

# DIADORA 23 Arheološki muzej Zadar, Zadar, 2009, 230 stranica, naklada 600 primjeraka

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**Jurjević, Marina**

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## DIADORA 23

Arheološki muzej Zadar, Zadar, 2009, 230 stranica, naklada 600 primjeraka

## DIADORA 23

*Archaeological Museum Zadar, Zadar, 2009, 230 pages, print run of 600 copies*

Tijekom mjeseca srpnja 2010. godine iz tiska je izašao novi, 23. po redu broj časopisa *Diadora*, glasila Arheološkog muzeja Zadar. Široj javnosti časopis je službeno predstavljen dana 10. prosinca 2010. godine u prostorijama Arheološkog muzeja u Zadru. U predstavljanju časopisa sudjelovali su prof. dr. sc. Ante Uglešić, rektor Sveučilišta u Zadru, prof. dr. sc. Slobodan Čače s Odjela za povijest sveučilišta u Zadru, prof. dr. sc. Marija Kolega s Odjela za povijest umjetnosti Sveučilišta u Zadru i u ime izdavača dr. sc. Smiljan Gluščević, ravnatelj Arheološkog muzeja Zadar.

Novi broj časopisa *Diadora* objavljen je u novom suvremenijem izgledu. Najveća promjena je dvojezičnost, odnosno paralelan tekst članaka na hrvatskom i engleskom jeziku. Također, časopis je izdan u novom, nešto većem B formatu. Slijedom prethodnih brojeva časopis je zadržao prepoznatljivu žutu boju omota (korica) koja je modernizirana i javlja se u četiri nijanse. Uz boju, časopis je na naslovnici zadržao tipologiju naziva koja je preuzeta iz prvog sveska objavljenog 1960. godine s popisom imena autora i radova.

Novi broj časopisa *Diadora* na ukupno 230 stranica donosi devet članaka od kojih četiri izvorno znanstvena rada, jedan pregledni rad, jedan stručni rad, jedno prethodno priopćenje i dva članka koja su posthumno posvećena zaslužnom hrvatskom arheologu Borisu Ilakovcu i fotografu Arheološkog muzeja Zadar Franji Nedvedu.

U radu "*Istraživanja na Cvijinoj gradini u Kruševu kod Obrovca*" autorica Natalija Čondić iz Arheološkog muzeja Zadar donosi rezultate sustavnih arheoloških istraživanja provedenih u razdoblju od 1999. do 2007. godine na navedenom arheološkom lokalitetu (str. 9–22). Arheološki lokalitet Cvijina gradina je liburnsko – rimsko naselje smješteno na dominantnoj koti od 356 m/nv koje je prirodno zašti-

In July 2010, the new, 23<sup>rd</sup> issue of *Diadora*, the journal of the Archaeological Museum Zadar, was published. The journal was officially presented to the wider public on 10<sup>th</sup> December 2010, in the Archaeological Museum Zadar. It was presented by Professor Dr. Ante Uglešić, Rector of the University of Zadar, Professor Dr. Slobodan Čače of the History Department of the University of Zadar, Professor Dr. Marija Kolega of the Art History Department of the University of Zadar and, on behalf of the publisher, Dr. Smiljan Gluščević, Director of the Archaeological Museum Zadar.

The latest issue of the journal was published with a new, more modern design. The biggest change is that it is bilingual, with parallel texts in Croatian and English. In addition, the issue was published in a new, somewhat bigger B page format. As in previous issues, the journal has kept its distinctive yellow jacket (cover) color, now modernized, with 4 different shades. Along with the color, the journal has also kept the typology of the journal's title on the cover page, taken over from the first volume published in 1960, as well as the list of author's names and article titles.

The latest issue of *Diadora*, with a total of 230 pages, brings nine articles, four of which are original scientific papers, one is a report, one a professional paper, one a preliminary report and two articles posthumously dedicated to the much deserving Croatian archaeologist Boris Ilakovac and to the photographer of the Archaeological Museum Zadar Franjo Nedved.

In her work "Excavations at the hillfort of Cvijina Gradina in Kruševu near Obrovac", the author Natalija Čondić of the Archaeological Museum Zadar brings the results of systematic archaeological investigations conducted at the mentioned site between 1999 and 2007 (pp 9-22). The archaeological site Cvijina Gradina is a Liburnian-Roman settlement situated on a vantage point at 356 meters above sea level with natural protection provided by the steep cliffs along the northern edge, which made it possible for the settlement to develop unhindered through the Iron Age and the

ćeno visokim liticama duž sjevernog ruba što je omogućilo nesmetan razvoj naselja kroz željezno doba i antiku. U vrijeme antike naselje poprima sve karakteristike antičkog urbanog središta s pristupnim cestama, ulazom, forumom, hramom, kupališnim kompleksom, stambenim i gospodarskim građevinama s pripadajućim gradskim komunikacijama kao i nekropolom u podgrađu.

U uvodnom dijelu rada autorica donosi pregled rezultata rekognosciranja i arheološkog istraživanja lokaliteta koje je početkom 20. stoljeća proveo Arheološki institut u Beču pod vodstvom A. Colnaga i J. Kiela. Tom su prilikom na samoj Gradini istražen hram, terme te niz građevina na južnom rubu platoa naselja. Rezultati navedenih istraživanja ukazali su na važnost lokaliteta u željezno doba i antici što je ponukalo djelatnike Arheološkog muzeja Zadar da pod vodstvom Branke Nedved 1999. godine započnu sa sustavnim arheološkim istraživanjima lokaliteta.

U drugom dijelu rada autorica donosi kronološki slijed rezultata arheoloških istraživanja provedenih tijekom osam istraživačkih kampanja tijekom kojih je obavljen detaljan obilazak šireg područja lokaliteta, izvršena su revizijska istraživanja arheoloških iskapanja s početka 20. stoljeća, kao i izrada geodetskog plana naselja s pripadajućom nekropolom na jugoistočnim padinama. Također, na istočnom platou naselja započelo se s arheološkim istraživanjima urbanog tkiva s pripadajućim gradskim komunikacijama. Do sada su istražene četiri prostorije različitih dimenzija koje načinom izgradnje odgovaraju rimskim standardima. Prostorije tlocrtno prate oblike predrimskih liburnskih kuća koje počivaju izravno na živcu, najčešće bez temeljne stope. Na temelju nalaza pokretne arheološke građe pretpostavlja se da navedeni niz objekata predstavlja sklop javnih i gospodarskih zgrada. Predstojećim arheološkim istraživanjima nastojat će se utvrditi namjera i karakter ostalih prostorija u nizu.

U radu *"Palimpsest reljef iz crkve sv. Mihovila u Zadru"* autor Dražen Maršić iz Arheološkog muzeja Zadar obrađuje reljef s tri muška lika prikazana u visini polufigura uzidan u pročelje crkve sv. Mihovila u Zadru (str. 23–34). Na temelju analize glavnih obilježja izrade spomenika, ikonografskih karakteristika likova (habitus, držanje) i višeslojnosti u izradi reljefa autor zaključuje da je riječ o izvorno antičkom nadgrobnom reljefu koji je u vrijeme srednjeg vijeka prerađen. Najveće prerade izvornog reljefa izvršene su na licima figura, te djelomično frizurama koje su najvjerojatnije prerađene prema originalnom uzorku. Najveće preinake izvršene su na krajnje desnom liku (poprsje, vrat, lice i odjeća). Svim su likovima prilikom prerade dodane aureole.

Analizirajući veličinu reljefa te visinu prikaza figura autor zaključuje da je riječ o poprečno koncipiranom reljefu pravokutne forme koji je u rimsko doba najvjerojatnije bio uzidan u nadgrobnu građevinu (mauzolej) te kao takav pripada u skupinu "ugradbenih reljefa". Analogije navedenoj tvrdnji autor nalazi u nizu primjeraka spomenika iz Rima te

Roman period. During antiquity, the settlement acquired all the traits of a Roman urban centre, with approach roads, an entrance, a forum, a temple, a baths complex, residential and economic buildings and corresponding urban communications as well as a necropolis in the suburbium.

In the introductory paragraphs, the author presents an overview of the results of surveys and archaeological investigations of the site conducted at the beginning of the 20th century by the Archaeological Institute in Vienna, led by A. Colnago and J. Kiel. The excavations at Gradina itself covered the temple, thermae and a series of buildings along the southern edge of the settlement plateau. The results of these excavations pointed to the locality's significance in the Iron Age and Roman period, which prompted the staff of the Archaeological Museum Zadar to commence systematic archaeological investigations at the site in 1999 under the leadership of Branka Nedved.

In the second part of her work, the author presents a chronology of the results of archeological investigations conducted in eight campaigns. These campaigns involved a detailed survey of the wider site area, repeat investigations of the excavations from the beginning of the 20<sup>th</sup> century, as well as the drafting of a geodetic plan of the settlement with the accompanying necropolis on the southeastern slopes. In addition to this, archaeological investigations of the urban fabric with the corresponding urban communications commenced on the settlement's eastern plateau. So far, four rooms of varying sizes have been excavated, whose manner of construction complies with Roman standards. The floor plan of these rooms follows the form of the pre-Roman Liburnian houses that lie directly on the bedrock, mostly with no foundation level. The movable finds indicate that this group of structures represents a complex of public and economic buildings. Upcoming archaeological investigations will attempt to identify the purpose and character of the remaining rooms in the row.

In his work, *"A palimpsest relief from the Church of St. Michael in Zadar"*, the author Dražen Maršić from the Archaeological Museum Zadar deals with a relief with three male half-figures walled into the façade of St. Michael's church in Zadar (pp 23-34). An analysis of the main features of the monument's workmanship, the iconographic characteristics of the figures (appearance, posture) and the multiple layers in the structure of the relief lead the author to conclude that this is an original Roman tombstone relief reworked during the Middle Ages. The biggest interventions in the reworking of the original relief were made on the faces of the figures, and partly also on the hairstyles, most probably reworked according to the original model. The biggest alterations were made on the figure on the far right (bust, neck, face and clothing). Halos were added to all the figures.

After analyzing the size of the relief and the degree of projection of the figures, the author concludes that this is a rectangular transversally conceived relief that was probably walled into the tombstone structure (mausoleum) in the Roman period. This places it among the so-called "embedded reliefs". The author finds analogies for this statement in a number of monument specimens from Rome and specimens from Flanona, Arba and Salona. The author believes

primjercima iz Flanone, Arbe i Salone. Uz navedeni ugradbeni reljef s portretima pokojnika, prema mišljenju autora, u Zadru je morao postojati veći broj sličnih nadgrobnih spomenika što potvrđuje nalaz fragmentiranog reljefa ženske figure u ogradnom zidu crkve sv. Ivana s gradskog predjela Relja.

Na temelju analize glavnih stilskih karakteristika prikaza, posebno frizure, autor izvorni nadgrobnji reljef s pročelja crkve sv. Mihovila datira neposredno prije ili oko sredine 1. stoljeća nakon Krista dok fragment reljefa ženske figure s Relje karakterizira frizura tipična za Tiberijevo doba, odnosno Livijina frizura tzv. Ceres tipa i njene imitacije.

U radu *“Dva neobjavljena natpisa Druge kohorte Kiresta iz Dalmacije”* autor Ivan Matijević s Odjela za povijest Sveučilišta u Splitu obrađuje dva nadgrobnja spomenika koja su pripadala vojnicima navedene kohorte (str. 35–44). U središtu Solina, tijekom arheoloških istraživanja 1992. godine, pronađena je nadgrobnja ara koja je uz manja oštećenja sačuvana u cijelosti. Iz teksta natpisa saznaje se da je pripadala 90-godišnjem veteranu Gaju Juliju Maru koji je nakon završetka vojne službe dobio građansko pravo od nekog cara iz Julijevske dinastije. Pokojnik je podrijetlom iz grada Bereje u Siriji, a spomenik mu je oporučno podigao njegov oslobođenik i nasljednik Magnus. Na temelju vremena osnutka Druge kohorte Kiresta, njihova premještaja u Dalmaciju te godina provedenih u vojsci autor vrijeme njegove smrti stavlja u razdoblje između 50. i 60., pa do 80. godine nakon Krista.

Drugi spomenik otkriven je u Burnumu 1912. godine. Riječ je o steli sačuvanoj u ulomcima koja je poznata preko crteža iz Starinarskih dnevnika fra Luje Maruna što je, kako navodi autor, otežavalo restituciju natpisa. Spomenik je podignut oko sredine 1. stoljeća. Pokojnik je podrijetlom iz Bereje u Siriji.

U završnom dijelu rada autor na temelju brojnosti i mjesta nalaza natpisa sa spomenom pripadnika Druge kohorte Kiresta raspravlja o mogućem smještaju i vremenu boravka kohorte na području provincije Dalmacije.

U radu *“Zaštitno arheološko istraživanje dijela antičke nekropole Zadra u Zrinsko-Frankopanskoj ulici”* autori Šime Perović i Ivo Fadić iz Muzeja antičkog stakla u Zadru donose rezultate zaštitnih arheoloških istraživanja dijela antičke nekropole Zadra (str. 45–132). Zaštitnim arheološkim istraživanjima provedenim tijekom 2006. godine na površini od oko 600 m<sup>2</sup> utvrđeno je sedam pravaca zidova, dvije zidane kamene konstrukcije, 37 antičkih grobova i trasa glinasto pjeskuljastog naboja. U prvom dijelu rada autori na temelju detaljne analize istraženih zidova i kamenih zidnih konstrukcija te njihovih međusobnih odnosa i usporedbom odnosa poznatih novopronađenih zidova s podacima s arheoloških istraživanja provedenih na lokalitetima T. C. Relja i u Ulici Petra Svačića donose nove podatke o organizaciji grobnih parcela unutar nekropole. Zidane kamene kon-

that in addition to this embedded relief with portraits of the deceased, there must have been a larger number of similar tombstones in Zadar, as confirmed by the find of a fragmented relief of a female figure in the enclosing wall of St. John's church in the Relja city quarter.

Based on an analysis of the main stylistic features, especially the hairstyle, the author dates the original tombstone relief from the façade of St. Michael's church to immediately before or around the middle of the 1st century AD, while the fragment of the relief of a female figure from Relja is characterized by a hairstyle typical of the age of Tiberius – Livia's hairstyle of the so-called Ceres type and its imitations.

In his work “Two unpublished inscriptions of the Second Cohort Cyrrhestarum from Dalmatia”, the author Ivan Matijević from the History Department of the University of Split deals with two tombstones belonging to soldiers of the mentioned cohort (pp 35–44). Archaeological investigations in the centre of Solin in 1992 uncovered a tombstone alter preserved almost entirely except for some minor damage. The text of the inscription reveals that it belonged to the 90-year old veteran Gaius Julius Mara who upon ending his military service was granted citizenship by one of the rulers of the Julian dynasty. The deceased was originally from the Syrian town of Berea, and the tombstone was constructed as per his will by his freedman and heir Magnus. Based on the dates of the founding of the Second Cohort Cyrrhestarum, its relocation to Dalmatia and the number of years spent in the army, the author places the date of death in the period between 50 and 60 to 80 years AD.

The second monument was discovered in Burnum in 1912. This is a stele preserved in fragments, known from the drawings in the *“Journals of Antiquity”* (*“Starinarski dnevnici”*) by Fra Lujo Marun, which, as the author states, hindered the restitution of the inscription. The monument was erected around the middle of the 1<sup>st</sup> century. The deceased was originally from Berea in Syria.

In the final part of his paper, based on the number and location of finds bearing the name of the Second Cohort Cyrrhestarum, the author discusses the possible locations and time-frame of the Cohort's stay in the Dalmatian province.

In their work “Archaeological rescue excavations of a part of the Roman necropolis of Zadar in the Zrinsko-Frankopanska Street”, the authors Šime Perović and Ivo Fadić of the Museum of Ancient Glass in Zadar present the results of the rescue excavations of a part of the Roman necropolis of Zadar (pp 45–132). The rescue excavations conducted in 2006 on a total area of around 600 m<sup>2</sup> identified seven wall tracts, two stone structures, 37 Roman graves and a stretch of clay and sandy fill. In the first part of the paper, based on a detailed analysis of the excavated walls and stone structures, as well as their relationships and a comparison of the relationship of the known newly-discovered walls with data from archaeological excavations at the sites T.C. Relja and Petra Svačića Street, the authors present new information on the layout of plots within the necropolis. The stone structures are probably the foundations of larger sepulchral buildings, aedicule or mausoleums.

In the second part of the paper the authors present the

strukcije najvjerojatnije predstavljaju temelje većih sepulkralnih objekata, edikula ili mauzoleja.

U drugom dijelu rada autori donose osnovne podatke o istraženih 37 grobnih cjelina, od čega 24 kosturna ukopa i 13 paljevinskih. Na temelju međusobnih odnosa ukopa i grobnih priloga na istraženom dijelu nekropole utvrđena su dva horizonta pokapanja. Prvom, ranijem pripada 8 paljevinskih i jedan kosturni ukop u amfori koji se datiraju u ranocarsko razdoblje, odnosno u 1. i početak 2. stoljeća nakon Krista. Mlađem horizontu, uz ukope u keramičkim urnama, pripadaju kosturni ukopi pod tegulama koji se datiraju u 2. i 3. st. nakon Krista.

U kataloškom dijelu rada autori donose opis i tlocrte svih istraženih grobova s ukupno 228 kataloških jedinica. Među grobnim priložima prevladavaju predmeti od stakla, različita keramička roba (uljanice, vrčevi, boce, zdjelice i dr.), koštani i metalni nalazi. Analizom staklenih predmeta autori ističu da uz uvoznju sjevernoitalsku robu, dio građe treba pripisati lokalnoj produkciji. Kada je riječ o keramičkom materijalu, ustanovljen je uvoz iz sjevernoitalskih radionica i radioničkih centara istočnog Mediterana.

U radu *“Kameni spomenici iz crkve sv. Andrije u Baćini”* autor Jakov Vučić iz Arheološkog muzeja Zadar obrađuje kamene spomenike pronađene tijekom istraživanja ostataka crkve (str. 133–178). U uvodnom dijelu rada autor donosi osnovne podatke o smještaju Baćine, dosadašnje spoznaje o naselju na temelju literature te uvjete pronalaska rano-kršćanske kamene skulpture prilikom izgradnje Jadranske magistrale 1965. godine nakon čega je izvršeno arheološko istraživanje lokaliteta. Arhitektonski ostaci crkve nakon završetka istraživanja su konzervirani, no zbog dugogodišnjeg neodržavanja danas se nalaze u jako lošem stanju.

U drugom dijelu rada autor donosi katalog arhitektonске skulpture i crkvenog namještaja s ukupno 79 kataloških jedinica na temelju čije se analize i analogija s drugim nalazištima crkva može datirati u kraj 5. i početak 6. stoljeća. Također, analiza kamene skulpture iz crkve sv. Andrije u Baćini upućuju na postojanje objekata i nekropole nastalih u neposrednoj blizini, prije izgradnje same crkve, tijekom prvih stoljeća nakon Krista. S obzirom na materijal izrade te način ukrašavanja utvrđeno je da je skulptura proizvod dviju radionica. Arhitektonska skulptura proizvod je salonitanskih radionica karakterističnih za 6. stoljeće, dok dio crkvenog namještaja ima karakteristike salonitanskih, a dio naronitanskih radionica.

U radu *“Radašinovci–Vinogradine 1999.–2007.”* autor Radomir Jurić iz Arheološkog muzeja Zadar donosi izvještaj o arheološkim istraživanjima ranohrvatskog groblja u mjestu Radašinovci kod Benkovca (str. 179–192). U uvodnom dijelu rada autor donosi osnovne podatke o nalazištu dok u drugom dijelu donosi rezultate antropološke analize kostura i pokretne arheološke građe. U razdoblju od 1999. do 2007. godine u mjestu Radašinovci, na položaju Vinogradine, oko

basic data on 37 excavated grave assemblages, 24 of which were skeletal burials and 13 cinerary burials. Based on the relationship between burials and grave goods on the excavated part of the necropolis, two burial horizons have been identified. The first and earlier one comprises 8 cinerary and one skeletal burial in an amphora, dated to the early imperial period, i.e. the 1st and beginning of the 2nd century AD. The more recent horizon comprises burials in ceramic urns as well as skeletal burials under tegulae dated to the 2nd and 3rd century AD.

In the catalogue section of the paper, the authors present a description and the layout of all the excavated graves with a total of 228 catalogue items. The grave goods are mostly made up of glass items, various ceramic goods (oil lamps, jugs, bottles, bowls and others), bone and metal finds. After analyzing the glass items, the authors point out that some of the goods are north Italic imports but that some are locally produced. The ceramic material was identified as imported from north Italic workshops and the workshop centers of the eastern Mediterranean.

In his work *“The stone monuments from the Church of St. Andrew in Baćina”*, the author Jakov Vučić from the Archaeological Museum Zadar deals with stone monuments uncovered during the excavations of the church’s remains (pp 133-178). In the introductory section the author presents the basic data on the location of Baćina, current knowledge about the settlement gleaned from the literature, as well as the conditions under which the early Christian stone sculpture was found during the construction of the Adriatic Coastal Road in 1965, which was followed by archaeological investigations of the site. After the excavations were completed, the architectural remains of the church were conserved, but due to years of inadequate maintenance, today they are in very poor condition.

In the second part of the work the author presents a catalogue of architectural sculpture and church furnishings with a total of 79 catalogue items. Based on an analysis of these items and analogies with other sites, the church can be dated to the end of the 5th and the beginning of the 6th century. In addition to this, an analysis of the stone sculpture from the church of St. Andrew in Baćina points to the existence of buildings and a necropolis in close vicinity constructed before the church itself, during the first centuries AD. The material of which it was made and the manner of ornamentation lead to the conclusion that the sculpture was the product of two workshops. The architectural sculpture is a product of the Salona workshops characteristic for the 6th century, while one part of the church furnishings bears the traits of Salona workshops and another part of Narona workshops.

In his work *“Radašinovci–Vinogradine 1999–2007”*, the author Radomir Jurić from the Archaeological Museum Zadar presents a report on the archaeological investigations of an early Croatian cemetery in the village of Radašinovci near Benkovac (pp 179-192). In the introductory part of the paper the author presents the basic data on the site while the second part brings the results of an anthropological analysis of the skeletons and movable finds. In the period between 1999 and 2007, in the village of Radašinovci, at the position Vinogradine, around 500 meters southeast of the

500 metara jugoistočno od župne crkve sv. Ante vršena su arheološka istraživanja ranohrvatskog groblja na redove. U navedenom razdoblju istraženo je ukupno 109 grobova koji su građeni od nepravilna kamena (2-3 reda) i zatvoreni kamenim poklopnicama. Dna su popločana tankim lomljenim pločama. Iznimku čini grob 55 koji je pokriven jednom monolitnom poklopnicom te nekoliko grobova kod kojih su pokojnici izravno položeni u zemljane rake i pokriveni s više kamenih ploča.

Uz osnovne podatke o organizaciji groblja, autor donosi i podatke o osteološkoj građi cjelokupnog nalazišta. Antropološkom analizom kostiju s nalazišta utvrđeno je da je navedena populacija pripadala istoj skupini koja je naseljavala Bribir u ranom srednjem vijeku. Analizom kostiju svih ukopa utvrđeno je da se grob 55 razlikuje od ostalih. U grobu je pronađen kostur ženske odrasle osobe starosti 55 do 60 godina. Pokojnica odudara od prosjeka životne dobi utvrđene za odrasle žene za razdoblje ranog srednjeg vijeka u Hrvatskoj koji iznosi od 31 do 34 godine. Nadalje utvrđeno je da pokojnica ima ankilozu desne butne i goljenične kosti koje su spojene u zgrčenu položaju na zglobnim ploštinama. Najvjerojatnije je riječ o urođenoj anomaliji.

Analizom koštanog tkiva pokojnika, na nalazištu je utvrđeno postojanje zaraznih bolesti: tuberkuloze (dva kostura) i lepre (četiri kostura). Također, na glavi muškarca (grob 48) starosti između 35 i 39 godina utvrđena je perimortalna fraktura nanesena predmetom oštih bridova.

Tijekom arheoloških istraživanja u grobovima je pronađena različita pokretna arheološka građa: naušnice, perle, prstenje, ulomak staklene posude, nekoliko ulomaka zemljanih posuda iz iskopa te drugi nalazi. Najbrojniji nalazi unutar grobova su naušnice koje se javljaju u nekoliko tipova. Autor se posebno osvrće na jednojagodne naušnice koje su ujedno najbrojnije i na naušnice s privjeskom u obliku zrna pšenice okomito postavljenog na kariku. Na temelju usporedbe nalaza iz grobova s nekropole iz Radašinovaca s drugim nalazištima (Kašić – Grede, Ostrovica, Bribir – Vratnice, Mravinci – Glavičine, Kaštel Sućurac – Gajine i Glavice – Gluvine kuće) autor sve nalaze iz Radašinovaca datira nakon sredine 9. do početka 10. stoljeća. Sveukupna slika o nalazištu dobit će se završetkom arheoloških istraživanja na lokalitetu i analizom svih arheoloških nalaza kao i antropološkom analizom.

U radu *“Katedrala (Sv. Anastazije) u Biogradu”* autor Pavuša Vežić s Odjela za povijest umjetnosti Sveučilišta u Zadru na temelju povijesne građe raspravlja o arhitekturi biogradske katedrale (str. 193–206). U uvodnom dijelu rada autor donosi podatke o razaranju Biograda 1125. godine od strane Mlečana. Na temelju analize crteža Konrada von Grünemberga s kraja 15. stoljeća, drvoreza Matea Pagana iz 16. stoljeća te karte iz 1647. godine, autor donosi podatke o izgledu grada tijekom srednjeg vijeka.

U drugom dijelu rada autor raspravlja o problemima nastanka Biograda, biogradske katedrale i biskupije. Važan

parish church of St. Anthony, archaeological investigations were conducted on an early Croatian row cemetery. A total of 109 graves were excavated in this period. These graves were made of irregular stones (2-3 rows) and covered with stone slabs. The bases of the graves were paved with broken plates. An exception to this is grave 55 which was covered by a single monolithic slab, and a few graves where the deceased were laid directly into earthen pits and covered with several stone slabs.

In addition to data about the layout of the cemetery, the author also presents data on the osteological material of the site as a whole. An anthropological analysis of the bones from the site revealed that this population belonged to the same group that inhabited Bribir in the early Middle Ages. An analysis of the graves from all the burials revealed that grave 55 differed from the rest. It contained a skeleton of an adult female between 55 and 60 years of age. The age of the deceased departs from the average age of adult females for the early medieval period in Croatia, which is 31 to 34 years of age. It was also established that the deceased had ankylosis of the right thigh and shin-bones, which were connected, in a contracted position, on the joint surfaces. This was most probably a hereditary anomaly.

An analysis of the bone tissue of the deceased revealed that contagious diseases were present at the site: tuberculosis (two skeletons) and leprosy (four skeletons). In addition, the head of a male (grave 48) between 35 and 49 years of age displayed a perimortem fracture inflicted with an object with sharp edges.

During the archaeological investigations, various movable finds were discovered in the graves: earrings, pearls, rings, a fragment of a glass vessel, a few fragments of earthen vessels from the trench, and other finds. The most numerous finds from the graves were earrings, of which several types appear. The author deals especially with single-beaded earrings, which are the most numerous, and with earrings with a pendant in the shape of a grain of wheat, placed perpendicular to the link. Based on a comparison of the grave finds from the Radašinovci necropolis with other sites (Kašić – Grede, Ostrovica, Bribir – Vratnice, Mravinci – Glavičine, Kaštel Sućurac – Gajine i Glavice – Gluvine kuće), the author dates all the finds from Radašinovci to the period from after the middle of the 9th century to the beginning of the 10th century. A more complete picture of the site will be gained after the investigations at the site have been completed, the archaeological material analyzed and the anthropological analysis completed.

In his work *“The Cathedral (St. Anastasia) in Biograd”*, the author Pavuša Vežić from the Art History Department of the University of Zadar discusses the architecture of the Biograd cathedral based on historical material (pp 193-206). In the introductory section the author presents information on the destruction of Biograd in 1125 by the Venetians. The author presents information on the appearance of the town in the Middle Ages, based on an analysis of the late 15th century drawings by Konrad von Grünemberg, a 16th century woodcut by Mateo Pagano and a map from 1647.

In the second part of the work, the author discusses the problems regarding the origin of Biograd, the Biograd cathedral and diocese. An important event for medieval Biograd was the coronation of Coloman as King of Hun-

dogadaj za srednjovjekovni Biograd je krunjenje kralja Kolomana za kralja Ugarske, Dalmacije i Hrvatske u biogradskoj katedrali 1102. godine. Na predjelu Gromila, odnosno Glavica, don Luka Jelić je početkom 20. stoljeća utvrdio i dokumentirao ostatke zidova prvotne biogradske katedrale. Prema don Luki Jeliću katedrala je imala dvije faze izgradnje. U prvoj fazi crkva je bila manjih dimenzija s jednom apsidom koju datira u ranokršćansko razdoblje dok je u drugoj fazi izgrađena trobrodna bazilika s biskupskom katedrom u glavnoj apsidi i sakristijom. Navedenu fazu izgradnje don Luka Jelić datira u 11. stoljeće. Ostali autori različite faze izgradnje biogradske katedrale datiraju od 8. do 12. stoljeća.

Na temelju analize tlocrta biogradske katedrale kojeg donosi don Luka Jelić, crteža Konrada von Grünemberga i analogija sa sličnim građevinama na području Dalmacije, autor zaključuje da je katedrala izgrađena na mjestu prvotne ranokršćanske crkve iz 9. stoljeća. Biogradska katedrala bila je trobrodna građevina sa zvonikom na pročelju i tri apside na začelju. Zidove crkve s vanjske strane podupirali su kontrafori polukružnog presjeka. Za razliku od ostalih sličnih kršćanskih građevina crkva je imala kružne zidane pilone. Također, karakteriziraju je i lezene u traveju ispred svetišta. Krsni zdenac križne osnove, kojeg na tlocrtu donosi don Luka Jelić, prema autoru je izgrađen naknadno najvjerojatnije nakon što je crkva stekla funkciju liturgije krštenja.

Kada je riječ o titularu biogradske katedrale on se u izvorima javlja tek od 17. stoljeća zbog čega autor ostavlja otvorenim pitanje posvećenja katedrale sv. Anastaziji, da li je ono izvršeno još u 9. stoljeću posvećenjem predromaničke građevine ili u 13. stoljeću izgradnjom *Novog Zadra*.

Na kraju rada autor raspravlja o *palači hrvatskih kraljeva* za koju, na temelju analize crteža Konrada von Grünemberga s prikazom Biograda na kraju 15. stoljeća, zaključuje da je najvjerojatnije riječ o biskupovoj palači (dvoru) u kojoj je za svog boravka u Biogradu odsjeo kralj Koloman.

Posljednja dva članka autora Radomira Jurića iz Arheološkog muzeja Zadar posthumno su posvećena životu i radu jednom od najznačajnijih zadarskih i hrvatskih arheologa dr. sc. Borisu Ilakovcu i dugogodišnjem fotografu Arheološkog muzeja Zadar Franji Nedvedu.

U članku pod nazivom *“Uspomeni dr. Borisa Ilakovca (1924.-2008.)”* autor donosi osnovne podatke o životnom, obrazovnom i radnom putu profesora dr. sc. Borisa Ilakovca koji je veći dio svog radnog vijeka, u razdoblju od 1962. do 1983. godine, proveo kao kustos odnosno viši kustos u Arheološkom muzeju Zadar (str. 207–220). Iako je tijekom svog znanstvenog rada dr. Ilakovac proveo veći broj arheoloških istraživanja u samom urbanom tkivu Zadra i diljem županije, veći dio svog djelovanja posvetio je proučavanju rimskih vodovoda na području sjeverne Dalmacije. Kao rezultat njegovih istraživanja istražene su sljedeće trase rimskih vodovoda: Biba – Jader, Botina – Jader, Boljkovac – Nin, Škopalj – Novalja, Kolan – Caska, Plavno polje – Burnum te

Gromila, Dalmatia and Croatia that took place in the Biograd Cathedral in 1102. In the area of Gromila, or Glavica, at the beginning of the 20<sup>th</sup> century, Mon. Luka Jelić discovered and documented the remains of the walls of the original Biograd cathedral. According to Mon. Luka Jelić, the cathedral had two construction phases. In the first phase the church was smaller with one apse which he dates to the early Christian period. In the second phase, a three-apsed basilica was constructed with a bishop's chair in the main apse and a sacristy. This phase of construction was dated by Mon. Luka Jelić to the 11<sup>th</sup> century. Other authors date the different phases of construction of the Biograd cathedral from the 8<sup>th</sup> to the 12<sup>th</sup> century.

Based on an analysis of the floor plan of the Biograd cathedral as presented by Mon. Luka Jelić, on Konrad von Grünemberg's drawing and on analogies with similar edifices in Dalmatia, the author concludes that the cathedral was built on the site of the original early Christian church from the 9<sup>th</sup> century. The Biograd cathedral was a three-apsed edifice with a bell tower on the façade and three apses at the back. The church walls were supported externally by counterforts of semicircular section. Unlike other similar Christian edifices, the church had circular piers. It is also characterized by pilasters in the bay in front of the chancel. The baptismal well with a cross base, included in the floor plan by Mon. Luka Jelić, was believed by the author to be constructed at a later date, most probably after the church was bestowed with the function of baptismal liturgy.

As for the titular of the Biograd cathedral, she does not appear in the historical sources before the 17<sup>th</sup> century, which leads the author to leave open the question of the dedication of the cathedral to St. Anastasia - whether it took place in the 9<sup>th</sup> century while the building was pre-Romanesque or in the 13<sup>th</sup> century during the construction of *New Zadar*.

In the final part of the work, the author discusses the *palace of the Croatian kings*. Based on an analysis of Konrad von Grünemberg's drawing with a depiction of Biograd at the end of the 15<sup>th</sup> century, the author concludes that this was most probably the bishop's palace (court) where king Coloman stayed during his visit to Biograd.

The last two articles by Radomir Jurić from the Archaeological Museum Zadar are posthumously dedicated to the life and work of one of Zadar's and Croatia's most important archaeologists, Boris Ilakovac, PhD, and the long-time photographer of the Archaeological Museum Zadar Franjo Nedved.

In the article titled *“In memory of Dr. Boris Ilakovac (1924-2008)”* the author brings basic information on the life, education and work of Dr. Boris Ilakovac who spent the better part of his working life, from 1962 to 1983, as a curator and then a senior curator in the Archaeological Museum Zadar (pp 207-220). During his scholarly career Dr. Ilakovac conducted a number of archaeological investigations in Zadar's urban fabric and throughout the Zadar County, but the greatest part of his efforts went into investigating the Roman aqueducts in northern Dalmatia. As a result of his investigations, the following routes of the Roman aqueduct were excavated: Biba – Jader, Botina – Jader, Boljkovac – Nin, Škopalj – Novalja, Kolan – Caska, Plavno polje – Burnum

Čatrnja – Aserija koji su objavljeni u knjizi *“Rimski akvedukti na području sjeverne Dalmacije”*.

Također, dr. Boris Ilakovac je, uz poticaj tadašnjeg Republičkog zavoda za zaštitu spomenika kulture, zaslužan za osnivanje akcijske skupine podmorskih arheologa pri Arheološkom muzeju Zadar 1969. godine. Zahvaljujući osnivanju navedene skupine, u razdoblju od 1969. do 1974. godine, proveo je niz rekonosciranja i istraživanja podmorskih arheoloških nalazišta poput Kumenta i Bošane kod Biograda, Mirišta i sv. Mihovila na Pašmanu, Ričula, Galešnjaka i drugih nalazišta.

Na kraju članka autor donosi popis najvažnijih stručnih i znanstvenih radova dr. Borisa Ilakovca objavljenih u razdoblju od 1990. do 2008. godine. Njegov ukupni opus radova iznosi 82 jedinice.

Posljednji članak pod nazivom *“Franjo Nedved (1944.-2008.)”* posvećen je dugogodišnjem fotografu Arheološkog muzeja Zadar Franji Nedvedu zvanom Braco (str. 221–228). Kao muzejski djelatnik Franjo Nedved radio je na brojnim arheološkim istraživanjima, fotografiranju muzejske građe za potrebe muzejske fototeke i kartoteke predmeta kao i za različite vrste muzejskih publikacija i izložbi. Slijedom navedenog autor donosi popis svih arheoloških lokaliteta s područja grada Zadra i Zadarske županije u kojima je Franjo Nedved sudjelovao kao službeni fotograf Arheološkog muzeja Zadar. Njegove fotografije također su krasile mnogobrojne izložbe, ali i različite kataloge i publikacije koje su izlazile u izdanju Arheološkog muzeja Zadar i drugih srodnih ustanova. Uz terenski fotografski posao Franjo Nedved je intenzivno radio na inventarizaciji građe muzejske fototeke.

Kako je navedeno u predgovoru novog broja časopisa *Diadora*, želja Uredništva je približiti časopis ne samo hrvatskim već i stranim stručnjacima, zadržati međunarodni sastav Uredničkog odbora časopisa te postići redovitost u izlaženju kako bi se časopis prema kriterijima rangiranja hrvatske znanstvene periodike koju rangira Nacionalno vijeće za znanost svrstao u časopise A1.<sup>1</sup>

Nadam se da će zacrtani ciljevi uredništva biti ispunjeni te im želim puno uspjeha u daljnjem radu.

and Čatrnja – Aserija, published in the book *“Roman Aqueducts in North Dalmatia”*.

Dr. Boris Ilakovac also takes the credit for the setting up of an action group of underwater archaeologists at the Archaeological Museum Zadar in 1969, at the initiative of what was then the Republic Institute for the Protection of Cultural Monuments. Thanks to the setting-up of this group, in the period between 1969 to 1974, he was able to undertake a number of surveys and investigations at underwater archaeological sites such as Kumenta and Bošane near Biograd, Mirišta and St. Michael on the island of Pašman, Ričul, Galešnjak and other sites.

The author concludes the article with a list of the most significant professional and scientific papers by Dr. Boris Ilakovac, published between 1990 and 2008. His opus has a total of 82 items.

The last article with the title *“Franjo Nedved (1944-2008)”* is dedicated to the long-time photographer of the Archaeological Museum Zadar Franjo Nedved, known as Braco (pp 221-228). As a member of the Museum staff, Franjo Nedved participated in numerous archaeological investigations, photographed museum material for the museum’s photographic archives and item records, as well as for various museum publications and exhibitions. The author presents a list of all the archaeological sites in the city of Zadar and the Zadar County at which Franjo Nedved participated as the official photographer of the Archaeological Museum Zadar. His photographs also graced many exhibitions, as well as various catalogues and publications published by the Archaeological Museum Zadar and other related institutions. In addition to his field work as photographer, Franjo Nedved also worked intensively on inventorying the material in the Museum’s photographic archives.

As stated in the preface of the latest issue of *Diadora*, the Editorial Board wish to bring the journal closer not only to Croatian experts but also those abroad, to maintain the international composition of the Editorial Board and achieve a level of regularity of publishing that would make it possible for the publication to be ranked among A1 publications according to the ranking criteria for scientific periodicals laid down by the National Science Council.<sup>1</sup>

I hope that the goals set by the Editors will be achieved and I wish them much success in their future work.

Marina Jurjević

Prijevod i lektura / *Translation and Proofreading*

Sanjin Mihelić

1 UREDNIŠTVO, Predgovor, *Diadora* 23, Zadar, 2009, 7.

1 EDITORS, Preface, *Diadora* 23, Zadar, 2009, 7



