To je okov donjeg dijela korice mača ili većeg bodeža, izrađen od ukrašene brončane pločice koja je početno imala biljni ukras izveden iskucavanjem u limu, da bi se kasnije, korištenjem ovog predmeta kao okov, ukras izradio probijanjem lima u ornamentu u obliku slova V s obje strane korica. Ovaj okov sam po sebi se ne može jednostavno datirati, ali prema stratigrafskim pokazateljima potječe iz 18. ili početka 19. st.

Brončani okov s rupom u sredini (T. 1: 12, PN 134) nalazio se kao štitnik na jabučici vojničke sablje izrađene u stilu

early nineteenth century, with buckles replaced by buttons and laces (Wroblewska 2008, 211).

Other recovered buckles (T. 1: 9, 10, 11, 13) cannot be dated precisely on the basis of their appearance, but it is very likely that they were used with straps and laces on military uniforms or equipment. Based on their archaeological context they can all be attributed to the late eighteenth and nineteenth century. Somewhat more recent buckles (T. 3: 6, 7, 8, 9), but likely used for the same purposes, were recovered from the canal below the cistern, and are attributable to the first half of the twentieth century.

A part of a horseshoe was recovered in a poor state of preservation (T. 3: 10, SF 74). It was found in SU 64 along with other militaria, and likely dates from the nineteenth century.

COLD WEAPONS

The oldest weapon recovered in the cistern under the monastery is a bent dagger (Fig. 7). It has a short, narrow and tapered blade. The cross guard is of round cross-section, with the quillons curved in opposite directions – towards the blade and towards the handle. The handle is made of wood and there is a copper plate on the hilt. This dagger is difficult to date and I know of no direct parallels. Based on the general characteristics, this may be a Renaissance period dagger the likes of which were used for parrying in sword duels in the seventeenth century. It may also have been used in the



7. Svinuti novovjekovni bodež / A bent post-medieval dagger (foto: L. Bekić)

Napoleonic wars of the late eighteenth and early nineteenth centuries. These types of daggers were not used later, but may have been kept as memorabilia.

A bronze fitting is from a similar artefact (T. 1: 15). This is a fitting from the lower part of the scabbard of a sword or large dagger, made of an ornamented bronze plate that initially had a vegetal motif hammered into the sheet metal and later,

18./19. st. Nažalost nije moguće ovaj okov sigurno povezati s određenim tipom sablje, ali općenito gledano izrađen je u stilu tog vremena.

VATRENO ORUŽJE

Osim novovjekovnog oružja, pronađeno je i moderno oružje, koje se datira od druge polovine 19. st. do kraja Drugog svjetskog rata.

U cisterni u kanalu, pronađen je sakriven revolver (sl. 8). Na bubnju nosi natpis “* THE GUARDIAN * AMERICAN [MODEL OF 1878]”. To je revolver koji se u kalibru 7, 8 i 12 mm izrađivao u tvornici Fagnus & Clement u Liege, Belgija, uglavnom za američko tržište.⁴



8. Revolver “The Guardian” / A Guardian revolver (foto: L. Bekić)

Godine 1853. pojavili su se revolveri na streljivo koji tvori jedinstvenu cjelinu. Opaljivanje se obavljalo preko igle koja viri iz čahure na stražnjem dijelu, a udarač je aktivirao streljivo udarajući odozgo. Streljivo je patentirao Casimir Lefauchaux pa se revolveri s ovim sustavom često nazivaju po njemu. Revolver je u cisterni pronađen prazan, a nije pronađeno ni pripadajuće streljivo.

STRELJIVO

Nekoliko manjih olovnih kugli promjera 16 mm (T. 1: 6, 7, 8) predstavljaju zrna za ispaljivanje iz puške kremenjače ili fitiljače. Sloj SJ 126 iz kojeg potječu, datira se u 18. st. U utvrdi u Donjem Zemunik su nađena dva zrna, željezno kalibra 23 mm i olovno kalibra 13 mm, kao i kalup za lijevanje kugli (Gusar, Vujević 2016, 60, kat.174, 40, Sl. 22).

Kuburama ili puškama kremenjačama pripadaju ulomci kamena rožnjaka (kremen) koji je služio za paljenje baruta kod opaljivanja (T. 2: 29, 30). Naime, udarcem ovog kamena

with the use of this artefact as a fitting, the ornament was done puncturing the sheet in a V-shaped ornament on both sides of the scabbard. The fitting alone is difficult to date but, based on the stratigraphic indicators, is from the eighteenth or early nineteenth century.

A bronze fitting with a centrally placed hole (T. 1: 12, SF 134) served as a guard on the pommel of a soldier’s sabre made in the eighteenth/nineteenth century style. We cannot, unfortunately, confidently associate this fitting with a particular type of sabre, but it is generally made in the period style.

FIREARMS

Along with post-medieval weaponry, the excavations also yielded recoveries of contemporary period weapons, dated from the second half of the nineteenth century to the end of World War II.

A hidden revolver was found in the cistern canal (Fig. 8). It bears the inscription “* THE GUARDIAN * AMERICAN [MODEL OF 1878]” on the cylinder. This was a revolver made in 7, 8 and 12mm calibre variants at the Fagnus & Clement factory in Liege, Belgium, largely for the American market.⁴

Revolvers with self-contained cartridge ammunition emerged in 1853. Firing was achieved using the pinfire mechanism, a pin protruding from the end of the cartridge, with the hammer activating the ammunition by striking from above. The ammunition was patented by Casimir Lefauchaux and revolvers using this system are often named after him. The revolver was found empty in the cistern and no appropriate ammunition was found.

AMMUNITION

Several small 16 mm lead balls (T. 1: 6, 7, 8) are shot for flintlock or matchlock long guns. Layer SU 126, from which they were recovered, is dated to the eighteenth century. Two balls were found in the fortress at Donji Zemunik, one iron of a 23 mm calibre and another lead of a 13 mm calibre, and a casting mould (Gusar, Vujević 2016, 60, cat.174, 40, Fig. 22).

Fragments of chert (flint) are from flintlock pistols or long guns and were used to ignite the gunpowder when firing the weapon (T. 2: 29, 30). Striking this rock against hard iron produced a spark that would ignite the priming charge. What is characteristic of these chert fragments is their square shape, with all four edges of the rock used during its lifetime. Once the edges had been blunted by use, or the rock fractured, it was discarded.

⁴ Osnovne informacije na <http://www.collectiblefirearms.com/PistolsCartridge.html>. Nije mi poznato točno razdoblje proizvodnje.

⁴ Basic information at: <http://www.collectiblefirearms.com/PistolsCartridge.html>. I am not aware of the exact period of production.

u tvrdo željezo nastala bi iskra koja bi potpalila inicijalno barutno punjenje. Karakteristično je za ove rožnjake da su kvadratičnog oblika, a tijekom uporabe iskoristila su se sva četiri ruba kamena. Nakon što su se svi rubovi istupili, ili je kamen pukao, bio bi odbačen.

Željezna kugla neobičnog kalibra, 35 mm, pronađena je u SJ 64 (PN 69), inače vezanog uz vojno korištenje sklopa u 19. st. Teško je zasada odrediti kojem oružju pripada ova kugla, ali moguće je riječ o nekom manjem topu kalibra do 40 mm, jer je zbog korozije možda izgubila prvotni promjer. Kalibar ove kugle podsjeća na kalibre koji se koriste u manjim obrtnim topovima na brodovima, poput onih s brodoloma Sv. Pavao. Tamo je nađeno pet manjih venecijanskih topova različitih kalibra od 41 do 43 mm koji su koristili željezne kugle (Mihajlović 2016, 98, 104). Željezna kugla iz Zemunika mnogo je veća, čak 128 mm (Gusar, Vujević 2016, 60, kat. 172).

Na kraju, pronađena je i kvalitetno obrađena, ali oštećena kamena kugla za top, promjera 103 mm. Na utvrdi u Zemuniku pronađeno je deset kamenih kugli, raznih promjera, od 42-115 mm, doduše niti jedna promjera sličnog našoj (Gusar, Vujević 2016, 60, kat. 171). Sličnog promjera je venecijanski brončani top tipa pedrijera, pronađen na brodolomu Sv. Pavao na Mljetu, koji ima promjer od 101 mm, za kojeg su pronađene i pripadajuće kamene kugle (Mihajlović 2016, 98, 104).

Također je u kanalu u cisterni ispod samostana pronađena velika količina odbačenog streljiva iz modernog doba (Sl. 10). Velikom većinom riječ je o puščanom streljivu, ali ima i nešto pištoljskih metaka. Metci su u vrlo lošem stanju zbog korozije, pa im oznake proizvođača i godine izrade uglavnom nisu čitljive. Jedan dio metaka je neispaljen, dok su brojne i prazne čahure.

Nekoliko desetaka metaka pripada manjim kalibrima za pištolje.⁵ Čišćenjem nekih čahura razaznaju se oznake metaka kalibra 7.65 mm (FIOCCHI 7.65, L BEAUX & CO 7.65) te metaka kalibra 9 mm (GFL 9MM38 1941, B. P B-17, B A F 9 MM). Streljivo kalibra 7.65 mm proizvođača *Societa italiana munizioni Lean Beaux & C Milano* te *Giulio Fiocchi Lecco*, vjerojatno je služio pištolju Beretta M1935 koji je bio u uporabi talijanske vojske tijekom Drugog svjetskog rata. Metak kalibra 9 mm vjerojatno je služio pištolju Glisenti M1910 koji je korišten i u Prvom i u Drugom svjetskom ratu, mada je službeno ispušten iz uporabe u talijanskoj vojsci u 1938. g. Isto streljivo moglo je služiti i za laku strojnicu tipa Beretta M1918, također u službenoj uporabi talijanske vojske u Drugom svjetskom ratu.

Nađeno je i nekoliko stotina puščanih metaka, većinom sasvim korodiranih, a očito je dio ispaljen, dok je gotovo

An iron ball of unusual calibre, 35 mm, was found in SU 64 (SF 69), a layer associated with the military use of the complex in the nineteenth century. We cannot offer any confident assessment of a weapon that this ball may have been intended for, but it may be for a small 40 mm calibre cannon, with corrosion possibly having reduced its initial diameter. The calibre of this ball is reminiscent of that used in small swivel guns installed on ships, like those from the Sveti Pavao shipwreck. Five small Venetian guns that used iron balls were recovered from that site with calibres ranging from 41 to 43 mm (Mihajlović 2016, 98, 104). An iron cannonball found at Zemunik is much larger at 128 mm (Gusar, Vujević 2016, 60, cat. 172).



9. Olovne, željezna i kamena kugla / Lead, iron and stone balls (foto: L. Bekić)

Also found was a well dressed but damaged stone cannonball with a diameter of 103 mm. Ten stone balls were found at the fortress at Zemunik with diameters ranging from 42 to 115 mm, although none had a diameter similar to our specimen (Gusar, Vujević 2016, 60, cat. 171). A Venetian bronze *pedreros* type gun with a similar bore of 101 mm was found with the stone balls it used at the Sveti Pavao shipwreck off Mljet (Mihajlović 2016, 98, 104).

Also found in the canal of the cistern under the monastery was a large quantity of discarded ammunition from the contemporary period (Fig. 10). The great majority of these are rifle ammunition, although there are some pistol bullets. The bullets are very poorly preserved as a result of corrosion, with their maker's marks and year of production for the most part illegible. Some of the cartridges are unused, while much of the find is of empty shells.

⁵ O streljivu talijanskog porijekla koji se spominju u tekstu vidi: <http://munizioni.eu/italiane2.html>

polovina metaka neispaljena. Očišćena je tek nekolicina čahura s kojih se mogu pročitati oznake proizvođača (M T 922, B T 3 36, S M I 918, S B 18, L. N C-18, T R C-11, P.P H-21, R.P B-18). Iako je moguće da među puščanim streljivom ima različitih kalibara, ipak najveći broj primjeraka vjerojatno pripada streljivu kalibra 6.5x52 mm, a među njima se otkriva i proizvođač *SMI, Societa metalurgica Italiana*. Taj tip streljiva bio je uporabi od 1891. do 1970. g., a koristile su ga Italija, u oba svjetska rata i Njemačka u Drugom svjetskom ratu. Dio tih puščanih metaka nalazi se i u okvirima od po šest komada, u kojima su bili umetani s gornje strane u talijanske puške model Mannlicher-Carcano 6.5x52 mm. Prema svemu sudeći, streljivo su u cisternu sakrili ili bacili talijanski vojnici 1943. g., vjerojatno kada i novac (poglavlje u ovoj knjizi).



10. Neki primjerci streljiva iz cisterne / Some specimens of the ammunition from the cistern (foto: L. Bekić)

Iz toga doba dolazi među Zadranima popularan naziv "Kasarna Guli", ili samo "Guline" za sklop Sv. Nikole.⁶ Ovo ime potječe od talijanskog mornaričkog časnika koji je poginuo u borbi sa hrvatskim rodoljubima 1920. g. u Splitu. Tomasso Gulli je tako bio u fašističkoj Italiji slavljen kao simbol borbe za prevlast u Dalmaciji.

RAZNI UPORABNI PREDMETI

UPALJAČI

U cisterni ispod samostanske zgrade su nađena dva upaljača bez ikakvih tvorničkih oznaka (Sl. 11). Oba imaju sustav paljenja s podizanjem ručice, što je patentirano

Several dozen cartridges are for small calibre pistols.⁵ The cleaning of some of the casings revealed the markings of 7.65 mm calibre bullets (FIOCCHI 7.65, L BEAUX & CO 7.65) and of 9 mm calibre bullets (GFL 9MM38 1941, B. P B-17, B A F 9 MM). 7.65 mm calibre ammunition produced by the Societa italiana munizioni Lean Beaux & C Milano and by Giulio Fiocchi Lecco, was likely used with the Beretta M1935 pistol used by the Italian military in World War II. The 9 mm calibre bullets were likely used with the Glisenti M1910 pistol, used in the First and Second World War, although officially decommissioned by the Italian military in 1938. The same ammunition could also be used with the Beretta M1918 submachine gun, also in official use in the Italian military in World War II.

Also found were several hundred rifle cartridges, most entirely corroded, and some evidently spent, with almost half of the cartridges not fired. Only a few shells from which the maker's marks could be read were cleaned (M T 922, B T 3 36, S M I 918, S B 18, L. N C-18, T R C-11, P.P H-21, R.P B-18). Although it is possible that there are various calibres among the rifle ammunition found, the greatest number of specimens is likely of the 6.5 by 52 mm type among which we find the producer SMI (Societa metalurgica Italiana). This type of ammunition was in use from 1891 to 1970, by Italy in both World Wars and by Germany in the Second World War. A part of these rifle cartridges were found in six-round clips, top-loaded into Italian rifles of the Mannlicher-Carcano 6.5x52 mm model. From all the indicators it appears that the ammunition was hidden or discarded in the cistern by Italian soldiers in 1943, likely at the same time as the coins were dumped here (see the relevant chapter here).

The widespread use of the name Gulli Barracks (*Kasarna Guli*) or simply *Guline* came into use among the inhabitants of Zadar at the time to refer to the St Nicholas complex.⁶ The name is derived from that of an Italian navy officer who died in 1920 in Split fighting Croatian patriots. In Fascist Italy Tomasso Gulli was celebrated as a symbol of its aspirations for control of Dalmatia.

UTENSILS AND OTHER ITEMS

LIGHTERS

Two lighters were found in the cistern under the monastery building with no factory markings (Fig. 11). Both use the lift-arm system, patented in 1926, an ignition system largely

⁵ Regarding the ammunition of Italian provenance cited here see: <http://munizioni.eu/italiane2.html>

⁶ The name "Caserma Gulli" can be seen in maps of the city from the period, including the map published by the Touring Club Italiano in its first Milan edition of 1924.

⁶ Naziv "Caserma Gulli" može se vidjeti na planovima grada tog vremena, poput karte izdane od Touring Club Italiano u svom prvom izdanju iz Milana, 1924. g.

1926. g., a do Drugog svjetskog rata je ovaj sustav paljenja uglavnom napušten. Stoga ovi upaljači vjerojatno datiraju iz kasnih 20-tih ili 30-tih godina prošlog stoljeća.

NAKIT

Pronađeno je i nekoliko primjeraka nakita. Zsigurno je najvrjedniji zlatni prsten (Sl. 12, T. 3: 30). Izrađen je tehnikom na proboj s mrežastim bočnim dijelovima poput pletenog konopa, dok u središnjem dijelu ima tri spojene kuglice okružene granulama u filigranskom stilu. Na poleđini se nalaze tri punce koje dokazuju njegovu zlatnu kvalitetu. Nažalost, sigle su slabo čitljive, jer nije bilo dovoljno velike površine za njihovo utiskivanje. Na jednoj sigli čini se stoji XL, a na drugoj jedno od dva slova, možda V. Osim zlatnog, u cisterni je nađen i jedan starinski brončani prsten (T. 3: 31).



12. Zlatni prsten iz kanala u cisterni ispod samostana / A gold ring from the canal in the cistern under the monastery (foto: L. Bekić)

Pronađen je i metalni brojčanik ručnog sata (T. 3: 11). Na sredini nosi reljefni natpis *Alette* ispod zvijezde repatice, a datira u sredinu 20. st.

KLJUČEVI

U kanalu cisterne ispod samostana pronađeno je šest različitih starinskih željeznih ključeva i lokot, i svi oni su moderni nalazi (T. 3: 17-24, osim 19). Najstariji ključ iz sv. Nikole (T. 2: 24, T. 3: 19), pronađen je u sondi A, SJ 32. Sličan je nađen u Češkoj (Vich, Žakovsky 2016, 327, Obr. 44-62, Obr. 45-62). Prvi takvi pojavili su se u 13. st. ali najčešći su u 15. i 16./17. st. Kao i ovaj češki, zadarski ključ ima isti trokutasti spoj s tijelom u krugu te ojačanje na početku tijela, koje je također šuplje. Tehnika izrade je



11. Dva upaljača iz cisterne, vjerojatno iz tridesetih godina 20. st. / Two lighters from the cistern, likely from the 1930s (foto: L. Bekić)

abandoned by the Second World War. These lighters, thus, are likely from the late 1920s or 1930s.

JEWELLERY

Several items of jewellery were found. Certainly the most valuable is a gold ring (Fig. 12, T. 3: 30). It was made using the openwork technique with pierced side sections in a woven rope pattern, with the central section having three joined spherules surrounded by grains in the filigree style. There are three (punched) hallmarks on the back indicating its gold quality. The *sigla*, unfortunately, are hardly legible as there was not enough room to punch them in. One *siglum* appears to read XL; another appears to have two letters one of which may be V. Also recovered from the cistern was an old bronze ring (T. 3: 31).

A metal dial (watch face) of a wristwatch was found (T. 3: 11). At the centre it has the inscription *Alette* in relief below a shooting star motif, and is dated to the mid-twentieth century.

KEYS

Six different old iron keys and a lock were found in the canal of the cistern under the monastery, all from the contemporary period (T. 3: 17-24, except 19). The oldest key recovered at the St Nicholas site (T. 2: 24, T. 3: 19) was found in Trench A, SU 32. A similar key was found in Czechia (Vich, Žakovsky 2016, 327, Obr. 44-62, Obr. 45-62). The first keys of this kind appeared in the thirteenth century, but are most frequent in the fifteenth and sixteenth to seventeenth. Like the specimen from Czechia, the Zadar key also has a triangular connection to the circular bow and reinforcement at the collar, also hollow. The fabrication technique is the same, with the sections bonded with brass. Our specimen was found in the former military defensive embankment, together with coins from the mid-sixteenth

ista, jer su dijelovi spajani s mjedi. Naš primjerak nalazi se unutar nekadašnjeg vojnog obrambenog nasipa, zajedno s kovanicama iz sredine 16. st. pa se tako može i datirati. U Hrvatskoj su takvi nalaženi npr. u Dvigradu kod Kanfanara (Bradara 2016b, 89. kat. 18).

NAPRŠNJACI

Brončani napršnjaci razmjerno su čest nalaz na novovjekovnim nalazištima. Dva primjerka pronađena kod Sv. Nikole (T. 2: 27, 28) su napršnjaci izrađeni od bakrene slitine tiještenjem. Manji primjerak (T. 2: 27) nosi ukrase u nizu uz donji rub i time slični primjercima izrađenim u Nuremburgu sredinom ili u kasno 16. st. (Mills 1999, 35). Isti ima i vrlo dobru usporedbu u primjerku pronađenom prilikom istraživanja kaštela u Gornjem Zemuniku, a koji autori datiraju u 15. - 17. st. (Gusar, Vujević 2016, Sl. 18, T. 22: 2). Naš napršnjak pronađen je u sondi A, SJ 32, gdje i par primjeraka novca iz sredine 16. st., pa je ova datacija očito dobra. Drugi, malo veći napršnjak (T. 2: 28), nađen je u cisterni kod bunkera, u sondi D SJ 126, i valja ga datirati kasnije, u 18. st. do početka 19. st. Oba napršnjaka mogli bi se pripisati opaticama koje su ovdje živjele do kraja 18. st.

RAZNI PREDMETI IZ CISTERNE

U kanalu unutar cisterne pod samostanom je pronađeno mnoštvo raznih metalnih predmeta, a nekima je namjena još neidentificirana. Većinu predmeta valjalo bi datirati u doba kada je korištenje ove cisterne za vodu prekinuto te sagrađen kanal za odvod otpadnih voda prema ulici. To je moglo biti urađeno početkom 20. st. Jedan od tih predmeta vjerojatno je bio uteg koji je visio o lancu za mehanizam zidnog sata (T. 3: 33, 34). Nađena je starinska kvaka (T. 3: 17), vjerojatno od mjedi te okov za drvena vrata (T. 3: 13) za neku sličnu kvaku.

NOŽEVI I BRITVE

Nekoliko preklopnih noževa su vjerojatno britve za brijanje, iz različitih razdoblja. Najkvalitetnije izrade je ona (T. 2: 21) od bronce ili mjedi, vrlo lijepo ukrašena urezivanjem i probijenim rebrom na hrptu. Nađena je u sondi D, SJ 126 i mogla bi se pripisati kasnom 18. ili početku 19. st. U istom sloju nađena je i vrlo malena britva koja izgleda kao običan nožić s drškom (T. 2: 20), a koja bi se mogla datirati u isto vrijeme. Veća britva koja je imala drvena ojačanja na koricama (T. 2: 22), također je iz istog sloja.

Tijekom istraživanja pronađeno je nekoliko različitih preklopnih britvi koje su služile za brijanje. Najveća britva (T. 2: 23), koja osim okvira ima i središnje pojačanje od drva, nađena je u sondi B, SJ 24. Gotovo ista britva pronađena je na olupini broda *General Carleton* koji je potonuo 1785. g., a

century, to which we can also date the key. Similar keys have been found in Croatia, e.g. at Dvigrad near Kanfanar (Bradara 2016b, 89. cat. 18).

THIMBLES

Bronze thimbles are a relatively frequent find at post-medieval sites. The two specimens recovered from the St Nicholas site (T. 2: 27, 28) are thimbles made by pressing copper alloy. The smaller specimen (T. 2: 27) bears a banded ornament along the lower edge, similar to specimens made in Nuremburg in the mid- to late sixteenth century (Mills 1999, 35). It also has a very good parallel in a specimen found in the course of the excavations at the castle at Zemunik Gornji, dated by the author to the fifteenth to seventeenth century (Gusar, Vujević 2016, Fig. 18, T. 22: 2). Our thimble was found in Trench A, SU 32, where a few mid-sixteenth century coins were also recovered, so this dating is clearly valid. The second, somewhat larger thimble (T. 2: 28) was found in the cistern near the bunker, in Trench D, SU 126, and can be dated to the later period, from the eighteenth to nineteenth century. Both thimbles can be attributed to the nuns that lived here up to the end of the eighteenth century.

VARIOUS ITEMS FROM THE CISTERN

An abundance of various metal artefacts were recovered from the canal of the cistern under the monastery, the purpose of some of which has yet to be determined. Most of the artefacts can be dated to the period when the cistern was no longer used to collect water and the canal was created to channel wastewater towards the street. This was likely done at the start of the twentieth century. One of these artefacts was likely a weight hanging from a chain on a wall mounted clock mechanism (T. 3: 33, 34). Also found was an old door handle (T. 3: 17) likely made of brass, and a fitting for a wooden door (T. 3: 13) for a similar door handle.

KNIVES AND RAZORS

Several folding knives are likely shaving razors from various periods. The specimen of finest make (T. 2: 21) is of bronze or brass, with very fine incised ornamentation and an openwork rib on the spine. It was found in Trench D, SU 126, and is attributable to the late eighteenth or early nineteenth century. A very small razor was also found in this layer that has the appearance of a basic small knife with handle (T. 2: 20) and can be likewise dated. Also from this layer is a large razor with a wooden reinforcement on the scales (T. 2: 22).

Several different folding shaving razors were found in the course of the excavations. The largest razor (T. 2: 23) has a central wooden reinforcement along with the scales and was recovered from Trench B, SU 24. An almost identical razor

na sebi nosi dva para inicijala vlasnika (Baines 2008, 89, 90 Fig. 9).

Na kraju, pronađen je i jedan jednostavan nož (T. 2: 19) s nasadom na trn, u sondi D, sloju SJ 81. Njega se ne može preciznije tipološki datirati, ali sudeći po kontekstu, datira se u prvu polovinu 19. st.

PRIBOR ZA JELO

Pronađeno je nekoliko žlica te jedna vilica i ručka noža koji su bili dijelovi kompleta za objedovanje. Vjerojatno najstarija je brončana žlica (T. 2: 25), na kojoj postoje tragovi urezanog natpisa "ROS...", dok je sa druge strane sačuvano urezano slovo "M". S obzirom na porijeklo iz SJ 126 u sondi D, može se datirati u kasno 18. ili početak 19. st. U sloju 38 sonde C nađena je i jedna drška žlice izrađene od neke kositrene slitine, s biljnim reljefom na kraju drške. U SJ 64 pronađen je i vrh drške željezne žlice (Sl. 13, prva s lijeva).

was found at the 1785 wreck of the General Carleton, and bears two pairs of owner's initials (Baines 2008, 89, 90 Fig. 9).

A basic knife (T. 2: 19) with hidden tang was found in Trench D, layer SU 81. No precise typological dating can be offered but, judging by the context, it is from the first half of the nineteenth century.

CUTLERY

Several spoons and a fork and the handle of a knife from a cutlery set were found. Likely the oldest is a bronze spoon (T. 2: 25) with traces of the incised inscription "ROS..." and the preserved incised letter "M" on the other side. Given that they come from SU 126 in Trench D we can date it to the late eighteenth or early nineteenth century. In layer 38, Trench C, the handle of a spoon made of a tin alloy was found, with a vegetal relief at the end of the handle. The tip of the handle of an iron spoon was found in SU 64 (Fig. 13, first from the left).



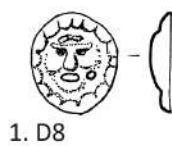
13. Pribor za jelo / Cutlery (foto: L. Bekić)

U kanalu cisterne pod samostanom pronađeno je još nekoliko primjeraka pribora za jelo i pripremanje hrane. Najzanimljivija je posrebrana žlica (Sl. 13, peta s lijeva) koje je imala lijepo urezan natpis na poleđini drške, ali je naknadno namjerno izbrisan. Natpis se nazire kao "C.....ALI". Također je pronađena i jedna slabo očuvana željezna žlica (Sl. 13, sedma s lijeva). Uz žlice pronađena je i vilica s oznakom proizvođača (Sl. 13, šesta s lijeva). Na pečatu stoji "BERNDORF ALPACCA" i pored "S". Ovu oznaku koristila je tvornica metalnih proizvoda u Berndorfu, Austrija, za proizvode od tzv. Alpaka srebra ili "novog srebra" (Nikogosyan 2008). To je materijal koji je trebao imati kvalitete srebra, a biti mnogo jeftiniji. Alpaka je slitina nikla, bakra i cinka. Ovaj pečat datira se između 1891. i 1930. g. Uz tvornički pečat, vilica ima i oznaku u obliku grba, ali je on nažalost nečitljiv.

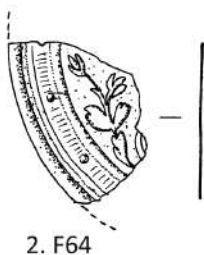
U cisterni je nađena i masivna ručka stolnog noža kvalitetne izrade, vjerojatno posrebrana poput žlice (Sl. 13, četvrti s lijeva). Također je nađen i oštećen kuhinjski željezni nož (Sl. 13, osmi s lijeva) sa sačuvanom drvenom drškom. Svi predmeti iz kanala u cisterni mogu se datirati u kasno 19. st. ili prvu polovinu 20. st.

Several other specimens of cutlery and food preparation utensils were found in the canal of the cistern under the monastery. The most interesting is a silver-plated spoon (Fig. 13, fifth from the left) with a finely incised inscription on the back of the handle that was deliberately erased. The inscription can be made out as "C.....ALI". Also found was a poorly preserved iron spoon (Fig. 13, seventh from the left). Found along with the spoon was a fork with a maker's mark (Fig. 13, sixth from the left). The stamped mark reads "BERNDORF ALPACCA" and next to this the letter "S". This mark was used by a metalware factory in Berndorf, Austria for products of nickel silver (also known as *alpacca* or *new silver*) (Nikogosyan 2008). This material was developed to offer the qualities of silver at a much lower cost. Nickel silver was an alloy of nickel, copper and zinc. This mark is dated to the period from 1891 and 1930. Along with the factory mark, the fork also has a mark in the form of a shield that is, unfortunately, illegible.

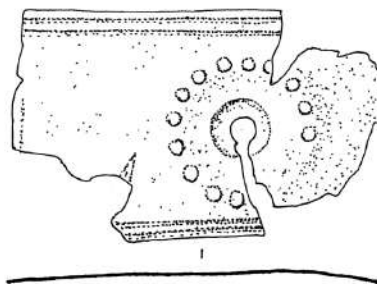
The massive handle of a table knife of quality make, likely silver-plated like the spoon, was found in the cistern (Fig. 13, fourth from the left), as was a damaged iron kitchen knife (Fig. 13, eighth from the left) with a preserved wooden handle. All of the artefacts in the cistern canal can be dated to the late nineteenth or first half of the twentieth century.



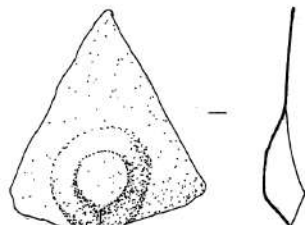
1. D8



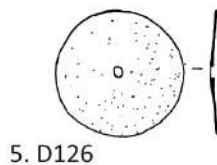
2. F64



3. F64



4. D76



5. D126



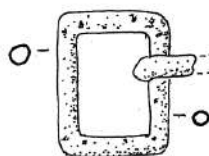
6. D126



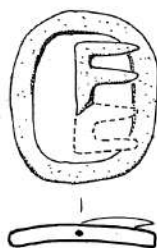
7. D126



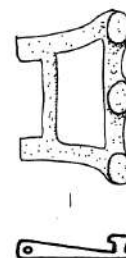
8. D126



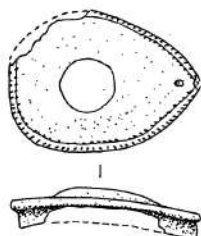
9. F64



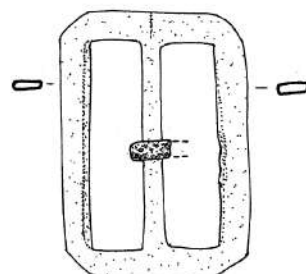
10. D126



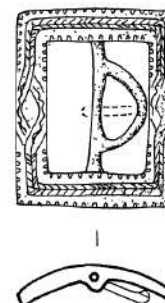
11. D126



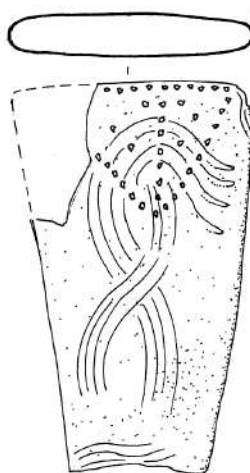
12. D126



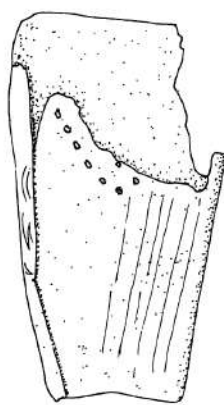
13. D76



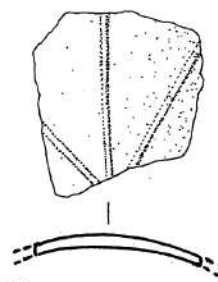
14. D126



15. D126



16. A12



17. D126



18. D126

T 1

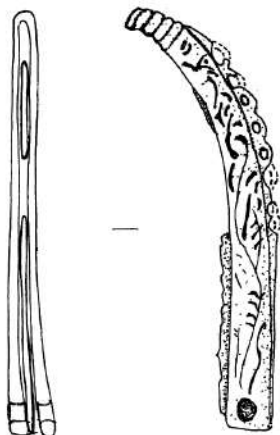




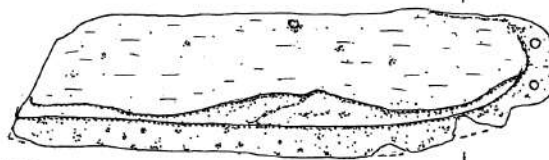
19. D81



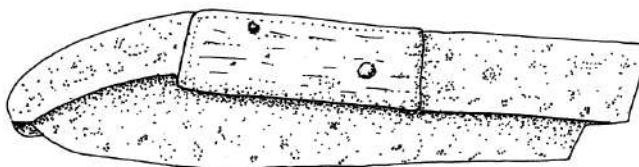
20. D126



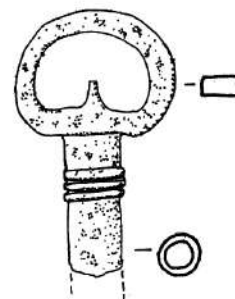
21. D126



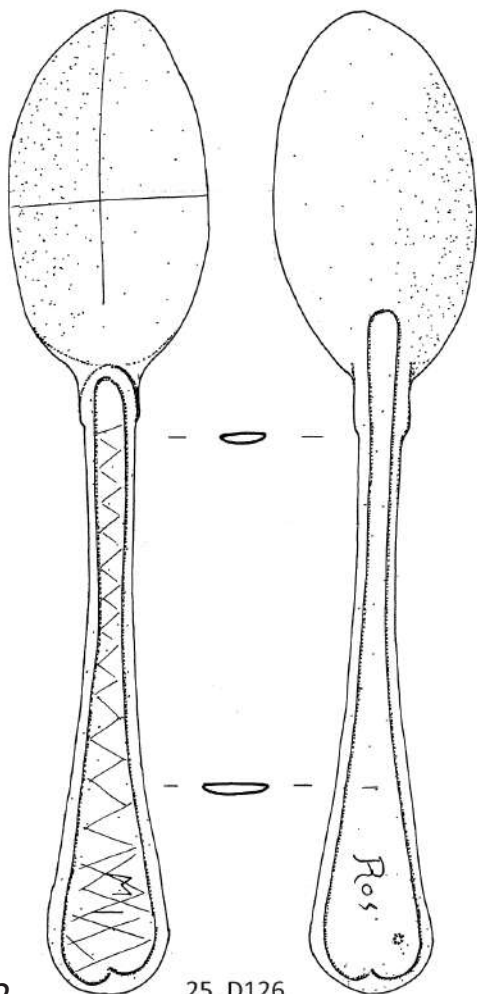
22. D126



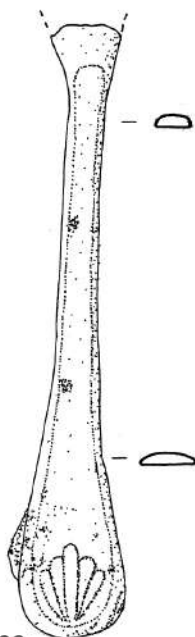
23. B24



24. A32



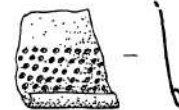
25. D126



26. C38



27. A32



28. D126



29. H166



30. ?

T 2





T 3

Novovjekovni i moderni stakleni nalazi iz sv. Nikole u Zadru

Novovjekovni stakleni nalazi iz Hrvatske se rijetko objavljuju, a kada se objave, uglavnom je riječ o kvalitetnim i vrijednim predmetima poput onih iz tereta broda potonulog kod Gnalića (Lazar, Willmott 2006; Fadić 2011). Tek nedavno se posvećuje više pažnje svakodnevnim staklenim proizvodima novog vijeka (Bekić 2014c, 2014d). Prilikom iskopavanja sonde 2014. i 2016. g. u okolišu bivše crkve Sv. Nikole u Zadru, pronađeno je mnoštvo staklenih ulomaka, ali nažalost, samo je manji broj, iz cisterne kod bunkera, cjelovitije očuvan.

Na slici 1: 3, 4, 5 ilustrirani su manji ulomci, možda čaša, ukrašeni reljefnim, blago izbočenim kružnim bradavicama, koje su gusto postavljene. Takve čaše razmjerno su česte, a potječu iz venetskih radionica 15. ili 16. st (Pula, Bradara 2016a, 173, kat. 69; Dubrovnik, Konavle, Topić 2014, kat. 47, 55, 57). Slično ili isto su ukrašene i zdjelice, kod kojih reljefni ukras pokatkad nalikuje kapljicama (Veštar, Bekić 2014c, 48, kat. 81, 82; Dubrovnik, Topić 2014, kat. 79, 80), a datiraju u 16. st. Slično se datiraju i čaše na visokim uskim stopicama (sl. 1: 6, 7), koje na najužem dijelu mogu imati jedno ili više kuglastih ili pločastih proširenja (Bekić 2014d, Sl. 19). I u Zadru je pronađen veći broj pehara s jednim ili više kuglastih i pločastih proširenja, koje se datiraju od 14. do 16. st. (Pešić 2006, 116, Fig. 1, 2, 3). Nažalost dva ulomka iz sv. Nikole su fragmentarni, pa ih se ne može preciznije datirati. Vrlo je neobičan pehar koji ima reljefni ukras grebena koji se spajaju i razdvajaju po površini stijenke (sl. 1: 1, 2). Donekle sličan reljefni ukras postoji i na ulomku iz konzervatorija S. Caterina della Rossa koji se datira pred sredinu 16. st. (Cini 1985, 538, T. LXXXVI:913).

Dio vrata bezbojne boce ukrašen je valovitom staklenom, naknadno zalijepljenom vrpcom (sl. 2: 1). Boca je pronađena u sondi H, SJ 156, koji se može datirati u 17. st. Slično su bile ukrašene tamnozeleno boce pronađene na brodolomu kod rta Ratac na Koločepu, koji se datira u 17. st. (Radić-Rossi 2012, 54, Sl. 36). Ovakav ukras korišten je i na kraju 16. st., što se vidi prema grlu bezbojne boce pronađene kod Gnalića (Lazar, Willmott 2006, Fig. 59, 69). Slični primjerci nađeni su i u

Post-Medieval and Modern Glass Finds at Zadar's St Nicholas Church

Post-medieval glass finds from Croatia are rarely published – those that are published are for the most part good-quality and valuable artefacts such as those from the cargo of the ship that sank off the islet of Gnalić (Lazar, Willmott 2006; Fadić 2011). It is only recently that greater attention has been afforded to everyday glass products of the post-medieval period (Bekić 2014c, 2014d). An abundance of glass fragments were found in the course of the excavation of trenches in 2014 and 2016 in the environs of the former church of St Nicholas in Zadar – only a small number, unfortunately, from the cistern near the bunker, have been preserved relatively intact.

Illustrated in Figure 1: 3, 4, 5 are small fragments, perhaps from beakers, decorated with densely applied, slightly protruding, circular relief nubs. These beakers are relatively frequent and originate from Venetian workshops of the fifteenth or sixteenth century (Pula, Bradara 2016a, 173, cat. 69; Dubrovnik, Konavle, Topić 2014, cat. 47, 55, 57). We see similar or identical decoration on small bowls – where the relief decoration appears at times in droplet form (Veštar, Bekić 2014c, 48, cat. 81, 82; Dubrovnik, Topić 2014, cat. 79, 80) – that are dated to the sixteenth century. A similar dating is assigned to goblets on tall, narrow stems (Fig. 1: 6, 7) that may have one or more spherical or annular knops at their narrowest point (Bekić 2014d, Fig. 19). A number of goblets with one or more spherical or annular knops have been found in Zadar, dated to the fourteenth to sixteenth century (Pešić 2006, 116, Fig. 1, 2, 3). The two pieces from the St Nicholas site are, unfortunately, fragmentary, precluding a more precise dating. A very unusual goblet has a relief decoration of ridges forming a honeycomb-like moulding of the wall surface (Fig. 1: 1, 2). There is a somewhat similar relief decoration on a fragment at the Conservatory of St. Catherine of the Rose (*Conservatorio di Santa Caterina della Rosa*) dated to the mid sixteenth century (Cini 1985, 538, T. LXXXVI: 913).



1. Skupina pehara i čaša novovjekovnog doba / A group of post-medieval goblets and beakers (foto: L. Bekić)

Dubrovniku i datiraju u 16. st. (Topić 2014, kat. 692-694). Vrlo sličan njemu je i naredni ulomak grla boce, s tamnoplavom valovitom trakom (sl. 2: 2). Slični su nađeni na utvrđi Sokol u Konavlima (Topić 2014, kat. 661, 662), a koji se datiraju u 15/16. st. Pronađene su i dvije staklene perle, jedna zelena pravokutnog (sl. 2: 4) i druga tamnoplava ovalnog presjeka (sl. 2: 5). Obje perle potječu iz slojeva koji se datiraju u 16./17. st. Tamni pločasti ulomak plavog stakla (sl. 2: 7) pronađen je u sloju 19. st., ali može se datirati i ranije. Neobična je cjevčica bezbojnog stakla, na koju je prilijepljena žuta staklena traka (sl. 2: 3). Na kraju, tu je i zavijeni ulomak tamno maslinasto zelenog stakla (sl. 2: 6) nejasne namjene.



2. Skupina raznih višebojnih ulomaka stakla novovjekovnog doba / A group of assorted post-medieval multi-coloured glass fragments (foto: L. Bekić)

Sv. Nikola je jedno od rijetkih kopnenih nalazišta na kojima su zastupljene stolne boce tzv. 1. i 2. skupine (Bekić 2014d) jer ih je većina do sada pronađena na podvodnim nalazištima. Od boca prve skupine postoji jedno tamnozeleno dno šesterokutnog presjeka (sl. 3: 6) te nekoliko oboda (sl. 3: 2, 3, 4). Za obode je u ovom slučaju

Part of the neck of a colourless bottle is decorated with an applied wavy ribbon of glass (Fig. 2: 1). The bottle was found in Trench H, SU 156, dated to the seventeenth century. Similar decoration was observed on dark green bottles found at the shipwreck off Cape Ratac on the island of Koločep, dated to the seventeenth century (Radić-Rossi 2012, 54, Fig. 36). This decoration was also in use in the late sixteenth century, as is evident from the neck of a colourless bottle found at Gnalić (Lazar, Willmott 2006, Fig. 59, 69). Similar specimens were also found in Dubrovnik and dated to the sixteenth century (Topić 2014, cat. 692–694). Very similar to it is the following fragment from the neck of a bottle with a dark blue wavy ribbon (Fig. 2: 2). Similar finds were collected

at fort Sokol in Konavle (Topić 2014, cat. 661, 662), dated to the fifteenth/sixteenth century. Also found were two glass beads, one green and rectangular (Fig. 2: 4) the other dark blue with an oval cross-section (Fig. 2: 5). Both beads are from layers dated to the sixteenth/seventeenth century. A dark plate-shaped fragment of blue glass (Fig. 2: 7) was found in a nineteenth century layer, but may also be dated to an earlier period. An unusual small tube of colourless glass has an applied yellow glass ribbon (Fig. 2: 3). Finally, there is a twisted fragment of dark olive-green glass (Fig. 2: 6) of unclear purpose.

St Nicholas is one of the few on-land sites at which we see flasks of Groups 1 and 2 (Bekić 2014d), with most having been found so far at underwater sites. From Group 1 flasks are a dark green base of hexagonal cross-section (Fig. 3: 6) and several rims (Fig. 3: 2, 3, 4). Particular to the rims in this case is that they are of the sub-group of bottles with cone-shaped necks like the bottles of Group 2, but have a white band at the lip of the rim like bottles of Group 1b. This is evidently a transitional group, which can be designated 1c. Bottles of this kind have been found previously (Bekić 2014d, Fig. 8: 65, cat. 22), but less often than bottles of Groups 1a, 1b and 2. By all accounts they are from the late seventeenth and early eighteenth centuries (Bekić 2014d, Fig. 30). Bottles of Group 2 (Bekić 2014d, 18, 19, Fig. 5, 30) are greenish, with a narrow square body (Fig. 3: 8) and a tall cone-shaped neck (Fig. 3: 1, 7) and are dated to the eighteenth century.

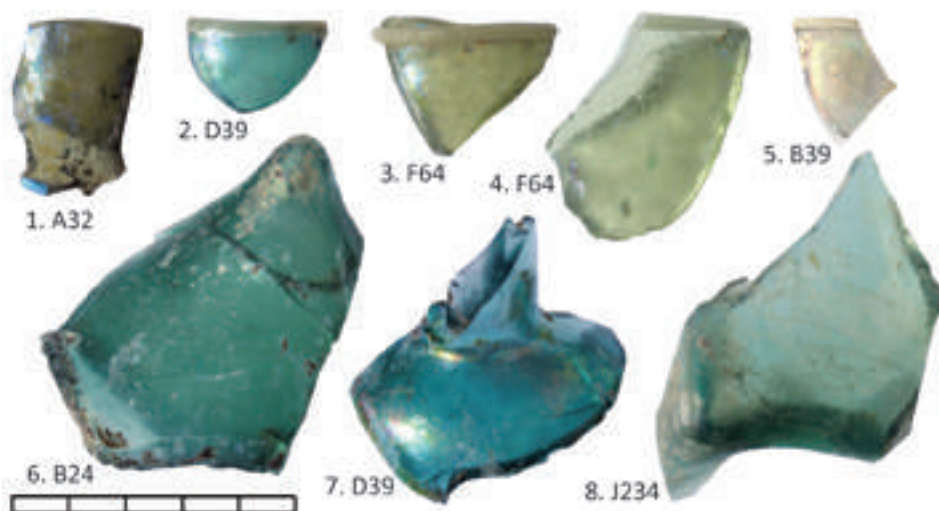
Bottles come in a great number of shapes and execution. Two fragments (Fig. 4: 1, 2) were found at St Nicholas from bottles of Group 3 (Bekić 2014c, 24, 25, 26, Fig. 9), i.e. dark green or brown round or bulbous wine bottles of Western European provenance. Both fragments can be dated to the eighteenth or, at the latest, to the early nineteenth century. Also here are fragments of colourless bottles (Fig. 4: 6) with a Γ form rim of Group 4 (Bekić 2014c, 27, Fig. 10). These flasks were used for serving wine at the table and are dated for the most part to the nineteenth century. Judging by their

osobito da pripadaju podskupini boca koje imaju čunjasti vrat poput boca iz skupine 2, ali na vrhu oboda nose bijelu traku poput boca iz skupine 1b. Očito je to prelazna skupina, koja se može definirati kao 1c. Takve boce pronalazene su i prije (Bekić 2014d, Sl. 8: 65, kat. 22), ali rjeđe od boca skupina 1a, 1b i 2. Po svemu sudeći datiraju u kraj 17. i početak 18. st. (Bekić 2014d, Sl. 30). Boce 2 skupine (Bekić 2014d, 18, 19, Sl. 5, 30) su zelenkaste boje, uskog četvrtastog tijela (sl. 3: 8) i visokog čunjastog vrata (sl. 3: 1, 7) te datiraju u 18. st.

Boce postoje u velikom broju oblika i izvedbi. Kod sv. Nikole pronađena su i dva ulomka (sl. 4: 1, 2) boca tzv. treće skupine (Bekić 2014c, 24, 25, 26, Sl. 9), odnosno tamnozelenke ili smeđe oble i trbušaste vinske boce zapadnoeuropskog porijekla. Oba ulomka mogu se datirati u 18. st. ili najkasnije u početak 19. st. Tu su i ulomci bezbojnih boca (sl. 4: 6) s Γ oblikom oboda četvrte skupine (Bekić 2014c, 27, Sl. 10). Ove boce služile su za posluživanje vina na stolu i datiraju uglavnom u 19. st. Sudeći po dimenzijama, bezbojna i zelenkasta bočica (sl. 4: 4, 7) služile su za lijekove. Bezbojna staklena kuglica (sl. 4: 3) zapravo je drška staklenog čepa boce, kakvi se koriste i za lijekove i za žestoka pića (Crosada, Bin 2007, T.105:21).

Veliki broj ulomaka čaša, od kojih se neke mogu i rekonstruirati, prikupljen je uglavnom u dva sloja, SJ 126 u sondi D (uglavnom 18. st.) i SJ 64 u sondi F (17. - 19. st.). Sve čaše su valjkaste (sl. 5: 5) ili blago čunjastog oblika (obrnuto, sl. 5: 1, 2, 3, 4). Neke imaju na sebi uske okomite utore na cijelom (sl. 5: 1) ili samo na donjem dijelu tijela (sl. 5: 2), ima i višekutnih čaša (sl. 5: 7) i osim na taj način nisu drugačije ukrašene. Ovakve čaše se mogu datirati od 18. st. do u 19. st., a uglavnom im se pripisuje češko porijeklo (Bekić 2014d, 45, 46; Horvat, Biondić 2007, kat. 33, 39, 43 itd.; Topić 2014, kat. 93, 96, 107, 109 itd.) Ovakvu dataciju potvrđuju i arheološki konteksti iz sv. Nikole.

U istim slojevima nalazimo i brojne manje zelenkaste boce trbušastog oblika s uskim vratom i blago razvrćenim obodom (sl. 6). Slično grlo i obod, doduše malo izduženije, pronađeno je i u konzervatoriju S. Caterina della Rosa (Cini 1985, 548, T.LXXXIX-994), a datira se u 17. st. Kako ovakve boce inače nisu poznate u literaturi, stratigrafski je očito da se mogu vezati uz korištenje bezbojnih čaša (sl. 7), pa ih stoga možemo datirati u 18. st. ili najkasnije početak 19. st.



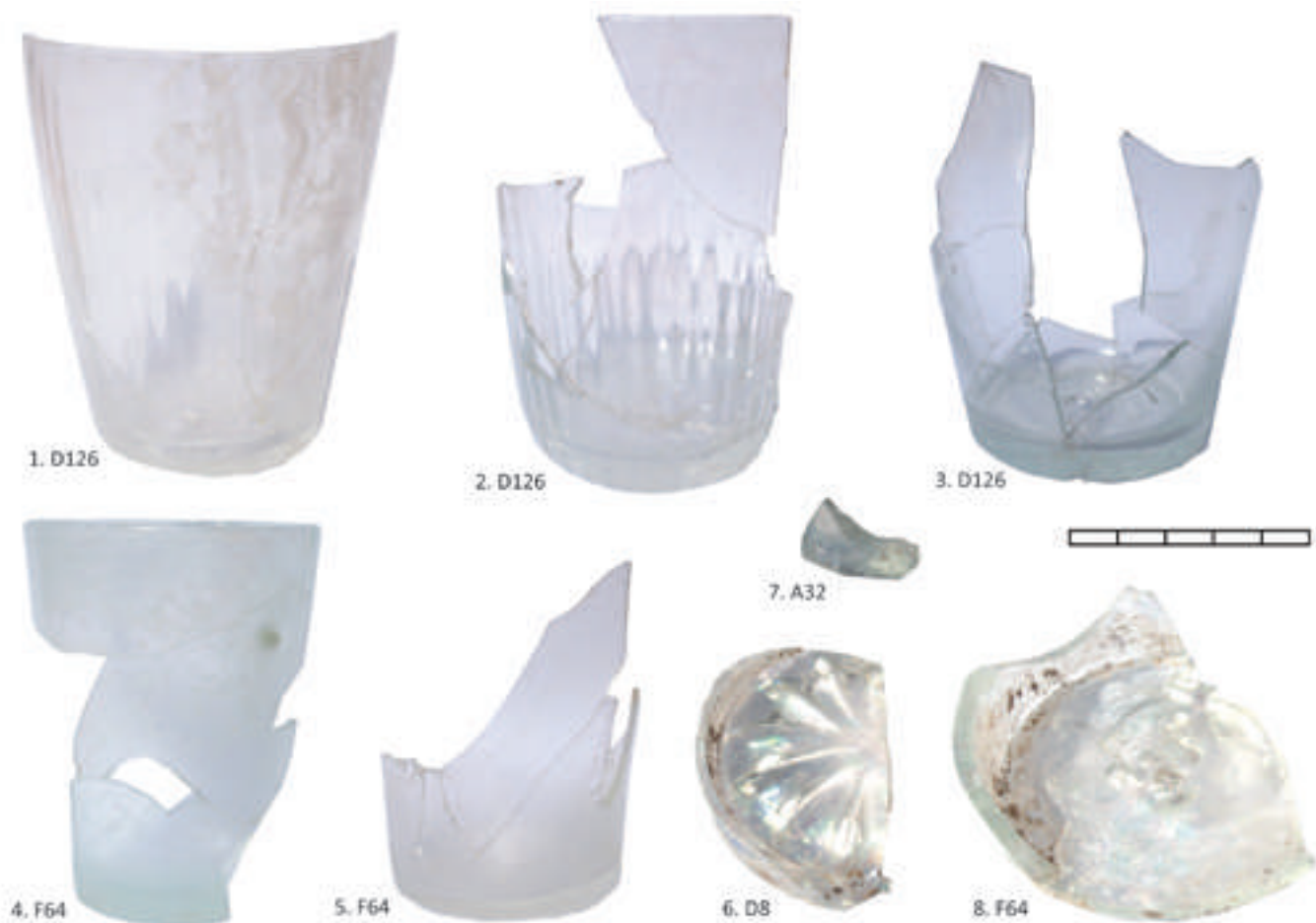
3. Skupina stolnih boca prve i druge skupine novovjekovnog doba / Post-medieval Group 1 and 2 flasks (foto: L.Bekić)

dimensions, colourless and greenish bottles (Fig. 4: 4, 7) were used for medications. A colourless glass sphere (Fig. 4: 3) is the grip of a glass bottle stopper, the likes of which were used for medications and spirits (Crosada, Bin 2007, T.105: 21).



4. Skupina raznih boca / A group of assorted bottles (foto: L. Bekić)

A large number of fragments of beakers, some of which can be reconstructed, were collected for the most part from two layers; SU 126 in Trench D (most eighteenth century) and SU 64 in Trench F (seventeenth to nineteenth century). All of the beakers are cylindrical (Fig. 5: 5) or slightly conical (inverted, Fig. 5: 1, 2, 3, 4). Some bear narrow vertical flutes on the entire (Fig. 5: 1) or only the lower part of the body (Fig. 5: 2), and there are multangular beakers (Fig. 5: 7) and those otherwise ornamented. Beakers of this kind are usually dated to the eighteenth and into the nineteenth century and are largely attributed a Czech provenance (Bekić 2014d, 45, 46; Horvat, Biondić 2007, cat. 33, 39, 43 etc.; Topić 2014, cat. 93, 96, 107, 109 etc.) These dates are corroborated by the archaeological contexts at the St Nicholas site.



5. Skupina čaša 18. i 19. st. / A group of 18th and 19th century beakers (foto: L. Bekić)

We also see many small greenish bottles of bulbous form with narrow necks and slightly flared rims (Fig. 6) in these layers. A similar neck and rim, although somewhat more elongated, was found at the Conservatory of St. Catherine of the Rose (Cini 1985, 548, T.LXXXIX-994) and is dated to the seventeenth century. As bottles of this kind are not known of in the literature, it is stratigraphically evident that they can be associated with the use of colourless beakers (Fig. 7), and we can, therefore, date them to the eighteenth or, at the latest, the early nineteenth century.

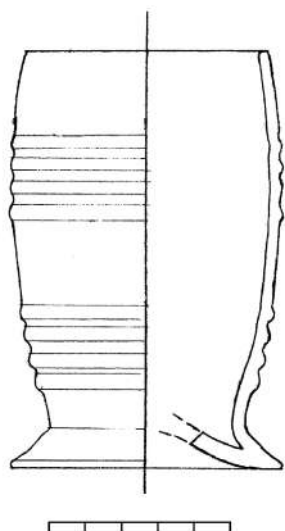


6. Skupina boca 18. i 19. st. / A group of 18th and 19th century bottles (foto: L. Bekić)

Pronađeni su i ulomci bezbojne čaše koja je rekonstruirana u crtežu (sl. 8). To je prilično visoka čaša s dva pojasa vodoravnih rebra. Ovakvoj čaši nema usporedbe u dostupnoj literaturi, pa ju vrijedi objaviti. Na osnovu arheološkog konteksta, vjerojatno se datira u 19. st.



7. Setovi čaša i boca 18. i 19. st. / 18th and 19th century beaker sets and bottles (foto: L. Bekić)



8. Rebrasta bezbojna čaša ranog 19. st. / An early 19th century colourless ribbed beaker (crtež / drawing: M. Čurković-Madiraca)

U kanalu cisterne ispod samostanske zgrade pronađeno je i mnoštvo različitih staklenih posuda (sl. 9). Ovaj sloj se na osnovu numizmatičkih i ostalih nalaza može pouzdano datirati u prvu polovinu 20. st. U ovoj skupini najbrojnije su male bočice koje su najvjerojatnije

služile za lijekove, što i nije neobično s obzirom da je u to doba u sv. Nikoli djelovala vojna bolnica. Jedna podsjeća i na bočice losiona poslije brijanja. Na nekim posudama su vidljivi i natpisi. Tako na dnu zelene boce piše 300, a na narančastom komadu vidljivo je samo „..INA” a vjerojatno je riječ za neko piće. Zelenkasti je i kružni reljefni pečat s natpisom DUNATOV ZARA, vjerojatno s boce Maraskina punjene između dva svjetska rata. Na većem ulomku bezbojne boce vidljiv je natpis „...AGNESIACA” što je zapravo dio nekadašnjeg natpisa pića s početka 20. st., a glasilo je *Limonata Magnesiaca*. Maslinasto zelena bočica je zapravo tintarnica i nosi natpis „INCHIOSTRIFICIO VENETO TREVISO”, a datira se u dvadesete i tridesete godine 20. st. Slična skupina boca i raznih posuda, od koji su mnoge služile u zdravstvene svrhe, nađena je u Trstu na Crosadi (Bin 2007, 412, 413, T. 105).

Also found were fragments of a colourless beaker, reconstructed in a drawing (Fig. 8). This is a quite tall beaker with two belts of horizontal ribbing. With no parallels in the available literature, this beaker is worthy of publication. Based on the archaeological context it is likely from the nineteenth century.

An abundance of assorted glassware was found in the canal of the cistern beneath the monastery building (Fig. 9). Based on numismatic and other finds we can confidently date this layer to the first half of the twentieth century. The most numerous in this group are small bottles that were most likely used for medications, which is not unusual given that a military hospital operated at the St Nicholas site at the time. One is reminiscent of aftershave lotion bottles. On some of the vessels we can make out lettering. On the base of a green bottle we read “300”, while on an orange fragment we see “...INA”, likely from a bottle of some beverage. A greenish applied round seal reads “DUNATOV ZARA”, likely from a bottle of maraschino liqueur filled between the two world wars. On a large fragment of a colourless bottle the lettering reads “...AGNESIACA”, which is part of the original lettering on a beverage bottle from the early twentieth century, which read in full *“Limonata Magnesiaca”*. A small olive-green inkwell bears the lettering “INCHIOSTRIFICIO VENETO TREVISO”, and is dated to the 1920s and 1930s. A similar group of bottles and assorted vessels, many of which were used in healthcare, was found at Trieste’s Crosada (Bin 2007, 412, 413, T. 105).

9. Skupina modernih staklenih posuda iz kanala u cisterni samostanske zgrade, prva polovina 20. st. / Modern glassware from the monastery building cistern canal, first half of the 20th century (foto: L. Bekić)



Arhitektonski elementi iz kompleksa sv. Nikole

Arheološkim istraživanjima u kompleksu sv. Nikole pronađeni su brojni nalazi arhitektonskih elemenata. Taj podatak sasvim je logičan s obzirom na brojne faze koje je ovaj kompleks prošao, bilo kao crkveni ili vojni objekt. Nalazi su pronalazeni u sondama, ali i izvan njih, uglavnom po zemljanom dvorištu kompleksa. Važno je naglasiti da se osim više faza crkvene i samostanske zgrade (Vrkić u ovoj knjizi), na ovom prostoru vršilo i nasipavanje prostora, posebno u 16. st. kad se nasipavaju protutopnički nasipi (Škunca 2007, 188-189).

Predmeti se s obzirom na materijal od kojeg su izrađeni mogu podijeliti na kamene nalaze, keramičke nalaze te žbuku, odnosno freske. Nažalost, većina ulomaka nije sačuvana u dovoljnoj mjeri da bi se mogla odrediti njihova funkcija.

Dio pronađenih kamenih elemenata vrlo vjerojatno je pripadao kamenom crkvenom namještaju, čemu nam svjedoči nalaz škropionice (**kat. 2**), ulomci stupova (**kat. 3-6**) i kapitela (**kat. 1**), dok se za velik dio kamenih nalaza ne može se sa sigurnošću utvrditi koja im je bila prvotna funkcija. Crkveni kameni namještaj može se okvirno datirati prije 1760. godine (Vrkić u ovoj knjizi), odnosno u vrijeme kad se krenulo u izgradnju nove crkve, no to ne isključuje mogućnost da se neki od nalaza datiraju u ranija razdoblja. Izravni dokaz za tu tezu je nalaz ulomka škropionice koji je bio uzidan u vanjsko lice bočnog zida barokne crkve, u žbuku kamenih lukova južnog otvora kripte (sl.1)

Na osnovu promjera ulomaka kamenih stupova koji iznose od 15 do 16 cm (**kat. 3-6**), može se pretpostaviti da su najvjerojatnije pripadali stupovima u sredini bifora, koje su još uvijek djelomično vidljive s unutrašnje strane trećeg kata zvonika (sl. 2).

Od kamenog materijala jedino se za grupu od osam velikih kamenih kapitela s ukrasom u obliku akantusovog lišća (sl. 3), koji su ugrađeni u gornje zidove barokne crkve može sa sigurnošću utvrditi da pripadaju romaničkom razdoblju (Vežić, 1992. 306), a u Zadru su im slični kapiteli iz bazilike sv. Marije Velike (Vežić, 1975, 134-135) i sv. Marije Male (Štrkalj, 1985, 475-479). Isto tako, u zidovima crkve

The Architectural Elements of the St Nicholas Complex

Archaeological excavation at the St Nicholas complex saw the recovery of numerous finds of architectural elements. This is to be expected given the many phases this complex has seen in its development, both as a church and as a military edifice. The finds were made in the trenches and outside them, for the most part in the earthen courtyard of the complex. It is important to note that, besides the many phases of the church and monastery buildings (Vrkić, here), there was also landfilling in the area, especially in the sixteenth century when the artillery embankments were created (Škunca 2007, 188–189).

The objects can be divided by the material of which they are made into stone finds, ceramic finds, plaster and frescoes. Most of the fragments are, unfortunately, not preserved to an extent that would allow for a determination of their function.

A part of the stone elements found very likely are from church stone furniture, as is attested by the find of stoup (**cat. 2**), fragments of columns (**cat. 3-6**) and capitals (**cat. 1**), while for most of the stone finds we cannot confidently determine their



1. Škropionica u žbuci kamenih lukova kripte / A stoup mortared into the stone arches of the crypt (foto: L. Bekić)



2. Uzidana bifora zvonika sa stupom u sredini / A walled-up bell tower mullioned window with the colonnate in the middle (foto: R. Surić)

uočavaju se brojni kameni ulomci koji su uzidani prilikom izgradnje u 18. st. (sl. 4).

Osim većih kamenih ulomaka pronađene su i male kamene tesere mozaika (**kat. 16, 17**). Brojni pojedinačni nalazi pripadaju teserama tamno sive boje, dok se u jednom slučaju radi o nalazu grupe bijelih tesera. Nažalost, do sad se u arheološkim istraživanjima nije pronašla podnica s tragovima mozaika. No, na osnovu pronađenih ostataka rimskih zgrada u sondama B i J, može se pretpostaviti da su pronađene tesere pripadale mozaičkom podu neke građevine koja se u doba antike nalazila na ovom prostoru.

Druga skupina nalaza izrađena je od keramike. Uglavnom se radi o nalazima nepotpuno sačuvanih opeka, dok se u jednom slučaju radi o krovnom crijepu. Neke od opeka na sebi imaju sačuvane radioničke oznake, a to uvelike pomaže kod interpretacije ove vrste nalaza. Dva ulomaka opeka (**kat. 19, 20**) na sebi nose pečate "G – D / C". Takve opeke proizvodele su se u francuskim radionicama krajem 18. i početkom 19. stoljeća, do 1830-ih. Sudeći po analogijama mogle bi se usporediti s pečatima na prostoru središnje i sjeverne Francuske (Coulommiers)¹.

Dvije opeke (**kat. 21, 22**) na sebi nose pečate inicijala "F. P". Vjerojatno su izrađene polovicom 19. stoljeća u austrijskim

initial function. Church stone furniture can be approximately dated as pre-1760 (Vrkić, here), i.e. at the time when the construction of a new church building was launched, although this does not preclude the possibility that some of the finds are from an earlier period. We find direct evidence in favour of this hypothesis in the fragment of a stoup built into the outside face of the side wall of the Baroque period church, in the mortar of the stone arches of the southern opening of the crypt (Fig. 1).

Based on the diameters of the stone column sections of 15 to 16 cm (**cat. 3–6**), they most likely are from the colonnetes of mullioned windows (bifora), which are still partially visible on the interior side of the third storey of the bell tower (Fig. 2).

Among the stone material we can say confidently only of a group of eight large stone capitals with acanthus leaf ornamentation (Fig. 3), built into the upper walls of the Baroque church, that they are from the Romanesque period (Vežić 1992, 306). We find similar capitals in Zadar at the basilica of St Mary Major (*Sveta Marija Velika*) (Vežić, 1975, 134–135) and St Mary Minor (*Sveta Marija Mala*) (Štrkalj, 1985, 475–479). Likewise we see in the wall of the church numerous stone fragments incorporated during the construction of the eighteenth century (Fig. 4).

Also found along with the large stone fragments were mosaic stone tesserae (**cat. 16, 17**). Numerous individual finds are of tesserae of dark grey colour, while in one case we have a find of a group of white tesserae. We have not, unfortunately, thus far in the archaeological excavations, found floorings with traces of mosaic. Based, however, on

¹ Uspoređeno s primjerima opeka na stranici: <http://www.penmorfa.com/bricks/foreign.htm>



3. Romanički kapitel uzidan u zid galerije barokne crkve / A Romanesque capital incorporated in the wall of the gallery of the Baroque church (foto: R. Surić)



4. Ulomak ukrašenog kamenog elementa i kapitela u zidu barokne crkve / A fragment of an ornated stone element and capital in the wall of the Baroque church (foto: R. Surić)

radionicama na prostoru današnje Češke (Mitchell, 2009, 8). Treći tip pečata koji se za sada prepoznao među opekama s ovog lokaliteta je pečat “[S]AME” (kat. 18). Takve opeke izrađivale su se u talijanskim državnim radionicama *Societa Anonime Materiali Edili* 1930-ih. Iz istih radionica potječe i krovni crijep (kat. 24, sl. 6.) s pečatom “- S. A M E. SOCIETA’ ANONIMA-”. Riječ je o državnoj tvornici koja se kao koncesionar brinula za izgradnju željezničke infrastrukture i pokrivala javne radove u Italiji između 1920. i 1943. godine. Brojnost ovakvih crijepova u Zadru svjedoči nam o graditeljskim pothvatima koje je talijanska vlada provodila u Zadru između dva svjetska rata.²

Neobičan je nalaz opeke kroz koju se naknadno probušila rupa (kat. 23), pa je opeka mogla imati funkciju neke vrste utega. Od ostalih keramičkih nalaza arhitektonskih elemenata pronađene su keramičke cijevi (kat. 25) s jednim širim, a drugim užim krajem. One su bile postavljene u nizu i imale su

the found remains of Roman buildings in trenches B and J, we can speculate that the recovered tesserae are from a mosaic flooring of an edifice that existed here in antiquity.

The second group of finds are ceramic building materials. For the most part this includes finds of partially preserved bricks, and one find of a roof tile. Maker’s marks are preserved on some of the bricks, which help greatly in interpreting these kinds of finds. Two brick fragments (cat. 19, 20) bear the maker’s mark “G – D / C”. These bricks were manufactured in French workshops in the late eighteenth and early nineteenth century, up to the 1830s. Judging from the analogies they are comparable to maker’s marks in central and northern France (Coulommiers)¹.

Two bricks (cat. 21, 22) bear the initials “F. P”. They were likely manufactured in the mid-nineteenth century in Austrian workshops in present-day Czechia (Mitchell, 2009, 8). The third type of maker’s mark that we have identified

² Zahvaljujem se kolegi Dejanu Filipčiću na usrdnom ustupanju informacija vezanih uz pečate na opekama.

¹ Compared with brick specimens on the Internet site: <http://www.penmorfa.com/bricks/foreign.htm>



5. Opeka s pečatom francuske radionice, kat. 20. / 5. A brick with the maker's mark of a French workshop, cat. 20. (foto: R. Surić)

funkciju odvodnje oborinskih voda u smjeru cisterne (Vrkić u ovoj knjizi).

Posebno zanimljivi nalazi su ulomci raznobojnih freski (**kat. 26-39**). Najvjerojatnije se radi o zidnom ukrasu u nekoj od faza samostanskog kompleksa. Oslikane su crvenom, oker, crnom, zelenom i bijelom bojom. Zanimljivo je da se u opisu ostataka najstarije crkve sv. Nikole spominju očuvane freske svetaca (Bianchi 1877, 402-403), no ne donosi se detaljniji opis, pa se ne može sa sigurnošću zaključiti da li neki od pronađenih ulomaka pripadaju toj fazi. Kao i u slučaju kamenog crkvenog namještaja i freske bi se mogle datirati u razdoblje prije početka izgradnje barokne crkve 1760. godine. Jedino se za ulomak žbuke (**kat. 26**) koji je oslikan zelenkastim cvjetnim motivom može reći da najvjerojatnije pripada recentnoj fazi kompleksa.

U ovom radu neće se ulaziti u detaljniju analizu arhitektonskih elemenata nego će se to napraviti u završnom radu nakon što završe sva predviđena arheološka istraživanja u kompleksu sv. Nikole.

thus far among the bricks at this site is "[S]AME" (**cat. 18**). These bricks were manufactured in the 1930s at Italian state operated workshops of the *Societa Anonime Materiali Edili*. Also from these workshops is a roof tile (**cat. 24**, Fig. 6.) with the mark "- S. A M E. SOCIETA' ANONIMA-". This was a state owned factory that operated as a concessionary in building railway infrastructure and public works in Italy between 1920 and 1943. The abundance of these roof tiles in Zadar bears witness to the construction ventures undertaken by the Italian authorities in Zadar between the two world wars.²

An unusual find is that of a brick with a hole bored through it (**cat. 23**), such that this brick may have served as a weight. The other ceramic building material architectural elements found include tubes (**cat. 25**) with one broad and one narrower end. These would have been installed in series and used to channel rainwater to the cistern (Vrkić, here).



6. Pečat na krovnom crijepu, kat. 24 / Maker's mark on a roof tile, cat. 24 (foto: R. Surić)

Especially interesting finds are those of fragments of multi-coloured frescoes (**cat. 26-39**). These are most likely wall decorations in some phase of the monastery complex. They are painted red, ochre, black, green and white. Notably an account of the remains of the oldest church of St Nicholas cited preserved frescoes of saints (Bianchi 1877, 402-403), not, however, offering a detailed description that would allow us to conclude with confidence if any of the fragments found are from that phase. As with the church stone furniture the frescoes too may be dated to the period preceding the launch of construction of the Baroque church in 1760. Only for a fragment of plaster (**cat. 26**) painted with a greenish floral motif can we conclude that it is most likely from a recent phase of the complex.

This paper will not venture into a more detailed analysis of the architectural elements, this being left to a final paper following the completion of all planned archaeological excavations at the St Nicholas complex.

² I wish to thank my colleague Dejan Filipčić for his enthusiasm in providing information on brick maker's marks.

KATALOG NALAZA

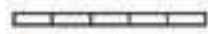
1. Dio kapitela, Son. H, SJ 142, T. 1
2. Dio škropionice, PN 174, Son. H, SJ 150, T. 1
3. Ulomak stupića, slučajni nalaz, T. 1
4. Ulomak stupića, slučajni nalaz, T. 1
5. Ulomak stupića, slučajni nalaz, T. 1
6. Ulomak stupića, Son. J, SJ 243, T. 1
7. Dio kamene ploče, slučajni nalaz, T. 2
8. Dio kamene ploče, slučajni nalaz, T. 2
9. Dio kamenog bloka s dvije rupe, slučajni nalaz, T. 2
10. Kameni ulomak, Son. J, SJ 248, T. 2
11. Kameni ulomak, slučajni nalaz, T. 2
12. Kameni ulomak, Son. J, SJ 248, T. 2
13. Kameni ulomak, slučajni nalaz, T. 3
14. Kameni ulomak, slučajni nalaz, T. 3
15. Kameni ulomak, slučajni nalaz, T. 3
16. Pojedinačne tesere mozaika, Son. B, SJ 47, T. 3
17. Ulomak mozaičkog popločanja, Son. H, SJ 13, T. 3
18. Dio opeke s pečatom: "...AME", Son. J, slučajni nalaz, T. 3
19. Dio opeke s pečatom: „GD...“, Son. J, SJ 211, T. 4
20. Dio opeke s pečatom: „G-D/C“, Son. J, slučajni nalaz, Sl. 4., T. 4
21. Dio opeke s pečatom: „FP“, Son. I, SJ 201, T. 4
22. Dio opeke s pečatom: „FP“, Son. I, SJ 201, T. 4
23. Dio opeke s rupom, Son. D, SJ 122, T. 4
24. Krovni crijep s pečatom: „-S.AME. SOCIETA' ANONIMA-“, Son. J, SJ 223, Sl. 5., T. 4
25. Keramička cijev, Son. J, SJ 270, T. 5
26. Ulomak oslikane žbuke, Son. H, SJ 188, T. 5
27. Ulomak freske, Son. D, SJ 88, T. 5
28. Ulomak freske, Son. D, SJ 88, T. 5
29. Ulomak freske, Son. D, SJ 89, T. 5
30. Ulomak freske, Son. H, SJ 148, T. 5
31. Ulomak freske, Son. H, SJ 158, T. 5
32. Ulomak freske, Son. H, SJ 158, T. 5
33. Ulomak freske, Son. H, SJ 142, T. 5
34. Ulomak freske, Son. D, SJ 88, T. 5
35. Ulomak freske, Son. D, SJ 89, T. 5
36. Ulomak freske, Son. D, SJ 88, T. 5
37. Ulomak freske, Son. D, SJ 89, T. 5
38. Ulomak freske, Son. D, SJ 89, T. 5

CATALOGUE OF FINDS

1. Fragment of a capital, Trench H, SU 142, T. 1
2. Fragment of a stoup, SF 174, Trench H, SU 150, T. 1
3. Fragment of a small column, chance find, T. 1
4. Fragment of a small column, chance find, T. 1
5. Fragment of a small column, chance find, T. 1
6. Fragment of a small column, Trench J, SU 243, T. 1
7. Fragment of a stone slab, chance find, T. 2
8. Fragment of a stone slab, chance find, T. 2
9. Fragment of a stone block with two perforations, chance find, T. 2
10. Stone fragment, Trench J, SU 248, T. 2
11. Stone fragment, chance find, T. 2
12. Stone fragment, Trench J, SU 248, T. 2
13. Stone fragment, chance find, T. 3
14. Stone fragment, chance find, T. 3
15. Stone fragment, chance find, T. 3
16. Individual mosaic tesserae, Trench B, SU 47, T. 3
17. Fragment of a mosaic pavement, Trench H, SU 13, T. 3
18. Fragment of a brick with maker's mark: "...AME", Trench J, chance find, T. 3
19. Fragment of a brick with maker's mark: "GD...", Trench J, SU 211, T. 4
20. Fragment of a brick with maker's mark: "G-D/C", Trench J, chance find, Fig. 4., T. 4
21. Fragment of a brick with maker's mark: "FP", Trench I, SU 201, T. 4
22. Fragment of a brick with maker's mark: "FP", Trench I, SU 201, T. 4
23. Fragment of a brick with a perforation, Trench D, SU 122, T. 4
24. Roof tile with maker's mark: "-S.AME. SOCIETA' ANONIMA-" Trench J, SU 223, Fig. 5., T. 4
25. Ceramic tube, Trench J, SU 270, T. 5
26. Fragment of painted plaster, Trench H, SU 188, T. 5
27. Fragment of a fresco, Trench D, SU 88, T. 5
28. Fragment of a fresco, Trench D, SU 88, T. 5
29. Fragment of a fresco, Trench D, SU 89, T. 5
30. Fragment of a fresco, Trench H, SU 148, T. 5
31. Fragment of a fresco, Trench H, SU 158, T. 5
32. Fragment of a fresco, Trench H, SU 158, T. 5
33. Fragment of a fresco, Trench H, SU 142, T. 5
34. Fragment of a fresco, Trench D, SU 88, T. 5
35. Fragment of a fresco, Trench D, SU 89, T. 5
36. Fragment of a fresco, Trench D, SU 88, T. 5
37. Fragment of a fresco, Trench D, SU 89, T. 5
38. Fragment of a fresco, Trench D, SU 89, T. 5



1. H 142



2.



3.



4.



5.



6. J 243





7.



8.



9.



10. J 248



11.



12. J 248



T 2



13.



14.



15. F 64



16. B 47



17. H 138



18. J



T 3



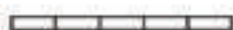
19. J 211



20. J



21. I 201



22. I 201



T 4 23. D 122



24. J 223





25. J 270



26. H 188



27. D 88



28. D 88



29. D 89



30. H 148



31. H 158



32. H 158



33. H 142



34. D 88



35. D 89



36. D 88



37. D 89



39. D 89



**Zaključna razmatranja /
Discussion & Conclusions**

Povijest i arheologija samostanskog sklopa Svetog Nikole u Zadru

SAMOSTAN KLARISA SV. NIKOLE (1202. – 1798.)

Unatoč sačuvanom arhivu i brojnim dokumentima, povijest crkve i samostana sv. Nikole u Zadru još uvijek nije do kraja rasvijetljena. Prema široko prihvaćenom mišljenju starijih povjesničara, najstariju crkvu sv. Nikole, na sjeverozapadnom rubu zadarskog poluotoka, dali su sagraditi 1042. godine hrvatski ban i carski protospatar Stjepan i žena mu Marija. Bogato opremljenu crkvu, zajedno s nekim posjedima, darovali su svom duhovnom ocu svećeniku Trasonu, opatu benediktinskog samostana sv. Krševana u Zadru (Rački 1877, 46-47; Bianchi 1877, 402). To su podaci koji potječu iz prijepisa isprave koju su hrvatski povjesničari različito datirali (Smičiklas 1967, 75-76), a zadarski povjesničar Vitaliano Brunelli, koji je 1891. godine u časopisu *La Domenica zaratina* napisao niz članaka o crkvi i samostanu sv. Nikole u Zadru, doveo je u pitanje njenu autentičnost (Brunelli 1891, 53). Međutim, njegovi argumenti nisu bili previše uvjerljivi, kao ni historiografska objektivnost, koja je u novije vrijeme ozbiljno dovedena u pitanje (Dokoza 2009, 97-115).

Osnivanje ženskog samostana sv. Nikole vezuje se za 1202. godinu, kada su benediktinske redovnice napustile svoj samostan porušen u križarskom ratu i nastanile se kod crkve sv. Nikole na sjeverozapadnom rubu zadarskog poluotoka (Bianchi 1877, 401). Benediktinke su tijekom 13. stoljeća preuzele pravilo sv. Klare i time postale jedan od prvih ženskih samostana franjevačkog reda, *ordinis sancte Clarae* – klarise. Po sačuvanoj tradiciji to se dogodilo nakon što je sv. Franjo Asiški posjetio samostan 1212. ili 1220. godine, pri čemu je čudesno ozdravio njihovu opaticu. U znak zahvalnosti redovnice su obećale prihvatiti pravilo njegova reda i ustupiti dio vrta za izgradnju franjevačkog samostana (Fabijanich 1882, 121-122). Dokument iz 1249. godine svjedoči da su redovnice doista ustupile franjevcima parcelu površine oko 644 m², na kojoj je potom sagrađen prvi franjevački samostan u Hrvatskoj (Škunca 2007, 186-187, bilj. 7). Od tada pa sve do njegova ukidanja 1798. godine, samostan sv. Nikole je ostao u tiješnoj vezi sa susjednim samostanom sv. Frane.

The History and Archaeology of Zadar's St Nicholas Monastery Complex

THE CLARISSAN (POOR CLARES) MONASTERY OF ST NICHOLAS (1202–1798)

In spite of preserved archives and numerous documents our knowledge of the history of Zadar's St Nicholas church and monastery remains incomplete. According to the broadly accepted hypotheses of earlier historians, the oldest church of St Nicholas, at the northwest end of the Zadar peninsula, was commissioned in 1042 by the Croatian *ban* and imperial *protospater* Stjepan and his wife Marija. They granted the richly appointed church and some landholdings to their spiritual father, the priest Trason, abbot of Zadar's Benedictine monastery of St Chrysogonus (Rački 1877, 46–47; Bianchi 1877, 402). This data comes from a transcript of a document for which Croatian historians have proposed various dates (Smičiklas 1967, 75–76). Zadar historian Vitaliano Brunelli wrote a series of articles in the magazine *La Domenica zaratina* in 1891 about Zadar's church and monastery of St Nicholas in which he questioned its authenticity (Brunelli 1891, 53). His argument, however, is not particularly convincing, nor is his historiographic objectivity, which has been seriously questioned in recent times (Dokoza 2009, 97–115).

The founding of the women's monastery of St Nicholas is associated with the year 1202, when Benedictine nuns abandoned their monastery, razed by a Crusader army, and relocated to the church of St Nicholas on the northwest end of the Zadar peninsula (Bianchi 1877, 401). In the thirteenth century the Benedictine nuns adopted the Rule of St Clare and thereby established one of the first women's monasteries of the Franciscan order as Clarissans (*ordinis sancte Clarae*). Tradition has it that this occurred when St Francis of Assisi visited the monastery in 1212 or 1220, miraculously curing the abbess. In gratitude the nuns promised to adopt the rules of his order and set aside a part of the garden for the erection of a Franciscan monastery (Fabijanich 1882, 121–122). A document from 1249 attests that the nuns did in fact grant the Franciscans a lot covering some 644 square metres, on which the first Franciscan monastery in Croatia was then built (Škunca



1. Kompleks samostana sv. Nikole na maketi Zadra iz druge polovice 16. stoljeća / The St Nicholas monastery complex in a model of Zadar from the second half of the sixteenth century (foto: L. Borić)

U Državnom arhivu u Zadru čuvaju su samostanski spisi iz kojih se potanko može pratiti razvoj samostana tijekom šest stoljeća (Šarić-Šušak *et al.* 2013). Iz brojnih dokumenata najviše se doznaje o samostanskim prihodima, koji su većinom dolazili od zemljišnih posjeda u okolici grada i na otocima. Vlasništvo nad tim posjedima samostan je stjecao preko oporuka građana ili kupovinom vlastitim sredstvima, a na isti su način stjecali i različite nekretnine u gradu, koje su kasnije preko svojih opunomoćenika davale u najam ili prodavale. Od samih početaka samostan su pratile i različite teškoće, pa su tako zabilježena otmiranja njihovih posjeda od strane svjetovnih osoba, a u više navrata zabilježeni su i problemi sa crkvenim vlastima, najčešće zbog ubiranja crkvene desetine (Škunca 2007, 187).

Samostan je počeo ubrzano siromašiti nakon što su im brojni posjedi opustošeni tijekom osmanlijskih upada (Brunelli 1891, 110). Međutim, kasnije se pokazalo da je najveći i gotovo nerješivi problem bio smještaj samostana na strateški osjetljivom mjestu. Smatra se da su zbog izgradnje gradskih bedema u 14. stoljeću, morali biti porušeni dijelovi samostana i stara crkva. Zbog istog razloga samostan je dospio pod poseban nadzor mletačke vlasti koja je zagospodarila Zadrom početkom 15. stoljeća. Tijekom idućeg stoljeća samostan je doživio najteže razdoblje od svojega osnutka, a razlog tome je izgradnja novog fortifikacijskog sustava koji je obuhvatio i sjeverozapadni dio zadarskog poluotoka. U dokumentu iz 1539. godine navodi se da je dio samostana uništen, a redovnice privremeno iseljene (Brunelli 1891, 110; Škunca 2007, 197). U razdoblju od 1556. do 1566. godine traje intenzivna obnova samostana (Škunca 2007, 188). U međuvremenu je samostan izgubio svoj vrt jer

2007, 186–187, bilj. 7). From then until its dissolution in 1798 the monastery of St Nicholas remained in close collaboration with the neighbouring monastery of St Francis.

The State Archives unit in Zadar holds the monastery records from which we can follow in detail the development of the monastery over a period of six centuries (Šarić-Šušak *et al.* 2013). From the numerous documents we learn mostly about the monastery's revenues, which were largely derived from land holdings it had in the environs of the city and on the islands. The monastery acquired ownership of these estates by bequeathals made by citizens or by purchases using its own funds – real estate in the city was likewise acquired, which the monastery then rented out or sold through its authorised agents. From the start the monastery faced various challenges, and there are recorded cases of the monastery's property being usurped by secular persons and a number of instances of issues with the Church authorities, usually related to the collection of the tithe (Škunca 2007, 187).

The monastery was hard hit financially in the wake of the destruction wrought upon many of its holdings in the course of Ottoman incursions (Brunelli 1891, 110). It later turned out, however, that its single greatest and almost unresolvable problem was the location of the monastery at a strategically sensitive location. It is thought that the construction of the city's ramparts in the fourteenth century required the demolition of the old church and parts of the monastery. For the same reason the monastery fell under the particular attentions of the Venetian authorities when they seized control of Zadar in the early fifteenth century. Over the coming century the monastery saw the direst

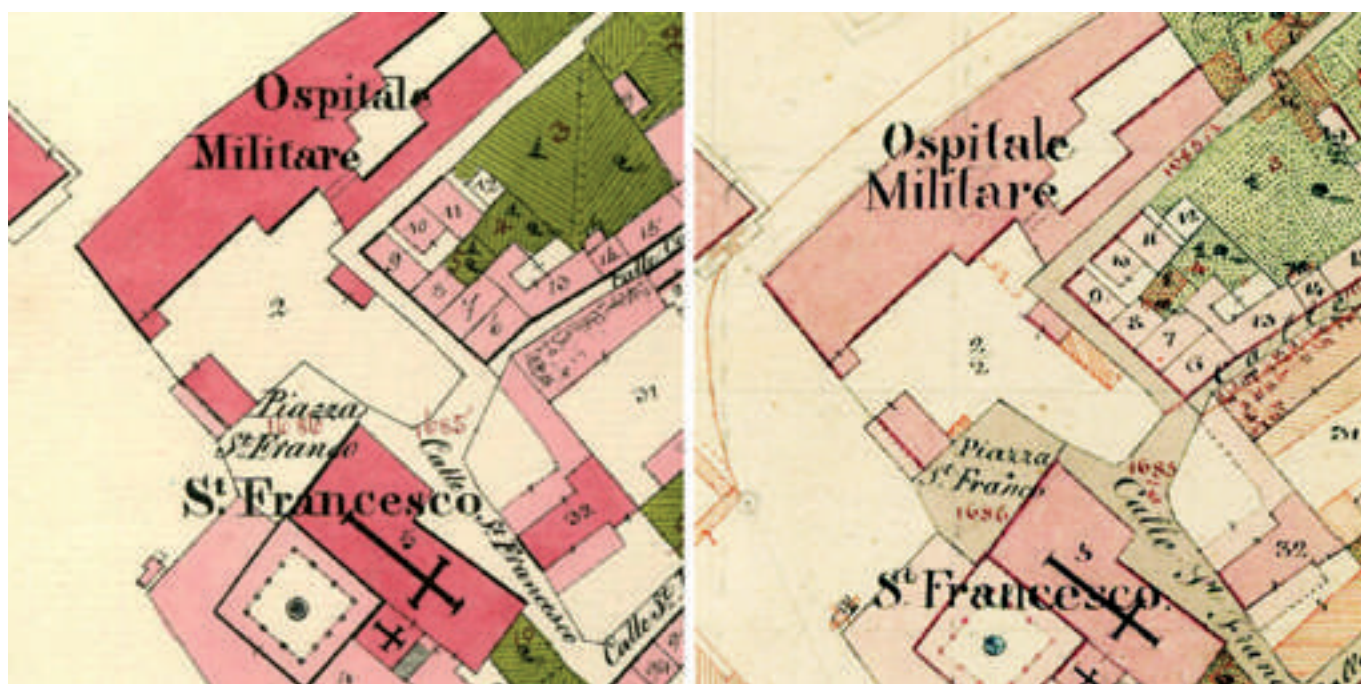
je na tom mjestu izgrađen bastion sv. Nikole (Škunca 2007, 201) (sl. 1). Godine 1562. spominje se gradnja cisterne za vodu u samostanu (Brunelli, 1891, 126; Škunca 2007, 198). Najvjerojatnije se radi o cisterni za vodu koja se nalazi ispod zapadnog samostanskog krila. Cisterna (sonda I) je u potpunosti istražena tijekom arheološke kampanje 2016. godine. Ulomci novovjekovne keramike pronađeni u podnici cisterne potvrdili su njenu dataciju u novovjekovno razdoblje.

Tijekom Ciparskog rata (1570.-1573.) samostanski kompleks se ponovno utvrđuje i služi kao vojno skladište. Mletačke vlasti uz neke bedeme podižu zemljane nasipe (*terrapieno*), kao zaštitu od mogućeg topničkog napada s mora. Zemljanim nasipima bili su prekriveni zidovi samostanskih spavaonica i dio crkve, zbog čega su redovnice morale biti ponovno iseljene iz samostana (Brunelli 1891, 110; Škunca 2007, 188-189). Tijekom arheoloških istraživanja 2014. godine, u sondi A, iskopanoj na južnom rubu samostanskog dvorišta, dokumentirani su ostaci protutopničkih nasipa, koji su datirani nalazima mletačkih novaca iz 16. stoljeća. Nasip je djelomično prekrivio starije groblje i onemogućio daljnje ukapanje na njemu. Osim toga, zbog nasipa je morao biti probijen novi ulaz na pročelju crkve, a istovremeno je sazidano i osam stepenica koje su vodile u njenu unutrašnjost (Bianchi 1877, 404). Kasnije su ostaci nasipa uvjetovali da je nova barokna crkva morala biti izgrađena s puno višom razinom poda u odnosu na stariju crkvu i ostatak samostanskog sklopa, što je još uvijek jasno izraženo u samostanskom dvorištu.

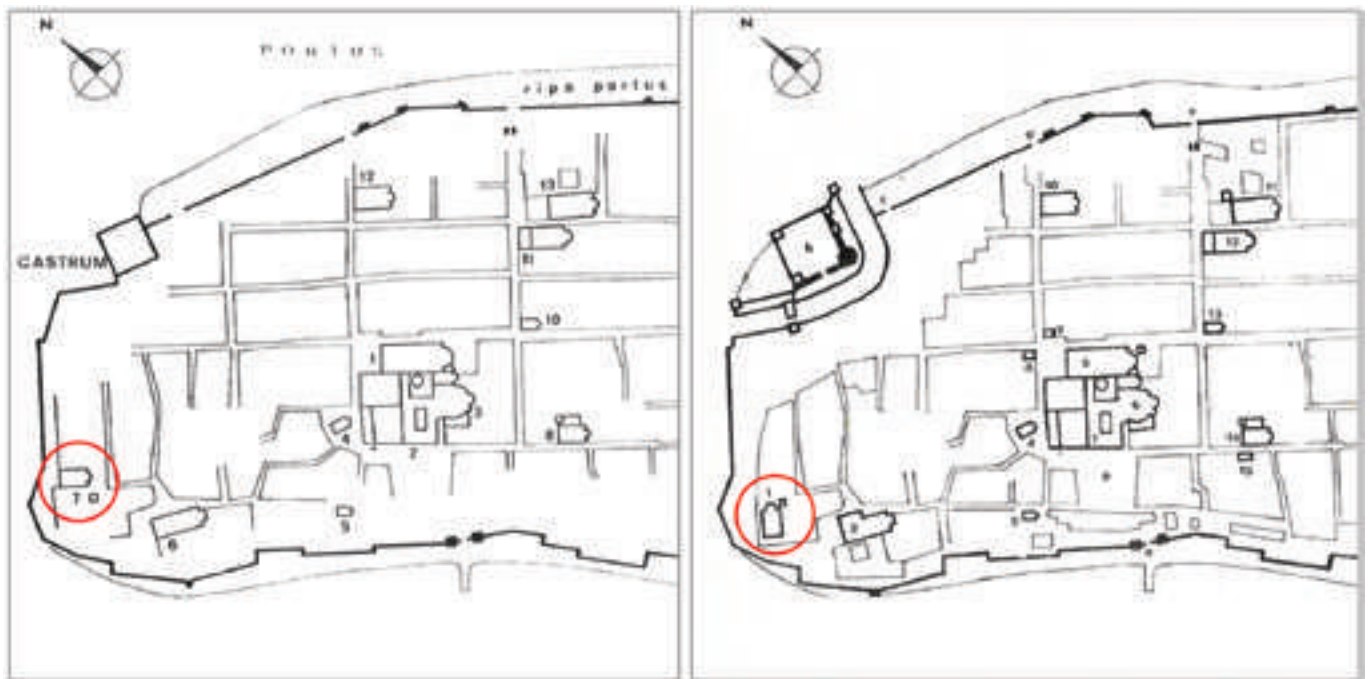
Nakon prestanka ratnih opasnosti redovnice se vraćaju u svoj samostan, čiji opis nalazimo u apostolskoj vizitaciji biskupa Augustina Valiera iz 1579. godine (Škunca 2007, 200-

situation since its founding, related to the erection of a new fortification system that also covered the northwest part of the Zadar peninsula. A 1539 document notes that part of the monastery was demolished, and the nuns temporarily relocated (Brunelli 1891, 110; Škunca 2007, 197). The period from 1556 to 1566 saw the intensive renovation of the monastery (Škunca 2007, 188). In the intervening period the monastery lost its garden, in place of which the St Nicholas bastion was built (Škunca 2007, 201) (Fig. 1). The construction of a water cistern at the monastery is mentioned in 1562 (Brunelli, 1891, 126; Škunca 2007, 198). This is most likely the water cistern located under the west wing of the monastery. The cistern (Trench I) was fully excavated during the 2016 archaeological campaign. Sherds of post-medieval pottery were recovered from the floor of the cistern, confirming its dating to the post-medieval period.

During the War of Cyprus (Fourth Ottoman-Venetian War, 1570–1573) the monastery complex is again fortified and served as a military storehouse. The Venetian authorities raised earthwork embankments (*terrapieno*) along some of the ramparts as protection against possible artillery attacks from sea. The earthen embankments covered part of the church and walls of the monastery sleeping quarters, again compelling the nuns to move out of the monastery (Brunelli 1891, 110; Škunca 2007, 188–189). The remains of anti-artillery embankments were uncovered in Trench A of the archaeological excavations of 2014, dug at the southern perimeter of the monastery courtyard and dated by finds of Venetian coins to the sixteenth century. The embankment partially covered an older cemetery and prevented any further



2. Samostanski kompleks na katastarskom planu iz prve polovice 19. stoljeća / The monastery complex on a cadastral map in the first half of the nineteenth century (izvor: Državni arhiv u Zadru / source: State Archive unit in Zadar)



3. Položaji crkve sv. Nikole tijekom srednjeg vijeka / The position of the St Nicholas church in the Middle Ages (prema / according to: Klaić, Petricioli 1976, 285; Raukar et al. 1987, 135)

202) i kanonskoj vizitaciji zadarskog nadbiskupa Markantuna Veniera iz 1590. godine (Brunelli 1891, 142; Škunca 2007, 199). Tijekom 17. i 18. stoljeća samostan je još više financijski oslabio, a njegove su građevine bile u ruševnom stanju. Godine 1696. nadzornik javnih poslova izvještava da su crkva i samostan toliko oštećeni da im prijete urušavanje (Škunca 2007, 199). Sredinom 18. stoljeća poduzimaju se novi građevinski zahvati od kojih je najznačajniji bila izgradnja nove crkve 1760. godine. Oslabljenom samostanu nedostajalo je financijskih sredstava zbog čega crkva nije bila do kraja uređena, a dotadašnje radove redovnice su platile prodajući neka umjetnička djela iz samostanske riznice (Brunelli 1891, 150). Ipak, sačuvani su mnogi predmeti iz riznice, a neki od njih nalaze se izloženi kao dio *Stalne izložbe crkvene umjetnosti u Zadru*, poznatije pod nazivom *Zlato i srebro Zadra*.

Nedugo nakon dolaska austrijske vlasti, crkva i samostan su desakralizirani i pretvoreni u vojarnu u kojoj boravi 400 vojnika i mnoge obitelji, a kasnije su pretvoreni u vojnu bolnicu (Brunelli 1891, 157). Dana 19. ožujka 1798. godine redovnice su zauvijek napustile samostan, a opis njihova odlaska donosi C. F. Bianchi, koji piše: „U pola sata iza ponoći tri su kočije prevezle klarise sv. Nikole u samostan sv. Marije, u njihovoj pratnji bili su nadbiskupski vikar, dvije plemićke matrone, jedna konversa, četiri pripravnice i tri sluge. Sa sobom su nosile svu svoju robu, namještaj, arhiv, posjedovne isprave, pa čak i zvona koja su prodale da bi platile samostanske dugove“ (Bianchi 2011, 412). Pronađeni arheološki nalazi

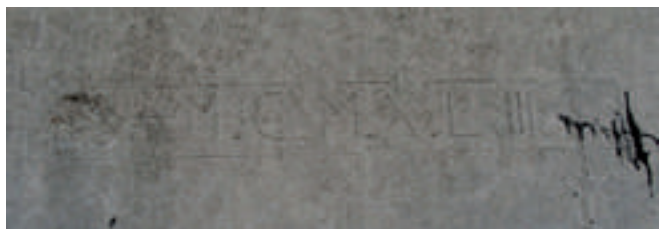
burials at this location. The embankment also required the creation of a new entrance at the church's façade and eight new steps to this door leading into its interior (Bianchi 1877, 404). Later the remnants of the embankment meant that the new Baroque period church had to be built from a much higher floor elevation in relation to the older church and the rest of the monastery complex, which is still clearly seen in the monastery courtyard.

With the passing of the threat of war the nuns returned to their monastery, a description of which we find in the records of an apostolic visitation by the bishop Augustine Valier in 1579 (Škunca 2007, 200–202) and of a canonical visitation by Zadar archbishop Markantun Venerius (Venier) in 1590 (Brunelli 1891, 142; Škunca 2007, 199). The seventeenth and eighteenth centuries saw the further financial deterioration of the monastery, with its buildings the worse for wear. In 1696 the public works overseer reported that the church and monastery are decrepit to the point that they are threatened by a collapse (Škunca 2007, 199). In the mid-eighteenth century new construction work is undertaken, the most significant of which was the erection of a new church in 1760. The impoverished monastery lacked the necessary funding to see the full furnishing of the church, with the works completed up to then paid by the nuns from the proceeds of the sale of some of the artwork in the monastery treasury (Brunelli 1891, 150). Much of the treasury holdings were, nevertheless, retained, and some are now exhibited as part of the permanent exhibition of church art in Zadar, better known as the Gold and Silver of Zadar exhibition.

Not long after the establishment of Austrian rule the church and monastery are desakralized and converted into a military barracks, housing four hundred soldiers and many

potvrđuju da je samostanski sklop koristila i francuska vojska u razdoblju od 1806. do 1813. godine.

Tijekom posljednja dva stoljeća unutrašnjost crkve i samostana doživjeli su brojne preinake i nadogradnje, a u dvorištu su izgrađeni i neki novi objekti. Na katastarskom planu grada Zadra iz 1826. godine, na središnjem dijelu samostanskog dvorišta ucrtana je manja zgrada, kasnije nadograđena na jugoistočnoj strani. U istom razdoblju sagrađena je omanja zgrada s trijemom na južnom pročelju dvorišta, kao i manji objekt prislonjen na jugoistočni kut crkve, koji je u međuvremenu porušen. Nadogradnja zgrade u samostanskom dvorištu naknadno je označena na planu, kao i izgradnja male građevine u južnom kutu dvorišta te stepenište kojim se iz dvorišta silazilo prema sjevernom samostanskom sklopu (sl. 2). Od recentnih građevina ističe se veliki betonski bunker na sredini samostanskog dvorišta, koji su izgradile talijanske vlasti u prvoj polovici 20. stoljeća. Vrlo vjerojatno je to bilo 1943. godine, sudeći po urezanom natpisu (sl. 4) na istočnoj strani bunkera.



4. Natpis sa sjeverne strane bunkera s izbrisanim svežnjem (*fascio*) i sidrom / Inscription on the north side of the bunker with erased *fascio* and an anchor (foto: L. Bekić)

CRKVA SV. NIKOLE

Najstarija crkva sv. Nikole izgrađena je u 11. stoljeću na sjeverozapadnom rubu zadarskog poluotoka, uz samu morsku obalu. Pretpostavlja se da je bila orijentirana istok-zapad, kao i sve ostale zadarske crkve (Klaić, Petricioli 1976, 285) (sl. 3). Romanički zvonik sagrađen je u njejoj blizini, najvjerojatnije tijekom 12. stoljeća (Vežić 1992, 308). Obnova crkve spominje se u dokumentima iz 1262. - 1263. godine (Škunca 2007, 192; Šarić-Šušak *et al.* 2013, 15). Široko je prihvaćeno mišljenje da je crkva porušena zbog izgradnje gradskih bedema u 14. stoljeću (Bianchi 1877, 403). Međutim u dosadašnjim arheološkim istraživanjima nisu pronađeni njeni ostaci, izuzev arhitektonskih dijelova, kao što su glavice kapitela (sl. 5), koje se nalaze ugrađene u zidove galerija barokne crkve iz 18. stoljeća (Vežić 1992, 306). No, iz povijesnih zapisa poznato je da su tijekom 18. stoljeća čak dva puta bili otkopani ostaci, koje su suvremenici pripisali najstarijoj crkvi sv. Nikole. Prvi put se to dogodilo 1716. godine, kada su izvođeni radovi oko bedema i bastiona sv. Nikole (Bianchi 1877, 402; Brunelli 1891, 126). Drugi put su isti ostaci otkopani 1761. godine, prilikom izvođenja zemljanih radova i uređenja prolaza oko bastiona i samostana sv. Nikole. Tada su ponovno izašli na vidjelo ostaci građevine s očuvanim freskama svetaca

of their families. Later they were again converted to serve as a military hospital (Brunelli 1891, 157). On the 19th of March 1798 the nuns departed the monastery for the last time – their departure is described by C. F. Bianchi:

Half past midnight three coaches transported the Clarissan nuns of St Nicholas to the monastery of St Mary; they were accompanied by the archdiocesan vicar, two aristocratic matrons, one *conversa*, four novices and three servants. They bore with them all their garments, furniture, archives, deeds of title, and even the bells they were selling to pay the monastery's debts. (Bianchi 2011, 412)

The recovered archaeological finds confirm that the monastery complex was also used by the French army in the period from 1806 to 1813.

Over the past two centuries the interior of the church and monastery have seen numerous adaptations and additions, and some new structures were erected in the courtyard. A cadastral map of the city of Zadar from the year 1826 shows a small building in the centre of the monastery courtyard, later expanded to the southeast side. A small building with a veranda was erected in the same period on the south courtyard wall, as was a small structure leaning against the southeast corner of the church, later demolished. The additions to the building in the monastery courtyard were later marked out in the map, as was the erection of the small building in the south corner of the courtyard and the steps that led from the courtyard to the northern part of the monastery complex (Fig. 2). Prominent among the recent structures is the large concrete bunker at the centre of the monastery courtyard, built by the Italian authorities in the first half of the twentieth century. This was very likely in 1943, judging from the inscription (Fig. 4) carved into the eastern side of the bunker.

THE ST NICHOLAS CHURCH

The oldest church dedicated to St Nicholas was erected in the eleventh century at the northwest end of the Zadar peninsula, immediately adjacent to the shore. It is presumed that this edifice had an east-west orientation, as all other churches in Zadar do (Klaić, Petricioli 1976, 285) (Fig. 3). A Romanesque bell tower was erected nearby, most likely in the twelfth century (Vežić 1992, 308). The renovation of this church is mentioned in documents from 1262 and 1263 (Škunca 2007, 192; Šarić-Šušak *et al.* 2013, 15). The consensus opinion is that this church was demolished in the fourteenth century to make way for the city ramparts (Bianchi 1877, 403). Its remains, however, outside of architectural elements such as capitals (Fig. 5) found built into the wall of the gallery of the eighteenth century Baroque period church (Vežić 1992, 306) have not been identified in archaeological excavation to date. We do know, however, from historical records, that



5. Predromanički kapiteli ugrađeni u zidove barokne galerije / Pre-Romanesque capital built into the walls of a Baroque gallery (foto: Š. Vrkić).



6. Zadarski poluotok 1571. godine s označenom crkvom sv. Nikole / The Zadar peninsula in 1571, with indicated St Nicholas church (prema / according to: Žmegač 2003, 110)

i srednjovjekovnim nadgrobnim pločama (Bianchi 1877, 402–403). Neki zadarski povjesničari smatrali su da to nisu bili ostaci najstarije crkve sv. Nikole, već dijelovi samostana porušenog tijekom 16. stoljeća (Benevenia 1890, 25; Brunelli 1891, 126).

Sudeći prema do sada poznatim podacima, ostaci najstarije crkve sv. Nikole još uvijek bi mogli biti očuvani na prostoru ispod gradske prometnice (ulica Božidara Petranovića) i u dvorištu zgrade Zadarske županije, zbog čega nije isključeno da ponovno budu iskopani prilikom izvođenja nekih budućih građevinskih radova.

Druga crkva sv. Nikole najvjerojatnije je izgrađena u 14. stoljeću. Bila je duga 33 i široka 13 m (Bianchi 1877, 403). Izgrađena je u blizini starije crkve i pored gradskih bedema, koji su uvjetovali da nova crkva ima za Zadar neuobičajenu

ruins were unearthed on two occasions in the course of the eighteenth century that contemporaries attributed to the oldest church of St Nicholas. The first occasion was in 1716, when works were conducted around the ramparts and the St Nicholas bastion (Bianchi 1877, 402; Brunelli 1891, 126). The same ruins were excavated again in 1761 in the course of earth moving work and the development of the passage around the bastion and monastery of St Nicholas. Here again the remnants of an edifice were unearthed with preserved frescoes depicting saints, and medieval tombstones (Bianchi 1877, 402–403). Some historians of Zadar contend that these were not the ruins of the oldest church of St Nicholas, but rather parts of the monastery demolished in the course of the 16th century (Benevenia 1890, 25; Brunelli 1891, 126).

Based on what we know so far the remains of the oldest church dedicated to St Nicholas may still be preserved beneath the city streets (Božidar Petranović street) and the courtyard of the Zadar County building, meaning that we cannot rule out that they may be unearthed again in the course of some future construction work.

The second church dedicated to St Nicholas was most likely erected in the fourteenth century. It was thirty-three metres long and thirteen metres wide (Bianchi 1877, 403). It was built near the older church and alongside the city ramparts, a position that required the new church to have an orientation untypical of churches in Zadar, northwest to southeast, like the entire monastery complex, which had to be adapted to the new situation (Fig. 6). The north side of the church was connected to the bell tower and the rest of the monastery, and they constituted a single structural complex.

The third church dedicated to St Nicholas was built after 1760. It was built in the baroque style, at the site of the earlier church, from which it inherited much of the façade wall (Vežić 1992, 305–316). Until recently it was thought that the construction of the church was the work of Zadar architect Antonio Piovesan (Bianchi 1877, 405; Vežić 1992, 313). It has been established, however, that he was not the architect, but rather the *protomaster*, and likely only the overseer and head of construction (Bilić 2013, 64). Because the nuns lacked sufficient finances, this church was never fully furnished.

The church was desacralised in the year 1798 and converted into a military barracks, later into a military hospital (Fig. 7). Thus the edifice saw numerous changes, such as the erection of the structure supporting the storeys and the opening of numerous apertures on the outer walls. Since then the former church has been no more than a part of the structural complex used for military purposes and becomes almost unrecognisable as a former sacral structure. Besides the Austrian military, which from the end of the eighteenth century spent over a hundred years here, the complex was used for a few years in the early nineteenth

orijentaciju sjeverozapad-jugoistok, kao uostalom i cijeli samostanski sklop, koji se morao prilagoditi novonastaloj situaciji (sl. 6). Crkva je na sjevernoj strani bila spojena sa zvonikom i ostatkom samostana, te su zajedno činili jedinstveni građevinski sklop.

Treća crkva sv. Nikole izgrađena je nakon 1760. godine. Izgrađena je u baroknom stilu, na mjestu starije crkve, od koje je naslijedila veći dio pročelnog zida (Vežić 1992, 305-316). Do nedavno se smatralo da je gradnju crkve izveo zadarski arhitekt Antonio Piovesan (Bianchi 1877, 405; Vežić 1992, 313). Međutim, utvrđeno je da on nije bio arhitekt, nego protomajstor, koji je vjerojatno bio samo nadzornik i voditelj građevinskih radova (Bilić 2013, 64). Crkva nije nikada do kraja uređena jer je redovnicama nedostajalo financijskih sredstava.

Crkva je desakralizirana 1798. godine i pretvorena u vojarnu, kasnije u vojnu bolnicu (sl. 7). Zbog toga je doživjela brojne preinake, kao što su izgradnja konstrukcije katova i probijanje brojnih otvora na vanjskim zidovima. Od tada je nekadašnja crkva samo dio građevinskog sklopa koji služi u vojne svrhe te postaje gotovo neprepoznatljiva kao bivši sakralni objekt. Osim austrijske vojske koja je od kraja 18. st. sveukupno tu provela preko jednog stoljeća, sklop je početkom 19. st. nekoliko godina koristila i francuska vojska. Prelaskom Zadra pod talijansku vlast, sklop je i dalje korišten kao vojarna i vojna bolnica. Nakon pogibije talijanskog mornaričkog časnika Tomassa Gullija 1920. godine u Splitu, vojarna dobiva njegovo ime. Nakon 2. svjetskog rata vojarnu

century by the French military. The transfer of Zadar to Italian hands saw the complex again used as a barracks and military hospital. After the death of Italian navy officer Tomasso Gulli in Split in 1920 the barracks are named in his honour. After the Second World War the barracks are again used, this time by the Yugoslav army, which soon abandoned it, likely after the construction and development of a new premises off the peninsula. From that point the monastery complex is entirely abandoned and left to decay.

It was only in 1988 that repairs were undertaken that preserved the remains of the church from further deterioration (Vežić 1992, 306, note 5). The structure was fortified with reinforced concrete walls and slabs and covered with a new roof. Thus repaired it served for many years as the storehouse of the archives of the Tankerska Plovidba company. Since 2007 the monastery complex has seen gradual renovation. The church building has been repurposed and plans and documentation are being produced for the development of a museum/gallery space within the International Centre for Underwater Archaeology in Zadar.

The test archaeological excavations of 2014 saw a small trench dug inside the former church, going no deeper than the level of the Baroque period paving. The foundations of the right aisle and a part of the burial crypt, built under the apse of the Baroque period church in the eighteenth century, were discovered in Trenches F and H, dug between the right aisle of the church and its apse. Also documented were the remains of the structure that linked the church, bell tower



7. Crkva sv. Nikole iz vremena Vojne bolnice / St Nicholas church at the time of the military hospital (prema / according to: Šuljak, Seferović 2005, 123).

i dalje koristi jugoslavenska vojska, ali ju uskoro napušta, vjerojatno nakon izgradnje i uređenja objekata izvan samog poluotoka. Od tada je samostanski sklop u potpunosti zapušten i prepušten propadanju.

Tek 1988. godine provedeni su sanacijski zahvati koji su omogućili da se ostaci crkve sačuvaju od daljnjeg propadanja (Vežić 1992, 306, bilj. 5). Konstrukcijski je učvršćena armiranim betonskim zidovima i pločama, a ujedno pokrivena novim krovom. Dugi niz godina je tako sanirana služila kao skladište arhiva Tankerske plovidbe. Od 2007. g. samostanski sklop se počinje polako obnavljati. Samojoj zgradi crkve određena je nova namjena, pa je tijekom izrada planova i dokumentacije za uređenje u muzejsko-galerijski prostor u sklopu Međunarodnog centra za podvodnu arheologiju u Zadru.

U probnim arheološkim istraživanjima 2014. godine, iskopana je manja sonda unutar crkve ali samo do razine baroknog popločenja. U sondama F i H iskopanim između desne lađe crkve i apside, pronađeni su temelji desne lađe i dio grobne kripte, izgrađene u 18. stoljeću ispod apside barokne crkve. Osim toga, dokumentirani su ostaci građevine koja je povezivala crkvu, zvonik i samostan u jedinstveni građevinski sklop. U budućnosti se planira provođenje zaštitnih arheoloških istraživanja unutar crkve, nakon kojih bi se trebalo znati puno više o njenoj srednjovjekovnoj fazi.

LENTA VREMENA GRAĐEVINSKOG SKLOPA SV. NIKOLA:

1042. Ban Stjepan gradi i bogato oprema crkvu sv. Nikole, te je daruje opatu benediktinskog samostana sv. Krševana u Zadru (Rački 1877, 46, Smičiklas, 1967, 75-76).
1167. U dokumentima se prvi put spominje lokalitet - *territorim sancti Nicolai* (Smičiklas 1904, 114; Škunca 2007, 185).
1229. Prvi dokument u kojemu se spominju benediktinke u samostanu sv. Nikola (Smičiklas 1905, 309).
1244. Građani Zadra provalili u samostan iz kojega su odnijeli zalihe žita i počinili druge štete (Škunca 2007, 190).
1245. Papa Inocent IV povjerava franjevcima duhovno vodstvo nad redovnicama u samostanu sv. Nikola (Škunca 2007, 190).
1260. Papa Aleksandar IV (1254.-1261.) zapovijeda franjevcima da slave misu i udjeljuju sakramente redovnicama u crkvi sv. Nikole (Škunca 2007, 190).
1262. Papa Urban IV (1261.-1264.) piše zadarskom kleru da spriječi otimanje i zaposjedanje dobara samostana sv. Nikole (Škunca 2007, 191-192).

and monastery into a single structural complex. Rescue archaeological excavations within the church are planned for a future date, after which we should learn much more about its medieval phase.



8. Pečatna marka austro-ugarske vojne bolnice u Zadru / A sealing stamp of the Austro-Hungarian military hospital in Zadar (Siegelmarke K.u.K. Truppenhospital Zara).

THE ST NICHOLAS COMPLEX TIMELINE:

1042. Ban Stjepan commissions and lavishly furnishes St Nicholas church, granting it to the abbot of Zadar's St Chrysogonus Benedictine monastery (Rački 1877, 46, Smičiklas, 1967, 75-76).
1167. First documented mention of the site as *territorim sancti Nicolai* (Smičiklas 1904, 114; Škunca 2007, 185).
1229. First document mentioning Benedictine nuns at St Nicholas monastery (Smičiklas 1905, 309).
1244. Citizens of Zadar break into the monastery, pilfer the store of wheat and commit other acts of vandalism (Škunca 2007, 190).
1245. Pope Innocent IV invests Franciscans with spiritual leadership of the nuns at St Nicholas monastery (Škunca 2007, 190).
1260. Pope Alexander IV (1254-1261) instructs the Franciscans to celebrate mass and confer the sacraments to the nuns of St Nicholas church (Škunca 2007, 190).
1262. Pope Urban IV (1261-1264) writes to the clergy in Zadar, exhorting them to prevent the seizure and usurpation of the property of the St Nicholas monastery (Škunca 2007, 191-192).
1262. The nuns are given permission to receive visits from the archbishop and other persons and to have construction material brought in during the renovation of the church and monastery (Škunca 2007, 192).
1263. Church officials confer indulgences to those providing material aid to the construction of the church and other works at the St Nicholas monastery (Škunca 2007, 192).

1262. Redovnicama se dopušta da za vrijeme obnove crkve i samostana k njima mogu dolaziti nadbiskup i druge osobe i da se smije unositi građevinski materijal (Škunca 2007, 192).
1263. Crkveni velikodostojnici udjeljuju oprost onima koji materijalno pomognu gradnju crkve i druge radove u samostanu sv. Nikole (Škunca 2007, 192).
1263. Papa Urban IV. dopušta da samostan otkupljuje ili prodaje pronađene stvari kojima se ne zna vlasnik (Šarić-Šušak *et al.* 2013, 15).
1264. Papa Urban IV. moli mletačkog dužda da utječe na zadarskog kneza da se ne ometa gradnja klauzure u samostanu sv. Nikole (Škunca 2007, 192; Šarić-Šušak *et al.* 2013, 16).
1297. Vizitatorima se nalaže da smiju ući u samostan radi provođenja istrage o simoniji (Šarić-Šušak *et al.* 2013, 23).
1298. Papinski legat Mateo obećava oprost od 100 dana onima koji posjećuju crkvu sv. Nikole (Šarić-Šušak *et al.* 2013, 24).
1332. Dopušta se da u crkvi bude pokopano (?) 12 plemkinja u redovničkoj odjeći (Brunelli 1891, 102; Škunca 2007, 195) / Dopušta se da se neke plemkinje zatvore u samostan u redovničkoj odjeći (Šarić-Šušak *et al.* 2013, 32).
1337. Papa Benedikt XII. izuzima samostan od plaćanja crkvene desetine i skida nadbiskupovo izopćenje (Šarić-Šušak *et al.* 2013, 34).
1338. Zadarski nadbiskup udjeljuje oprost onima koji pomognu samostansku ubožnicu (Škunca 2007, 196).
1443. Samostan sv. Nikole stiče kuću s apotekom u Zadru (Šarić-Šušak *et al.* 2013, 49).
1347. Slava Čuvelić samostanu poklanja kuću u Zadru i zemlje na Ugljanu (Šarić-Šušak *et al.* 2013, 39).
1453. U samostanu se obavljaju radovi (Brunelli 1891, 110).
1472. Samostan se oslobađa desetine jer je osiromašen osmanlijskim pustošenjima (Škunca 2007, 196).
1506. Margarita Dviković de Grisogono ostavlja kuću i sve svoje imanje redovnicama samostana sv. Nikole (Škunca 2007, 197).
1519. Obnavlja se ili nadograđuje zvonik pored crkve sv. Nikole (Brunelli, 1891, 110; Škunca 2007, 196).
1539. General Mocenigo daruje žito gladnim redovnicama koje su nedavno iseljene iz oštećenog samostana (Brunelli 1891, 110; Škunca 2007, 197).
1263. Pope Urban IV permits the monastery to redeem or sell found items of unknown ownership (Šarić-Šušak *et al.* 2013, 15).
1264. Pope Urban IV appeals to the Doge of Venice to press the Duke of Zadar to not frustrate the construction of a cloister at the St Nicholas monastery (Škunca 2007, 192; Šarić-Šušak *et al.* 2013, 16).
1297. Visitors are instructed and permitted to enter the monastery to investigate simony (Šarić-Šušak *et al.* 2013, 23).
1298. Papal legate Mateo promises 100 days of forgiveness to those who visit the church of St Nicholas (Šarić-Šušak *et al.* 2013, 24).
1332. The burial (?) of twelve aristocratic women in monastic habit is permitted (Brunelli 1891, 102; Škunca 2007, 195) / Some aristocratic women are permitted to be cloistered at the monastery in the monastic habit (Šarić-Šušak *et al.* 2013, 32).
1337. Pope Benedict XII exempts the monastery from payment of the tithe and rescinds the archbishop's excommunication (Šarić-Šušak *et al.* 2013, 34).
1338. The Archbishop of Zadar grants indulgences to those who provide aid to the monastery's alms-house (Škunca 2007, 196).
1443. The St Nicholas monastery comes into possession of a house with a pharmacy in Zadar (Šarić-Šušak *et al.* 2013, 49).
1347. Slava Čuvelić bestows a house in Zadar and land on the island of Ugljan to the monastery (Šarić-Šušak *et al.* 2013, 39).
1453. Construction work at the monastery (Brunelli 1891, 110).
1472. The monastery, impoverished in the wake of Ottoman devastation, is exempt from the tithe (Škunca 2007, 196).
1506. Margarita Dviković de Grisogoni bequeaths a house and her entire estate to the nuns of St Nicholas monastery (Škunca 2007, 197).
1519. The bell tower next to St Nicholas church is either renovated or an addition to it is built (Brunelli, 1891, 110; Škunca 2007, 196).
1539. General Mocenigo donates wheat to the starving nuns recently moved out of the damaged monastery (Brunelli 1891, 110; Škunca 2007, 197).
1540. The destroyed monastery assets are valued at 1,590 ducats, the preserved assets at 5,669 ducats (Škunca 2007, 197).

1540. Uništena samostanska imovina procjenjuje se na iznos od 1590 dukata, a ona sačuvana na 5669 dukata (Škunca 2007, 197).
1541. Mletački dužd Pietro Lando piše zadarskim vlastima da se samostan sv. Nikole smjesti u kuću koju im je ostavila Margarita Dividović de Grisogoni, jer je stari samostan dotrajavao, a uz to bi se oslobodio prostor potreban za gradnju novih utvrda (Šarić-Šušak *et al.* 2013, 57).
1542. Vlada isplaćuje samostanu 1090 lira za iskorišteni građevinski materijal (Škunca 2007, 197).
1556. Kapetan Gerolamu Dolfin iznosi ideju o gradnji bastiona sv. Nikole na zapadnom rubu poluotoka, čiji su ostaci danas sačuvani kao terasa ispred zgrade Zadarske županije (Petricioli 1958, 116).
1556. Počinje gradnja stropa samostanske spavaonice (Brunelli 1891, 126; Škunca 2007, 198).
1562. Samostan gradi cisternu za vodu (Brunelli, 1891, 126; Škunca 2007, 198).
1572. Tijekom Ciparskog rata nasuti su obrambeni nasipi koji dosežu prozore samostana, zbog čega redovnice preseljavaju u benediktinski samostan sv. Marije u Zadru (Brunelli 1891, 134; Škunca 2007, 198).
1572. Redovnice stanuju u kući Fanfogna, kod crkve sv. Mihovila, dok je veći dio samostana sv. Nikole porušen radi utvrđivanja grada (Škunca 2007, 198).
1579. Biskup Augustin Valier u apostolskoj vizitaciji obilazi samostan (Škunca 2007, 200-202)
1590. Zadarski nadbiskup Markantun Venier u kanonskoj vizitaciji obilazi samostan (Brunelli 1891, 142; Škunca, 2007, 199).
1592. Daju se u najam kuće sagrađene na zemlji samostana sv. Nikole u Zadru (Šarić-Šušak *et al.* 2013, 61).
1616. Popravljaju se krov i orgulje u crkvi (Brunelli 1891, 150).
1632. Samostan daje u najam svoj vrt Giambapttisti Scarpi iz Bergama (Šarić-Šušak *et al.* 2013, 63).
1696. Nadzornik javnih poslova potvrđuje da su crkva i samostan toliko oštećeni da im prijeti urušavanje (Škunca 2007, 199).
1709. Grom ruši zvonik crkve sv. Nikole (Brunelli 1891, 150).
1716. Prvi su put iskopani ostaci srednjovjekovne crkve sv. Nikole iz 11. stoljeća, a njihov opis donosi zadarski kanonik Ivan Zanotti Tanzlinger (Bianchi 1877, 402; Brunelli 1891, 126).
1717. Papa Klement XI. određuje da privilegirani oltar u crkvi sv. Nikole bude onaj Marijina Uznesenja (Škunca 2007, 199).
1541. Venetian Doge Pietro Lando writes to the authorities in Zadar instructing them to move the St Nicolas monastery to the house left to it by Margarita Dividović de Grisogoni due to the decrepit state of the old monastery, which would also free up space for the construction of new fortifications (Šarić-Šušak *et al.* 2013, 57).
1542. The authorities pay the monastery 1,090 lira for used construction material (Škunca 2007, 197).
1556. Captain Gerolamu Dolfin suggests the erection of a St Nicholas bastion on the western edge of the peninsula, the remnants of which are now visible as the terrace facing the Zadar County building (Petricioli 1958, 116).
1556. Construction is launched on the ceiling of the monastery sleeping quarters (Brunelli 1891, 126; Škunca 2007, 198).
1562. The monastery builds a water cistern (Brunelli, 1891, 126; Škunca 2007, 198).
1572. Defensive embankments are raised in the course of the War of Cyprus to the level of the monastery windows, leading the nuns to relocate to St Mary's Benedictine monastery in Zadar (Brunelli 1891, 134; Škunca 2007, 198).
1572. The nuns take up residence at the Fanfogna house near St Michael's church as most of St Nicholas monastery is demolished to make way for city fortifications (Škunca 2007, 198).
1579. Bishop Augustine Valier tours the monastery in the course of an apostolic visitation (Škunca 2007, 200–202)
1590. Zadar Archbishop Markantun Venier tours the monastery in the course of a canonical visitation (Brunelli 1891, 142; Škunca, 2007, 199).
1592. Houses built on St Nicholas monastery land are rented out (Šarić-Šušak *et al.* 2013, 61).
1616. The church roof and organ are repaired (Brunelli 1891, 150).
1632. The monastery rents out the garden to Giambapttista Scarpa of Bergamo (Šarić-Šušak *et al.* 2013, 63).
1696. The public works overseer confirms that damage to the church and monastery is so extensive that it faces possible collapse (Škunca 2007, 199).
1709. A lightning strike brings down the bell tower of St Nicholas church (Brunelli 1891, 150).
1716. The first excavation of the ruins of the eleventh century medieval church of St Nicholas – they are described by Zadar canon Ivan Zanotti Tanzlinger (Bianchi 1877, 402; Brunelli 1891, 126).
1717. Pope Clement XI determines that the privileged altar at St Nicholas church shall be that of the Assumption of Mary (Škunca 2007, 199).

1721. Popravlja se zvonik koji je bio oštećen udarom groma (Brunelli 1891, 150).
1748. Gradi se nova sakristija, uz staru, koja se nalazila između crkve i zvonika (Brunelli 1891, 150).
1760. Ruši se stara i na njenom se mjestu gradi nova crkva (Brunelli 1891, 150).
1761. Ponovno su iskopani ostaci srednjovjekovne crkve sv. Nikole iz 11. stoljeća. Iskopavanje crkve je iskorišteno da se u nju prevezu i zakopaju kosti s groblja sv. Frane od Pećine (Bianchi 1877, 402; Brunelli 1891, 126).
1797. Tri groblja kod samostana sv. Frane i sv. Nikole postala su pretijesna za pokop svih poginulih vojnika, zbog čega austrijska vlast otvara novo groblje na Ravnicama (Bianchi 1879, 455).
1798. (13. ožujka) Redovnicama naređeno da napuste samostan i crkvu sv. Nikole (Brunelli 1891, 157).
1798. (19. ožujka) Redovnice odlaze iz samostana sv. Nikole u samostan sv. Marije u Zadru (Bianchi 2011, 412).
1798. (20. ožujka) Samostan i crkva sv. Nikole pretvaraju se u vojnu ustanovu (Bianchi 1879, 460); u prvo vrijeme u vojarnu u kojoj boravi 400 vojnika i mnoge obitelji, a kasnije u vojnu bolnicu (Brunelli 1891, 157).
1804. Vojna bolnica seli iz zgrade u palači Cedulin (između tržnice i ulice J. Barakovića) u tada već vojni objekt sv. Nikola (Skitarelić, Nezirović, Skitarelić 2016, 473).
1912. U vojnoj bolnici u crkvi sv. Nikole otvara se Kemijsko-bakteriološki laboratorij koji je u to vrijeme bio je prvi laboratorij takve vrste u Dalmaciji. Između ostalog imao je i dvoranu za seciranje, a u njemu su se mogle biokemijskim i mikrobiološkim metodama dijagnosticirati razne bolesti poput tada epidemiološki važne malarije, ali i drugih bolesti (Skitarelić, Nezirović, Skitarelić 2016, 479).
1920. (26. svibnja) U jednom krilu bivšeg samostana sv. Nikole otvara se ambulanta za kožne i spolne bolesti (*Ambulatorio per le malattie della pelle e venere*) (Skitarelić, Nezirović, Skitarelić 2016, 480).
1926. (1. listopada) u zgradi bivšeg samostana sv. Nikole otvoren je i dispanzer za tuberkulozu (Skitarelić, Nezirović, Skitarelić 2016, 480).
1943. U dvorištu pred crkvom je sagrađen veliki betonski bunker za potrebe talijanske vojne mornarice, koja je tada bila smještena u samostanskom sklopu.
1721. The bell tower, damaged by a lightning bolt, is repaired (Brunelli 1891, 150).
1748. A new sacristy is built alongside the old one, located between the church and bell tower (Brunelli 1891, 150).
1760. The old church is torn down and a new one built in its place (Brunelli 1891, 150).
1761. The second instance of the excavation of the ruins of the eleventh century medieval church of St Nicholas. The excavation is also an opportunity to bring bones from the cemetery of *Sveti Frane od Pećine* (St Francis of the Cave) and bury them at the church (Bianchi 1877, 402; Brunelli 1891, 126).
1797. The three cemeteries at the monasteries of St Francis and St Nicholas are overcrowded from the burials of dead soldiers, leading the Austrian authorities to open a new cemetery at Ravnice (Bianchi 1879, 455).
1798. On the 13th of March the nuns are ordered to leave the St Nicholas monastery and church (Brunelli 1891, 157).
1798. On the 19th of March the nuns move from the St Nicholas monastery to Zadar's St Mary's monastery (Bianchi 2011, 412).
1798. On the 20th of March the St Nicholas monastery and church are repurposed as a military institution (Bianchi 1879, 460) – initially as a barracks housing 400 soldiers and many families, later as a military hospital (Brunelli 1891, 157).
1804. The military hospital is relocated from the Cedulin palace building (between the market and J. Baraković street) to what is now the St Nicholas military building (Skitarelić, Nezirović, Skitarelić 2016, 473).
1912. A chemical and bacteriological laboratory is opened at the military hospital in the former St Nicholas church, the first of its kind in Dalmatia. It featured, among other things, a dissecting theatre, and the laboratory was equipped for biochemical and microbiological methods used to diagnose many diseases, including malaria, at the time an epidemiologically critical issue (Skitarelić, Nezirović, Skitarelić 2016, 479).
1920. On the 26th of May a skin and venereal disease clinic (*Ambulatorio per le malattie della pelle e venere*) is opened in one wing of the former St Nicholas monastery (Skitarelić, Nezirović, Skitarelić 2016, 480).
1926. On the 1st of October a tuberculosis dispensary is opened in the building of the former St Nicholas monastery (Skitarelić, Nezirović, Skitarelić 2016, 480).
1943. The Italian Navy, which now has premises in the monastery complex, builds a large concrete bunker in the courtyard facing the former church.

1988. Provedena su arheološka sondažna istraživanja unutar crkve, nakon čega su crkve i dio samostana statički sanirani i pokriveni novim krovom (Vežić 1992, 306, bilj. 5). Nakon toga crkva se koristi kao skladište arhiva tvrtke "Jugotanker", koja je financirala sanaciju.
2004. Provode se zaštitna arheološka istraživanja unutar južnog krila samostana sv. Nikole zbog predstojeće građevinske obnove (Izvjешće 2005, 432).
2006. Provode se zaštitna arheološka istraživanja i obnova južnog krila samostana sv. Nikole (Giunio 2007, 354-355).
2007. Otvara se Međunarodni centar za podvodnu arheologiju u Zadru. Centar je osnovan sklapanjem međunarodnog ugovora između UNESCO-a i Republike Hrvatske, a smješten je u dijelu samostanskog sklopa sv. Nikole.
2013. Crkva i samostan sv. Nikole prelaze u vlasništvo Međunarodnog centra za podvodnu arheologiju u Zadru. Arhiv tvrtke "Tankerska plovidba" iseljen je iz crkve sv. Nikole.
2014. Porušene su recentne improvizirane nastambe i pregradni zidovi u samostanskom dvorištu i odvezen nagomilani otpad. Nakon toga provode se probna i zaštitna arheološka istraživanja unutar dvorišta i u crkvi sv. Nikole.
2016. Popravljeni su oluci i krovište, a bivša crkva sv. Nikole počinje se koristiti kao prostor za izvođenje kazališnih predstava i koncerata. U dvorišnoj zgradi otvara se Galerija podvodne arheologije. Nastavljaju se probna i zaštitna arheološka istraživanja unutar samostanskog sklopa sv. Nikole.
2017. Sanira se oštećeni zid sakristije. Započinju arheološka sondiranja unutar crkve.
1988. Archaeological trench excavations are conducted inside the former church, whereupon it and part of the former monastery are repaired and covered with a new roof (Vežić 1992, 306, bilj. 5). The building was then used as the storehouse for the archives of the Jugotanker company, which provided financing for the repairs.
2004. Rescue archaeological excavations are undertaken in the southern wing of the former St Nicholas monastery ahead of the renovation of the structure (Izvjешće 2005, 432).
2006. Rescue archaeological excavation and renovation of the south wing of the former St Nicholas monastery (Giunio 2007, 354–355).
2007. Opening of the International Centre for Underwater Archaeology in Zadar. ICUA is founded under an agreement between UNESCO and the Republic of Croatia and housed in part of the former St Nicholas monastery complex.
2013. The former St Nicholas church and monastery are transferred to the ownership of the International Centre for Underwater Archaeology in Zadar. The archives of the Tankerska Plovidba company are relocated out of the former church building.
2014. Recent improvised quarters and partition walls in the monastery courtyard are demolished and the accumulated debris removed. This is followed by test and rescue archaeological excavation in the courtyard and inside the former St Nicholas church.
2016. Repairs are effected to the rain gutters and roof. The former St Nicholas church building is now a venue for theatre plays and concerts. An underwater archaeology gallery is opened in the courtyard building. Test and rescue archaeology within the former monastery complex continues.
2017. The damaged sacristy wall is repaired. Archaeological trenching begins inside the former church building.

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Arheološka istraživanja
Sv. Nikola u Zadru
2014. g.

Priča o zaboravljenom
samostanu i
vojnoj bolnici na
zadarskom poluotoku
- Kampo Kaštelo

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Galerija podvodne arheologije
MCPA Zadar

Petak, 16. rujna 2016. u 14.00.h

Plakat izrađen povodom otvorenja arheološke izložbe u Galeriji podvodne arheologije MCPA Zadar, 16. rujna, 2016. g., koja se nalazi u samostanskom sklopu bivše crkve sv. Nikole u Zadru. Autori izložbe "Arheološka istraživanja Sv. Nikola u Zadru 2014. g." su bili Roko Surić, Šime Vrkić, Luka Bekić i Mladen Pešić. / Poster for the opening of an exhibition staged on 16 September 2016 at the ICUA Underwater Archaeology Gallery within the monastic complex of Zadar's former St Nicholas Church. The "Archaeological Excavations at Zadar's St Nicholas Complex in 2014" exhibition was authored by Roko Surić, Šime Vrkić, Luka Bekić and Mladen Pešić.



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