

Crkva sv. Jurja u Mateškom Selu: nalazi iz grobova kasnoga srednjeg i novog vijeka

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HR-10000 Zagreb, Ulica Ljudevita Gaja 32
Hrvatska/Croatia
Telefon/Phone ++385/(0)1 61 50 250
Fax ++385(0)1 60 55 806
e-mail: urednistvo.prilozi@iarh.hr
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The Church of St. George in Mateško Selo: the finds from the graves from the Late Middle Ages and the Modern Age

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DOMAGOJ PERKIĆ
Dubrovački muzeji
Arheološki muzej
Pred dvorom 3
HR-20000 Dubrovnik
domagoj.perkic@dumus.hr
domagoj.perkic@gmail.com

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U okviru obnove crkve sv. Jurja u Mateškom Selu, jugoistočno od Generalskog Stola, obavljena su zaštitna arheološka iskopavanja i istraživanja u razdoblju od 1999. do 2001. Otkrivene su i definirane brojne faze crkve čija je jedna od osnovnih karakteristika da je sagrađena od brojnih sanduka i poklopaca rimskih kamenih urni, koji su ovdje poslužili kao veoma pogodan i prilagodljiv građevinski materijal. Tijekom istraživanja iskopano je 170 grobova, od čega 29 unutar, a 141 izvan crkve. Najraniji grobovi datirani su u kraj 12. i početak 13. st., pa se u to vrijeme ili nešto ranije datiraju i najstarije faze crkve. Najmlađi grobovi datirani su u početak 19. st. kada ova crkva postaje župna te se prestaje sa sahranjivanjem. Uz grobove i uokolo njih kao preostaci starijih, uništenih grobova, nađeni su brojni grobni nalazi koji predstavljaju nabožne predmete (medaljice, križevi, zrna krunice), dijelove nošnji (dugmad, kopče, metalni konac) i nakita (prstenje, perle, igle, naušnice). Upravo ovakvi nalazi, sveukupno njih 158, predstavljaju okosnicu rada. Istraživanje ovakvih grobova iz kasnoga srednjeg i novog vijeka iznimno je bitno zbog datiranja pojedinih faza crkve kroz sagledavanje odnosa grobova i arhitekture, ali i upoznavanja nošnje i pogrebnih običaja stanovnika ovog dijela karlovačkog kraja.

Ključne riječi: Sv. Juraj, groblje, medaljice, prstenje, ukosnice, križevi, perle, dugmad

The renovation of the Church of St. George in Mateško Selo, southeast of Generalski Stol, included archaeological rescue excavations and research from 1999 to 2001. They discovered and defined many phases of the church, characterized by the fact that it was built with numerous recipients and lids of Roman stone urns, which served as very suitable and flexible building materials. 170 graves were uncovered: 29 inside the church and 141 outside it. The earliest graves were dated to the late 12th century and the early 13th century, which is why the oldest phases of the church were dated to the same period or a little earlier. The youngest graves were dated to the early 19th century, when the building became a parish church and the burials were discontinued. Numerous finds around and near the graves turned out to be the remains of older, destroyed graves: devotional objects (medals, crosses, rosary beads), parts of clothes (buttons, buckles, metal thread) and jewellery (fingerings, beads, pins, earrings). These finds, 158 in total, are the main theme of this paper. Exploration of such graves from the Late Middle Ages and the Modern Age is exceptionally important for dating the particular phases of the church by analysing the relations between graves and architecture, but also for gaining knowledge about costumes and funerary rites of the inhabitants of this part of the Karlovac region.

Keywords: St. George, cemetery, medals, fingerings, hairpins, crosses, beads, buttons

Crkva sv. Jurja nalazi se na blago uzvišenom brežuljku u samom središtu Mateškog Sela, oko 4 km jugoistočno od Generalskog Stola, u Karlovačkoj županiji (karta 1).¹ U geografskom smislu ovo je područje Korduna koje podrazumijeva hrvatsku povijesnu regiju oko rijeke Korane. Pruža se od planine Plješevica, odnosno ličkih planina na jugu do karlovačkog Pokuplja na sjeveru, te od granice s državom

The Church of St. George stands on a gentle hill in the very centre of Mateško Selo, some 4 km southeast of Generalski Stol, in Karlovac County (Map 1).¹ Geographically speaking, this is Kordun, a historical Croatian region around the River Korana. It stretches from the Mountain Plješevica and the mountains of Lika in the south to the River Kupa valley around Karlovac in the north, and from the state

¹ Koordinate položaja po Gauss–Krügeru, a u odnosu na Greenwich jesu: 50 20 321 N, 55 34 005 E, Z = 216 m. n. v, k.č. 1038/3, čest. zgr. 35, k.o. Mateško Selo.

¹ Site coordinates according to Gauss–Krüger and in relation to Greenwich: 50 20 321 N, 55 34 005 E, Z = 216 m a.S.L, c.p. 1038/3, cad. b. 35, c.d. Mateško Selo.

Bosnom i Hercegovinom (bosanska Unska krajina) na istoku do rijeke Mrežnice na zapadu (Ranogajec 1996: 7–9; Cvitanović 1974: 183). U doba borbi s Osmanlijama, ova su područja teško stradala i nikad više nisu postigla onaj prosperitet koji su imala, u odnosu na srednjovjekovne prilike, prije ratnih razaranja.

Crkva sv. Jurja najstarija je poznata i sačuvana crkva na području ove županije, jedina koja je prema predaji preživjela osmanlijske upade i okupaciju u kasnom srednjem i novom vijeku. U spomenici župe Brest Mrežnički, podacima iz 1903., opisuje se sljedeći događaj: u 16. st. *turski paša Gjorgjić Paša, kada je došao pred crkvu i vidio kip sveca, rekao je kako taj svetac, njegov imenjaka, mora da je bio dobar junak, te njegovu crkvu neće rušiti* (Mužar 2005: 22). Upitna je potpuna istinitost ovakvog događaja, no upućuje na starost i važnost crkve.

Osim zbog svoje starosti, spomenička vrijednost crkve ogleda se i brojnim rimskim spolijama koje su kao građevinski materijal ugrađene u zide i temelje crkve. Stoga je bila i razumljiva potreba za obnovom i zaštitom crkve.

Do sada je predmetna crkva u više navrata privlačila pozornost znanstvenika i bila obrađivana u raznim tekstovima (Horvat 1964: 29; 1986: 153; Kruhek 1993: 143–144; Stošić 1994: 120–121). Kroz sve se, s pravom, uglavnom provlači teza da je crkva građena na prijelazu romanike na gotiku, te se ističu rimske spolije. U izvorima se crkva sv. Jurja spominje kao crkva *sancti Georgii de Colechane* već 1334. i 1501. (Rački 1872: 226), a većina autora smatra da je riječ o istoj crkvi, te da ne postoje dvije crkve istog titulara na relativno malom području. Naime, i danas postoji toponim Kolečaj ili Kolečaj brdo na kojem je položaj Crkvina, no probna istraživanja koja bi potvrdila postojanje crkve nisu provedena zbog miniranosti toga područja. Zanimljivo je spomenuti i mogućnost koju je prva iznijela Anđela Horvat (Horvat 1964: 29), kako se kameni spomenik za koji se drži da je riječ o stečku, a koji prikazuje jahača na konju (sv. Juraj ?), prvotno nalazio kod crkve sv. Jurja u Mateškom Selu. Danas se taj spomenik nalazi u gliptoteci Hrvatskoga povijesnog muzeja u Zagrebu. Muzeju ga je darovao župnik iz Generalskog Stola. Prema nekim drugim, usmenim izvorima, spomenik se prvotno nalazio uzidan u prag obiteljske kuće Lauš, Erdelj 127, a navodno potječe s lokaliteta Crkvišće u Valima (Lauši) kod Generalskog Stola. Ni ova druga mogućnost nije isključena jer se na širem prostoru Lauša nalaze brojni antički nalazi s izvjesne nekropole na tom prostoru, a u tom slučaju „jahač na konju“ ne bi bio stećak, nego dio rimske nadgrobne stele ili nekoga drugog rimskog spomenika.

Postojeća crkva sv. Jurja jednobrodna je građevina s izduženom pravokutnom lađom i užim pravokutnim svetištem s blagim otklonom prema sjeveru u odnosu na lađu, te preslicom na zapadnom pročelju (sl. 5). Ukupna vanjska dužina crkve je 13,95 m, od čega lađe 9,55 m, a svetišta 4,30 m. Širina lađe je 5,60 m, a svetišta 4,5 m. Crkva je oštećena tijekom Domovinskog rata, međutim zub vremena kao i zapuštenost uradili su svoje, te je ovu crkvu bilo nužno obnoviti i zaštititi. Da bi se moglo pristupiti adekvatnim konzervatorsko-restauratorskim radovima pri zaštiti, bilo je potrebno obaviti probna arheološka istraživanja na os-

border with Bosnia and Herzegovina (the River Una region in Bosnia) in the east to the River Mrežnica in the west (Ranogajec 1996: 7–9; Cvitanović 1974: 183). These lands were devastated in the Turkish wars and never recovered the mediaeval prosperity that predated the war.

The Church of St. George is the oldest known and preserved church in the county and, as tradition has it, the only church that survived the Ottoman invasions and occupation in the Late Middle Ages and the Modern Age. The almanac of the parish of Brest Mrežnički includes this narrative from 1903: *In the 16th century, the Turk Gjorgjić Paša came to the church and saw the statue of the saint. He said that the saint – his namesake – must have been a great hero and that he would not tear down his church* (Mužar 2005: 22). This story may or may not be based on facts, but it does indicate the great age and importance of the church.

The church is a precious monument not only because of its age, but also because of the numerous Roman spolia that were used as building materials for its walls and foundations. This gave rise to the need to renovate and protect the church.

The church attracted the attention of several scholars, who wrote about it (Horvat 1964: 29; 1986: 153; Kruhek 1993: 143–144; Stošić 1994: 120–121). They all rightly claim that the church was built in the transition from the Romanesque to the Gothic style and make note of the Roman spolia. The sources first mention the Church of St. George as the church *sancti Georgii de Colechane* in 1334 and 1501 (Rački 1872: 226). Most authors believe it is the same church because there could not be two churches dedicated to the same saint in such a small area. There is a toponym Kolečaj or Kolečaj Brdo with a site called Crkvina, but there has been no trial trenching to look for a church because the area is mined. Anđela Horvat (Horvat 1964: 29) was the first to put forward the interesting possibility that a stone monument, considered to be a *stećak* and showing a rider on a horse (Saint George?), originally stood next to the Church of St. George in Mateško Selo. The monument now stands in the glyptothèque of the Croatian History Museum in Zagreb. It was donated to the museum by the parish priest of Generalski Stol. Some oral sources claim that the monument was originally walled into the entrance of the Lauš family house, Erdelj 127, and that it came from Crkvišće, a site at Vali (Lauši) near Generalski Stol. This possibility cannot be ruled out, since the wider area of Lauši contains numerous ancient finds from a local necropolis. In that case, the “horse rider” would not be a *stećak*, but a part of a Roman grave stela or some other Roman monument.

The present-day Church of St. George is a single-nave building with an elongated rectangular nave and a narrower rectangular sanctuary, turned slightly northwards in relation to the nave, and a distaff belfry on the west façade (Fig. 5). The total external length of the church is 13.95 m, which includes the length of the nave (9.55 m) and the sanctuary (4.30 m). The nave is 5.60 m wide and the sanctuary is 4.5 m wide. The church was damaged in the Croatian War of Independence, but there were also damages caused by age and neglect, so it had to be renovated and protected. In order to



Sl. 1 Crkva sv. Jurja u Mateškom Selu – geneza gradnje (crtež: M. Perkić, crtež doradio: D. Perkić, 2010.)

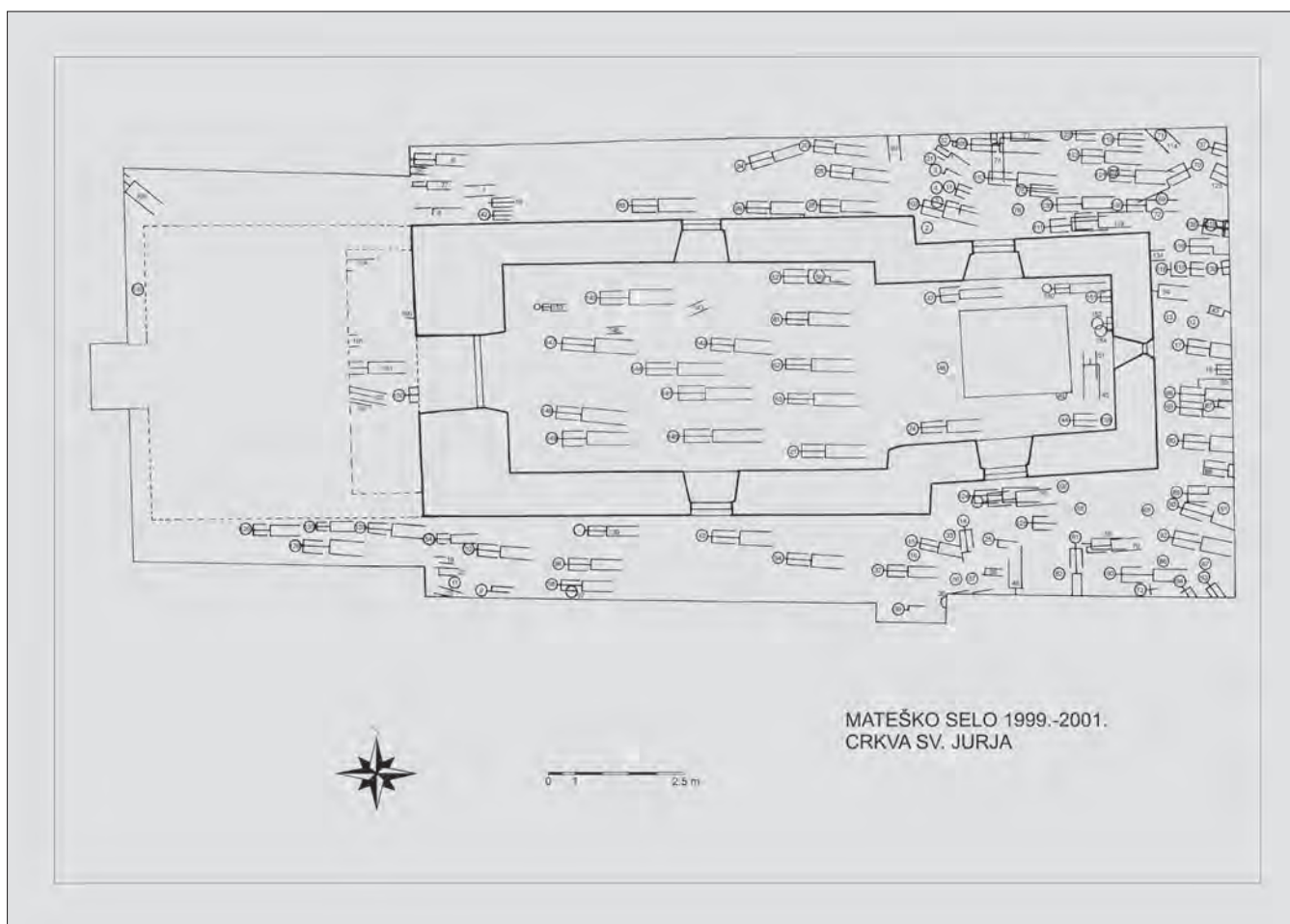
Fig. 1 The Church of St. George in Mateško Selo – construction development (drawing: M. Perkić, finishing: D. Perkić, 2010)

novi kojih bi se predviđjela eventualna daljnja arheološka istraživanja, potom drenažni iskop, a dobili bi se i podaci za statičku sanaciju objekta. Arheološka istraživanja obavio je Konzervatorski odjel u Karlovcu, voditelj istraživanja bio je autor ovog rada, a na iskopavanjima su sudjelovali tadašnji apsolvenci arheologije Marta Bezić, Nela Kovačević, Marijana Martinec, Jasmina Osterman, Nataša Pokupčić i Slađana Latinović koje su nacrtale svu terensku dokumentaciju.² Cjelokupna obnova crkve povjerena je Hrvatskom restauratorskom zavodu, a voditeljica programa bila je Vladanka Milošević. Prva sonđazna arheološka istraživanja započeta su tijekom svibnja 1999. u obliku pet sonđi veličine 2 × 1 m. Zbog iznimno vrijednih nalaza i spoznaja, već iste godine istraživanja su nastavljena, da bi tijekom 2000. bila iskopana cijela unutrašnjost crkve i prostor do 1,5 m uokolo crkve, a 2001. rubni prostor brežuljka gdje se definirao izgled i položaj zida cinkture. Prije početka iskopavanja cijeli je prostor uokolo i unutar crkve podijeljen na sonde jer se u početku nije znalo koji će se sve dijelovi iskopavati, ali i zbog povezivanja pokretnih nalaza uz pojedina uža područja. Zbog metodoloških razloga iskopavanje je započeto prema stratigrafskim jedinicama (SJ), odnosno pojedinim slojevima,

start adequate conservation and restoration works to protect the church, it was necessary to make a trial archaeological evaluation to be able to plan any further archaeological research, a drainage trench, and also to obtain information for the structural restoration. Archaeological excavations were made by the Conservation Department of Karlovac, they were led by the author of this paper, and included those who were graduate students of archaeology at the time: Marta Bezić, Nela Kovačević, Marijana Martinec, Jasmina Osterman, Nataša Pokupčić, and Slađana Latinović, who drew the entire field documentation.² The whole renovation of the church was entrusted to the Croatian Conservation Institute, with Vladanka Milošević as program manager. The first five archaeological trenches, sized 2 × 1 m, were started in May 1999. Since the obtained finds and information were exceptionally valuable, the excavations continued in the same year. During the year 2000, the excavations revealed the whole interior of the church and a space of 1.5 m around the church. In 2001, they revealed the edge of the hillock defining the character and position of the perimeter wall. Before the start of the excavations, the entire space around and within the church was divided into trenches

2 Iscrtavanje („tuširanje“) terenske dokumentacije koja je poslužila za sve izvještaje kao i ovaj rad napravila je Marta Perkić.

2 The field documentation that was used for all the reports including this paper was inked by Marta Perkić.



Sl. 2 Crkva sv. Jurja u Mateškom Selu – položaj grobova (crtež: M. Perkić, crtež doradio: D. Perkić, 2010.)

Fig. 2 The Church of St. George in Mateško Selo – positions of graves (drawing: M. Perkić, finishing: D. Perkić, 2010)

međutim već se nakon prve sonde utvrdilo nepostojanje stratigrafije jer su višestoljetna sahranjivanja pokojnika na istom mjestu u potpunosti uništila sve stratigrafske jedinice, a preostao je samo humus, sloj u kojem se sahranjivalo, te zdravica. Stoga su svi pokretni nalazi vezivani uz pojedine sonde, te grobove ako su bili *in situ*. Dokumentirana arhitektura vezivala se uz postojeću crkvu. Zbog velike brojnosti kostura kao i nedovoljnih financijskih sredstava, nažalost, nisu obavljene antropološke i ^{14}C analize skeletnih ostataka.

FAZE CRKVE

Iskopavanjem cjelokupnog prostora unutar crkve, prostora neposredno uz crkvu (uglavnom do 1,5 m od postojećih zidova te 6 m ispred crkve) te prostora uz rub brijega utvrđeno je više faza crkve, odnosno: postojanje triju apsida (uključujući postojeću), produženje pročelnoga zapadnog dijela i dogradnja preslice, postojanje lopice (potrijema) ispred ulaza u crkvu, te postojanje zida cinkture koji je omeđivao prostor crkve i groblja (sl. 1). Međutim, i prije predmetnih arheoloških iskopavanja pretpostavljalo se kako je postojeća crkva u više navrata pregrađivana i dograđivana, o čemu su svjedočile vidljive dilatacije na prijelazu apsida u lađu, te dilatacija između preslice i lađe crkve.

because it was initially not known which parts would be excavated, but also to associate portable finds with specific narrower areas. For reasons of methodology, the excavations were started by stratigraphic units (SU), i.e. by specific layers, but the first trench already revealed that there was no stratigraphy: the centuries of burying the dead at the same place completely destroyed all the stratigraphic units; what remained was only the humus, the burying layer, and the subsoil. For this reason, all the portable finds were associated with specific trenches and with graves if they were *in situ*. The documented architecture was associated with the current church. Because of the great number of skeletons and insufficient funding, unfortunately, there were no anthropological or ^{14}C analyses of skeletal remains.

THE PHASES OF THE CHURCH

The excavations of the whole interior the church, its immediate vicinity (mostly up to 1.5 m from the current walls and 6 m in front), and the space along the edge of the hill, identified several phases of the church, namely: the existence of three apses (including the current one), the extension of the west front and the construction of the distaff belfry, the existence of a *lopica* (portico) in front of the church entrance, and the existence of a perimeter wall that

PRVA FAZA

Od prve faze sačuvani su samo dijelovi temelja apside (apsida 1). Riječ je o ostacima polukružne apside, na položaju i u dužini današnje apside, s tim da su njezini temelji sačuvani samo u svojim najdonjim dijelovima. Nažalost, ni takvi ostaci temelja nisu vidljivi u cijelosti jer je postojeća pravokutna apside (apsida 3 iz 4. faze) sjela na nju. Naime, apside 3 u odnosu je na lađu izgrađena s blagim pomakom prema sjeveroistoku, a s obzirom na to kako je apside 1 bila bez takvog pomaka, dio južnog temelja apside 1 ostao je u potpunosti pod temeljom pravokutne apside.

Ostaci temelja lađe crkve iz prve faze nisu sačuvani, osim samog ramena lađe na prijelazu u apsidu na osnovi kojih se može pretpostaviti kako je lađa bila šira od apside oko 60 cm. Temeljenjem lađe iz druge faze, kao i kasnijim ukopavanjima grobova, u potpunosti su uništeni temelji lađe prve faze.

Na osnovi najstarijih nalaza u okviru groblja (S-karičica) može se pretpostaviti datiranje ove faze u kraj 12. i početak 13. st. Naime, S-karičice koje su karakteristične za bjelobrdsku kulturu datiraju se od sredine 10. st. do prvih desetljeća 13. st. (Tomičić 2000: 293). Međutim, usamljeni, pojedinačni nalazi uglavnom se javljaju krajem egzistiranja kulture, odnosno krajem 12. i početkom 13. st. Tako nam ovaj nalaz može poslužiti kao *terminus ante quem* za najstariju fazu crkve.

DRUGA FAZA

Od ove faze definirani su ostaci temelja lađe i apside (apsida 2). Zbog određenih razloga očigledno dolazi do gradnje sasvim nove, kraće apside, a temelji lađe ove faze crkve u potpunosti poništavaju raniju, prvu fazu. Riječ je o polukružnoj apsidi, širine temelja 100 do 110 cm. Nije sačuvana u cijelosti, odnosno nedostaju sami spojevi s lađom crkve koji su u potpunosti uništeni sahranjivanjem unutar crkve iz četvrte faze. Središnji, sačuvani dijelovi apside 2 posljedica su gradnje oltarne menze neposredno iznad nje, tako da su temelji sačuvani u punoj visini, odnosno zbog oltara nije bilo kasnijih sahranjivanja na tom položaju. U tom vremenu trajanja kraće apside očigledno je bilo sahranjivanja izvan crkve, uz apsidu. O tome nam svjedoči postojanje sačuvanih grobova koji se nalaze neposredno nad temeljima apside 1. Te iste grobove presjekla je apside 3, tako da su oni sačuvani samo u gornjim dijelovima. To nas upućuje na zaključak da su ti grobovi stariji od apside 3, a mlađi od apside 1, odnosno mogli su egzistirati samo u vrijeme postojanja apside 2. U prilog takvog zaključka ide i sam položaj navedenih grobova.

Možda se ovoj fazi može pripisati i manji, uski prozorčić, ponešto zašiljenog oblika koji predstavlja prijelazni romaničko-gotički tip. Nalazi se na istočnom zidu današnje apside (apsida 3) koja je zasigurno znatno mlađa, no može se pretpostaviti kako je iskorišten isti otvor s ranije crkve, odnosno s apside 2. Takvi romaničko-gotički prozori mogu se okvirno datirati u 14. st. (Horvat 1986: 153), što bi upućivalo i na dataciju cijele faze u to vrijeme.

Temelji lađe crkve ove faze zapravo predstavljaju i temelje narednih faza crkve, s tim da je u odnosu na kasnije faze, lađa bila nešto kraća. Temelji su građeni od nepravilnog ka-

surrounded the church and the cemetery (Fig. 1). However, it was assumed even before these archaeological excavations that the current church was modified and expanded several times, as testified by the visible dilations at the joint of the apse and the nave and the dilation between the distaff belfry and the nave.

THE FIRST PHASE

The only remains from the first phase are parts of the apse foundations (apse 1). They are the remains of a semicircular apse in the position and length of today's apse, but only the deepest parts of its foundations have been preserved. Unfortunately, not even these remains are fully visible, since they are covered by the current rectangular apse (apse 3 from the 4th phase). In fact, apse 3 stands at a slight northeast angle to the nave; since apse 1 did not stand at an angle, part of the southern foundations of apse 1 is completely covered by the foundations of the rectangular apse.

No remains of the first-phase nave foundations have been preserved, except for the shoulder of the nave at the joint with the apse, which indicates that the nave was around 60 cm wider than the apse. The laying of the second-phase nave foundations, and the later digging of graves, completely destroyed the first-phase nave foundations.

Pursuant to the oldest finds from the cemetery (S-circlets), this phase can be tentatively dated to the late 12th and early 13th century. In fact, S-circlets that are characteristic for the Bijelo Brdo Culture are dated from mid-10th century to the first decades of the 13th century (Tomičić 2000: 293). However, isolated finds usually belong to the end of the culture's existence, i.e. the late 12th and the early 13th century. Therefore, we can use this find as the *terminus ante quem* for the oldest phase of the church.

THE SECOND PHASE

This phase contains the defined remains of the foundations of the nave and the apse (apse 2). For some reason, a completely new shorter apse was clearly built, and the foundations of the nave of this phase completely effaced the earlier first phase. It is a semicircular apse, with foundations between 100 cm and 110 cm wide. It has not been fully preserved; more precisely, the connections with the church nave are missing, as they were completely destroyed by the fourth-phase burials inside the church. The central parts of apse 2 have been preserved because the altar stone was built directly above it; the foundations have been preserved to their full height since there were no burials there after the altar was built. In the period of the shorter apse, there were obviously burials outside the church, along the apse. It is testified by the preserved graves located directly above the foundations of apse 1. Since these graves were cut by apse 3, only their upper portions have been preserved. This leads to the conclusion that these graves are older than apse 3 and younger than apse 1; in other words, they could have existed only in the period of apse 2. This conclusion is corroborated by the location of the graves.

Another element that might be ascribed to this phase is the smaller and slightly pointed narrow window of a transi-

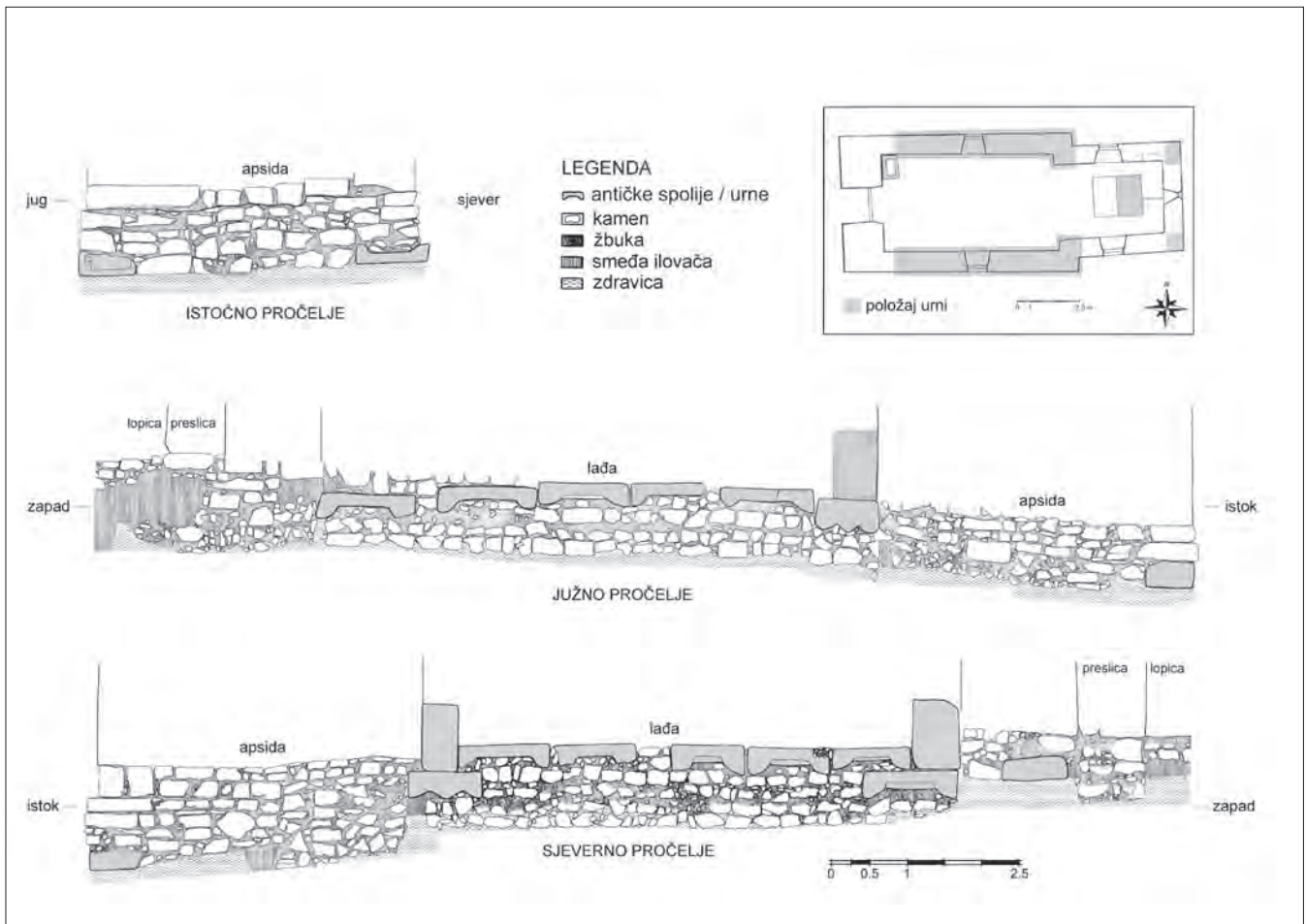
menja povezanog žbukom, a na vrh temelja poslagani su poklopci i sanduci rimskih kamenih urni. Svi poklopci urni okrenuti su naopako, odnosno vrh krova i akroteriji su okrenuti prema dolje, a unutrašnji svod prema gore. Sanduci urni nalaze se na istočnim uglovima lađe, iznad poklopaca, gdje se naizmjenice pružaju do pod krovnište, dok je jednaka situacija i na zapadnom dijelu, s tim da nisu na uglovima današnje lađe nego na uglu izvorne dužine lađe što je 240 cm prema istoku od današnjega zapadnog pročelja. Upravo na tom mjestu vidljiva je i prva dilatacija koja se može pratiti u temeljima i nadgradnji. U temeljima je vidljiva promjena u dubini (naredni, zapadni dio temelja plići je za 40 cm), a u nadgradnji se može pratiti slijed slaganja sanduka urni do pod krov crkve. Tragove starijega zapadnog pročelja možemo pratiti i u temeljima bočnih zidova s unutrašnje strane. Tu je vidljivo mjesto gdje se nekada nalazio zapadni pročelni zid koji nakon produživanja lađe biva doslovce iščupan zajedno s temeljima. Na mjestu nekadašnjega zapadnog pročelnog zida ukopavaju se novi grobovi iz četvrte faze koji su u potpunosti uništili i tragove temelja (preostao je samo jedan kamen koji je ostao između raka). Širina unutrašnjosti lađe je 370 cm. Dužina unutrašnjosti lađe u prvotnoj fazi bila je 560 cm, a danas je 700 cm.

Slijedom navedenog, možemo zaključiti kako je jedna od glavnih karakteristika ove faze korištenje rimskih spolija kao pogodnoga građevinskog materijala koji u smislu gabarita i definiraju veličinu lađe. Na osnovi povijesnog konteksta ali i intenzivnog korištenja rimskih spolija kao građevinskog materijala može se pretpostaviti kako se ovoj fazi može pripisati i gradnja zida cinkture. Naime, tijekom arheoloških istraživanja nastojao se utvrditi i izgled cinkture, odnosno veličina groblja i crkvenog posjeda. Većim dijelom to se i uspjelo, s tim da je zid cinkture u nekim dijelovima u potpunosti devastiran. Dio nekadašnjeg izgleda cinkture vidljiv je i na katastarskoj mapi s početka 20. st. (k. č. 35k). Otkriveni temelji zida mogu se pratiti na zapadnoj, južnoj i većem dijelu istočne strane cinkture, dok je sa sjeverne strane gotovo u potpunosti uništen, te ga se nije moglo definirati i dokumentirati. Naime, na sjevernoj strani izgradnjom današnje ceste koja vodi k zapadnim dijelovima Mateškog Sela, zid je u cijelosti nestao. Na istočnoj strani utvrđen je izgled i veličina nekadašnjeg ulaza na prostor groblja i crkve s glavne ceste. Cjelokupni zid ima ovalni oblik i zapravo prati okolnu konfiguraciju terena, ukupna dužina je 70 m. Širina varira od 100 do 130 cm u zapadnom dijelu gdje je bolje sačuvan, dok je u preostalom djelu nepravilan i ide od 30 do 190 cm, što je posljedica čupanja i odnošenja kamena iz ziđa i temelja, koje je iskorišteno kao pogodan i već pripremljen građevinski materijal za okolne profane objekte. Na dva mjesta u temeljima cinkture nalaze se i poklopci urni u obliku krova na dvije vode s ugaonim akroterijima, koji su ovdje iskorišteni kao pogodan građevinski materijal. To nas na izvjestan način upućuje na datiranje gradnje zida u vrijeme starijih faza crkve, odnosno u vrijeme kada je građena i lađa u kojoj se nalazi najviše spolija. Funkcija ovakvog zida nesumnjivo je ograđivanje crkvenog i grobnog prostora, no imajući u vidu debljinu temelja cinkture ali i vrijeme njezine izgradnje (predosmanlijsko vrijeme) ne treba zanemariti

tional Romanesque-Gothic type. It is located on the eastern wall of today's apse (apse 3), which is certainly much younger, but we can assume that they used the same opening from the older church, i.e. from apse 2. Such Romanesque-Gothic windows can be generally dated to the 14th century (Horvat 1986: 153), suggesting that the whole phase can be dated to that time.

The foundations of the church nave from this phase are also the foundations of the later phases of the church, but the nave was a little shorter than in the latter phases. The foundations were built of irregular stones bound with mortar, with lids and recipients of Roman stone urns set on top. All the urn lids are upside-down, i.e. the top of the lid roof and acroteria are turned downwards, while the interior dome is turned upwards. The urn recipients are located in the eastern corners of the nave, above the lids, where they alternately reach up to the roof; it is the same in the western part, except that they are not in the corners of today's nave but in the corner of the original length of the nave, which is 240 cm eastwards from today's western façade. This is the location of the first dilation, which can be followed in the foundations and the superstructure. The foundations show a change in depth (the subsequent western part of the foundations is shallower by 40 cm), and the superstructure reveals the stacking order of urn recipients up to the roof. The traces of the older western façade can also be followed on the interior side of the foundations of the side walls. There is the visible location of the old western façade wall, which was literally pulled out with the foundations after the nave was elongated. The new fourth-phase graves were dug at the location of the old western façade wall, completely destroying even the traces of the foundations (with a single stone remaining between the grave pits). The interior width of the nave is 370 cm. The interior length of the nave was 560 cm in the first phase, but it is 700 cm today.

Pursuant to the above, we can conclude that one of the major features of this phase is the use of Roman spolia as suitable building materials, which also defined the dimensions of the nave. The historical context, but also the intense use of Roman spolia as building materials, leads to the assumption that the perimeter wall was also built in this phase. In fact, it was attempted during the archaeological excavations to determine the layout of the wall – that is, the size of the cemetery and the church property. This was largely successful, but some portions of the perimeter wall were completely destroyed. A part of the former layout of the wall can be seen on the land registry map from the early 20th century (c. p. 35k). The revealed foundations of the wall can be followed on the western, southern and most of the eastern side of the wall, but its northern side was almost completely destroyed, so it could not be defined and documented. It was the construction of today's road to the western parts of Mateško Selo that obliterated the northern side of the wall. At the eastern side, excavations determined the layout and size of the old entrance to the cemetery and church from the main road. The entire wall has an oval shape, following the surrounding terrain in a total length of 70 m. Its width varies between 100 and 130 cm in the



Sl. 3 Crkva sv. Jurja u Mateškom Selu – profili temelja s antičkim spolijama (crtež: M. Perkić, 2010.)

Fig. 3 The Church of St. George in Mateško Selo – profiles of the foundations with antique spolia (drawing: M. Perkić, 2010)

ni fortifikacijski aspekt takvog zida. Zid više nije u funkciji početkom 19. st. kada se gradi lopica, ali i župni stan koji ga presijeca u njegovu sjeveroistočnom dijelu, dok ga u sjevernom dijelu u potpunosti uništava lokalni put koji vodi prema zapadnom dijelu naselja.

Što se tiče datiranja cijele druge faze, nije moguće uže kronološko određenje. Kao donja granica mora se uzeti početak 13. st., dakle neupitno vrijeme egzistiranja prve faze, a kao gornja granica može se okvirno uzeti vrijeme prema kraju 15. st., odnosno vrijeme koje prethodi češćim osmanlijskim upadima na ova područja. To je razdoblje nakon pada Bosne 1463. i bitke na Krbavskom polju 1493. kada prostori između Korane i Mrežnice zapravo predstavljaju ničiju zemlju te gotovo da bivaju u potpunosti nenaseljeni. Relativno čvrsta granica prema Bosni jest na Korani, a prema Hrvatskoj na Mrežnici. Nakon pada Bosne 1463. godine srednjovjekovna Hrvatska našla se na izravnu udaru i prvoj crti obrane kraljevstva, te zapadnog kršćanstva uopće (Goldstein 1996). Početkom 1468. i kasnije u više navrata 1469. godine Osmanlije provaljuju sve do Senja i Furlanije opustošivši krajeve koji su im bili usput. S obzirom na to da je druga faza crkve predstavljala jedan zahtjevan, dugotrajan i sigurno skup zahvat (gotovo cijela crkva u potpunosti je iznova sagrađena), teško se može očekivati da je izvedena u vrijeme čestih osmanlijskih upada, sukoba i depopulacije

western part, where it is better preserved, while the rest is irregular, varying between 30 and 190 cm, which is the consequence of tearing out and taking away stones from walls and foundations, which were used as suitable and ready-made building materials for nearby secular buildings. Two places in the wall foundations also contain urn lids in the shape of a sloping roof with corner acroteria, which were used here as suitable building materials. In a way, this indicates that the construction of the wall should be dated to the earlier phases of the church, which was the time of the construction of the nave with the most spolia. The purpose of the wall was certainly to enclose the space of the church and cemetery, but considering the thickness of its foundations and the period of its construction (before the Ottoman wars), we should not disregard its fortification aspect. The wall had become obsolete by the early 19th century, which saw the construction of the portico, but also the parsonage, cutting across the northeastern segment of the wall, while the local road leading to the western part of the settlement completely destroyed its northern segment.

As for dating the entire second phase, it is not possible to determine a more precise chronology. The earliest date must be the early 13th century, when the existence of the first phase is unquestionable, and the latest date can be generally set into the late 15th century, the time preceding

na ovim prostorima. Dakle, okvirno datiranje ove faze jest od početka 14. st. do sredine 15. st., s tim da se ne mogu oteti dojmu sredine 14. st. u prilog čemu idu i paralele s crkvama sličnog tlocrta (pačetvorinasta lađa s užom polukružnom apsidom) koje su nastale pod utjecajem romanike, odnosno predstavljaju odraze mediteranskog graditeljstva u kamenu, npr. crkva sv. Ivana u Hresnom kod Topuskog (Horvat 1986: 153–154).

TREĆA FAZA

Ova se faza ogleda samo u produženju lađe prema zapadu. Naime, iskopavanjem cijele temeljne zone, s vanjske i unutrašnje strane crkve, utvrđena je dilatacija u zapadnom dijelu lađe, a koja se može pratiti i na vanjskom zidu crkve (sve do pod krovšte). Osim toga, u unutrašnjosti lađe utvrđeni su i ostaci nekadašnjega zapadnog pročelja koji se podudaraju s prvom dilatacijom vidljivom na vanjskom zidu i temeljima (linija gdje su sanduci urni u cijelom zidu, neposredno nad temeljima). Neupitnost produženja lađe ogleda se u još dvije činjenice. Utvrđena je promjena u dubini temelja (za oko 40 cm temelji produženja su plići) i znatno lošijoj kvaliteti temelja produženja (sitnije kamenje s primjesama zemlje, manje kompaktno i krhko). Druga činjenica jest što su pod temeljima produženja utvrđeni uništeni ostaci grobova iz druge faze.

S obzirom na to da opisano produženje lađe prema zapadu iznosi svega oko 140 cm s unutrašnje strane, teško se može govoriti o funkcionalnom produžetku, nego prije o sanaciji izvjesnih oštećenja zbog kojih je zapadno pročelje popravljano i neznatno produženo.

Datiranje treće faze moguće je samo opet okvirno, više u relativnom odnosu između druge i četvrte faze. Međutim, treba uzeti u obzir vrijeme kada su osmanlijski upadi i sukobi bili svakodnevica. Iako je prema predaji crkva sv. Jurja jedina koja nije srušena u osmanlijskim upadima, ipak nisu isključena veća ili manja oštećenja. Dapače, logičnije ih je očekivati. U prilog tomu ide i činjenica loše izvedbe (obično u vrijeme kriza), pokušaja konstruktivne sanacije zapadnog pročelja gdje im je bilo jednostavnije srušiti postojeći i sagraditi novi pročelni zid ispred starog. Jedno od najtežih razdoblja, što se tiče osmanlijskih upada, jest vrijeme oko 1543. do 1557. kada je Malkoč-beg teško opustošio krajeve oko Korane i Mrežnice (Horvat 1964: 29). To je vrijeme pete vojne sultana Sulejmana kada su 1543., među ostalim, opljačkani Bosiljevo, Novigrad na Dobri i Ribnik na Kupi (Horvat 1924: 233–234). Godine 1557. sklopio je kralj Ferdinand I. petogodišnje primirje s Osmanlijama, s tim da im je morao plaćati danak u iznosu od 30 000 dukata. Upravo u tom vremenu poznato je kako se brojne utvrde obnavljaju (Sv. Križ, Kloštar Ivanić, Zagreb, Gradac kod Križevaca, Hraštovica i dr.), a brojni se kmetovi vraćaju iz Ugarske u Hrvatsku. Osmanlije u međuvremenu zaista nisu upadale u Hrvatsku (Horvat 1924: 237). Slijedom navedenog, logično je pretpostaviti datiranje treće faze u vrijeme nakon 1557., odnosno u drugu polovinu 16. st., možda u vrijeme petogodišnjeg mira.

frequent Ottoman incursions into these lands. It is the period after the fall of Bosnia (1463) and before the Battle of Krbava Field (1493), when the area between the rivers of Korana and Mrežnica was virtually a no-man's land, almost completely deserted. The relatively strong Bosnian border was on the Korana, and the Croatian border was on the Mrežnica. After the fall of Bosnia in 1463, medieval Croatia was directly threatened as the first line of defence of the kingdom and of western Christianity in general (Goldstein 1996). In the early 1468 and on several occasions in 1469, Ottoman incursions reached Senj and the Friuli, devastating the regions they went through. Since the second phase of the church was a demanding, lengthy, and certainly expensive undertaking (almost the entire church was completely rebuilt), it is improbable that it took place in a period of frequent Ottoman incursions, clashes, and depopulation of the area. Therefore, this phase is roughly dated to the period from the early 14th century to mid-15th century, but it gives the distinct impression of mid-14th century, which is supported by the parallels with churches of a similar layout (a parallelogram nave with a narrower semicircular apse) created under the influence of the Romanesque, as a reflection of the Mediterranean stone structures, such as the Church of St. John in Hresno near Topusko (Horvat 1986: 153–154).

THE THIRD PHASE

This phase is represented only by the westward extension of the nave. The excavations of the entire foundation zone, in the exterior and the interior of the church, identified a dilation in the western part of the nave, which can be followed in the outside walls of the church (up to the roof). Moreover, it was discovered that the interior of the nave contained the remains of the old western façade, which coincide with the first dilation, visible on the exterior walls and foundations (the line where urn recipients are in the entire wall, directly above the foundations). It is certain that the nave was extended, since it is reflected in two other facts. The excavations identified a change in the depth of the foundations (the foundations of the extension are shallower by around 40 cm) and a significantly lower quality of the foundations of the extension (small rocks with earth mixed in, fragile and less compact). The other fact is that destroyed remains of second-phase graves were identified under the foundations of the extension.

Since the described westward extension of the nave amounted to only 140 cm on the internal side, it can hardly be described as a functional extension, but rather as a consequence of certain damages because of which the western façade was repaired and slightly extended.

Again, the third phase can be dated only in general, and relative to the second and fourth phases. However, we should take into account that it was a period of regular Ottoman incursions and clashes. Tradition holds that the Church of St. George was the only church not destroyed in Ottoman incursions, but this does not exclude major or minor damages. In fact, it is more logical to expect them. This is supported by the evidence of bad workmanship (usually a



Sl. 4 Pogled na crkvu sv. Jurja sa sjeverozapada (foto: D. Perkić, 1999.)
 Fig. 4 The Church of St. George seen from the northwest (photo: D. Perkić, 1999)

ČETVRTA FAZA

Ova je faza predstavljena većom obnovom crkve koja podrazumijeva gradnju nove apside i novoga pročelnog zida s preslicom. Nova apside (apsida 3) jest zapravo današnja, pravokutna, u istoj dužini i širini kao i prva apside 1. Kako je nova apside samo prislonjena uz postojeću lađu, vidljiva je dilatacija na prijelazu lađe u apsidu, a napravljen je i manji otklon apside prema sjeveroistoku (možda simbolizam nagnute glave Isusa na križu). Zapravo je veći dio temelja prve faze iskorišten za četvrtu fazu. Potvrdu da je prošlo duže razdoblje između prve i četvrte faze nalazimo u činjenici kako je apside četvrte faze (apsida 3) presjekla brojne grobove iz vremena egzistiranja druge, kraće apside, kada su ti grobovi bili s vanjske strane apside 2. Ti su grobovi nemarno presječeni i gurnuti pod temelje sadašnje apside. To znači da su grobovi iz druge faze crkve legli na ostatke temelja prve faze koji su već tada gotovo u potpunosti bili počupani (osim najdonjih dijelova temelja koji su i nađeni u predmetnim istraživanjima).

U ovoj se fazi dograđuje i postojeće zapadno pročelje sa zvonikom na preslicu za dva zvona, koje na neki način učvršćuje nekadašnje loše temeljeno pročelje. U tom smislu možemo gledati i posebna pojačanja u temeljima današnjega zapadnog pročelja. Ovakva dogradnja jasno se uočava na južnom i sjevernom zidu i temeljima lađe kao druga dilatacija.

Što se tiče datiranja ove faze, relativno je moguće pre-

sign of crisis) and the attempt to reconstruct the western façade, where they found it easier to tear down the old façade wall and build a new one in front of it. One of the most difficult periods of Ottoman incursions was between 1543 and 1557, when Malkoč-beg devastated the areas around the rivers Korana and Mrežnica (Horvat 1964: 29). It was the period of the fifth campaign of Sultan Suleiman, when the towns plundered in 1543 included Bosiljevo, Novigrad na Dobri and Ribnik na Kupi (Horvat 1924: 233–234). In 1557, King Ferdinand I agreed a five-year ceasefire with the Ottomans, under which he had to pay a tribute of 30 000 ducats. It is known that numerous fortifications were renovated at that time (Sv. Križ, Kloštar Ivanić, Zagreb, Gradac kod Križevaca, Hrastovica etc.), and many serfs came back to Croatia from Hungary. In the meantime, the Ottomans actually refrained from incursions into Croatia (Horvat 1924: 237). Therefore, it is logical to assume the dating of the third phase to the years after 1557, i.e. to the second half of the 16th century, maybe during the five-year peace.

THE FOURTH PHASE

This phase is represented by the major renovation of the church, which means the construction of the new apse and the new façade wall with the distaff belfry. The new apse (apse 3) is today's rectangular apse, with the same length and width as apse 1. Since the new apse is just leaning against the old one, there is a visible dilation at the joint between

ciznije kronološko određenje na osnovi više parametara. Naime, iz ove faze sačuvan je najveći broj grobova koje je moguće na osnovi nalaza točnije datirati, a riječ je o drugoj polovini 17. st. i 18. st. Primjetno je naglo povećanje broja ukopa koji su većim dijelom uništili ranije ukope. Dakle, najstarije grobne nalaze ove faze datiramo od druge polovine 17. st., a trebamo tražiti i povijesni kontekst kada dolazi do naglog povećanja broja stanovnika i mogućnosti korištenja crkve kao grobne. Opet dolazimo do sredine 17. st., odnosno vremena nakon 1643. kada Osmanlije bivaju poražene kod Perjasice od strane Gašpara Frankopana (Horvat 1924: 400). U tom smislu postoji i tradicija, zapisana u spomenici župe Brest Mrežnički iz 1892. koja je tada bila župna crkva za Mateško Selo, kako je crkva sv. Jurja izgrađena upravo nakon pobjede kod Perjasice (Mužar 2005: 18). Osim navedenog, i sam izgled zvonika s preslicom ulazi u sliku sakralnih spomenika frankopanskog kruga građenih na njihovim posjedima od Modruša do Ribnika na Kupi u vrijeme druge polovine 17. st. (Kruhek 1993: 143–144).

Prema tome, nakon prestanka osmanlijske opasnosti, ljudi se vraćaju na ove prostore, crkva se obnavlja i počinje koristiti kao glavna grobljanska na širem predmetnom prostoru. Svi sačuvani grobovi unutar lađe i apside upravo su iz ove četvrte faze.

PETA FAZA

Ova je faza predstavljena dogradnjom potrijema (lopiće) ispred zapadnog pročelja. S obzirom na veličinu i dubinu temelja za pretpostaviti je laganu, možda drvenu nadgradnju. Vrijeme izgradnje potrijema možemo tražiti u vremenu kada Sv. Juraj postaje župna crkva i kad se povećava broj vjernika. Prema podacima iz spomenice župe Brest Mrežnički za 1903., župni stan sagrađen je za vrijeme župnika Jurja Stričića između 1798. i 1808., a crkva ostaje župna sve do 1892. kada se zbog trošnosti čak zabranjuje služenje mise u njoj (Mužar 2005: 22).

Što se tiče izgleda i veličine potrijema utvrđeno je kako je bio 545 cm širine (dakle u širini crkve) i dužine 500 cm. Temelji su izrazito plitki, u prosjeku 40 cm, širine do 50 cm. Gotovo na cijelom prostoru lopice pronađeni su i ostaci podnice koja je izgrađena od opeke, a na ulazu je jasno vidljiv kameni prag. Pod temeljima i cijelim prostorom potrijema nađeno je više grobova iz 17.–18. st., što nam potvrđuje njegovo kasnije datiranje. Osim toga, i sam spoj temelja potrijema sa zidom i temeljima zapadnog pročelja pokazuje da je potrijem naknadno dograđen.

U ovu fazu pripisuju se i pronađeni ostaci župnog stana koji su utvrđeni na sjeverozapadnom, najistaknutijem dijelu platoa. Međutim, ni oni nisu u cijelosti sačuvani jer su prešječeni današnjim putom koji vodi prema zapadu. Širina sačuvanih dijelova temelja iznosi 70–80 cm, a ukupna dužina je 6,4 m.

ŠESTA FAZA

Riječ je o fazi u kojoj dolazi do uklanjanja potrijema, očito zbog njegove trošnosti. Vjerojatno je riječ o samim počecima 20. st., odnosno 1903. kada, prema spomenici iz iste godine, crkva biva obnovljena zahvaljujući priložima mještana, a 1904. na blagdan sv. Stjepana kralja ugarskoga i blagoslovljena (Mužar 2005: 22).

the nave and the apse, and a slight northeast angle of the apse (which might symbolize the angle of the head of Jesus on the cross). In fact, most of the first-phase foundations were used for the fourth phase. The confirmation that a longer period elapsed between the first and fourth phases can be found in the fact that the fourth-phase apse (apse 3) cut through numerous graves from the age of the second, shorter apse, when those graves were on the outside of apse 2. Those graves were carelessly cut and pushed under the foundations of the current apse. It means that the graves from the second phase of the church lay over the remains of the first-phase foundations, which had already been almost completely torn out (except for the lowest parts of the foundations which were discovered in the excavations).

This is also the phase of the reconstruction of the old western façade with the distaff belfry for two bells, which somewhat strengthened the older, badly founded façade. The same aspect applies when considering the special reinforcements in the foundations of the current western façade. This reconstruction is clearly visible on the southern and northern walls and foundations of the nave as the second dilation.

As for dating this phase, it is relatively possible to make a more precise chronological identification on the basis of several parameters. This phase includes the largest number of graves that can be dated more precisely on the basis of finds; they are from the second half of the 17th century and the 18th century. There was a noticeable sudden increase in the number of burials, which destroyed the earlier graves for the most part. Therefore, the oldest grave finds from this phase are dated starting from the second half of the 17th century, and we should look for a historical context where the number of inhabitants suddenly rose and where the church could be used for burials. This leads us again to mid-17th century, or rather the period after 1643, when the Ottomans were defeated at Perjasica by Gašpar Frankopan (Horvat 1924: 400). A related tradition, recorded in the 1892 chronicle of the Brest Mrežnički parish, which had the parish church for Mateško Selo at the time, claimed that the Church of St. George was built right after the victory at Perjasica (Mužar 2005: 18). Aside from the above, the design of the distaff belfry fits into the style of the sacral monuments of the Frankopan sphere, built on their lands from Modruš to Ribnik na Kupi in the second half of the 17th century (Kruhek 1993: 143–144).

Therefore, when the Ottoman threat was over, people came back to this region, the church was renovated and became the main cemetery church in the wider area. All the preserved graves within the nave and the apse are from the fourth phase.

THE FIFTH PHASE

This phase is represented by the construction of the portico (*lopica*) in front of the western façade. Considering the size and depth of the foundations, we can assume a light, possibly wooden superstructure. Its construction can be situated in the period when St. George became the parish church and when the congregation increased. According to



Sl. 5 Pogled na južno pročelje crkve sv. Jurja s antičkim spolijama (foto: D. Perkić, 1999.)

Fig. 5 The south façade of the Church of St. George with antique spolia (photo: D. Perkić, 1999)

ANTIČKE SPOLIJE³

U okviru istraživanja definiran je velik broj antičkih urni koje su ugrađene u temelje i zide crkve (sl. 5–6), oltarne menze, zida cinkture, a jedan je primjerak (sanduk urne) i danas u upotrebi kao krstionica unutar crkve (Perkić 2000; 2012: 176–178). Pojedini su autori već ranije prepoznali spolije pravilno ih atribuirajući u rimsko razdoblje, međutim nisu ih prepoznali kao urne, pa su čak vidjeli i mogućnost drvenog nadgrađa lađe zbog udubina u spolijama s gornje strane (Stošić 1994: 120–121). To se pokazalo pogrešnim jer je utvrđeno više faza apside (sve tri u kamenoj gradnji), a definirane su i spolije koje predstavljaju poklopce i sanduke rimskih urni, gdje udubljenja predstavljaju samo unutrašnji svod poklopaca urni. Sveukupno je nađeno 40 cjelovitih ili ulomaka sanduka i poklopaca urni (sl. 3), s tim da je taj broj zasigurno i nešto veći jer dio spolija nije vidljiv zbog prekrivenosti žbukom. Svi su primjerci jednostavne izrade, neukrašeni, a na dva sanduka urni nalazi se kružno polje s natpisom, nažalost, oba nečitka. Veličina sanduka varira od

³ Za detaljnije podatke o kamenolomima antičkih sarkofaga i urni, njima kao spolijama, te okolnim antičkim lokalitetima i pojedinačnim nalazima vidi u: Perkić 2012.



Sl. 6 Pogled na sjeverno pročelje crkve sv. Jurja s antičkim spolijama (foto: D. Perkić, 1999.)

Fig. 6 The north façade of the Church of St. George with antique spolia (photo: D. Perkić, 1999)

the information from the 1903 chronicle of the Brest Mrežnički parish, the parsonage was built when Juraj Strižić was the parish priest, between 1798 and 1808, and it remained the parish church until 1892, when it was even forbidden to hold mass inside it because of its state of disrepair (Mužar 2005: 22).

As for the layout and size of the portico, it has been determined that it was 545 cm wide (as wide as the church) and 500 cm long. Its foundations are exceptionally shallow, 40 cm on the average, and up to 50 cm wide. Almost the entire space of the portico includes the remains of a brick floor, with a clearly visible stone doorstep at the entrance. Several 17th and 18th century graves were found under the foundations and the entire space of the portico, confirming its later dating. Furthermore, the joint between the foundations of the portico with the walls and the foundations of the western façade indicates that the portico was added later.

This phase includes the remains of the parsonage, found at the northwestern, most prominent part of the plateau. However, they have not been completely preserved either, because they were cut by the current road leading

100 × 160 cm do 90 × 130 cm. Poklopci su izrađeni u obliku krova na dvije vode s ugaonim akroterijima. Nalaze se na vrhu temelja gotovo duž cijele lađe crkve, okrenuti su naopako, odnosno vrh krova i akroteriji okrenuti su prema dolje, a unutrašnji svod prema gore. Sanduci urni nalaze se na istočnim bočnim uglovima lađe, iznad poklopaca, gdje se naizmjenice pružaju do pod krovšte, dok je jednaka situacija i na zapadnim bočnim dijelovima, s tim da nisu na uglovima današnje lađe, nego na uglu izvorne dužine starije faze lađe.

Poklopci i sanduci kamenih urni, iskorišteni kao pogodan i već obrađen građevinski materijal, vjerojatno su doneseni s neke obližnje antičke nekropole. Takva pretpostavka temelji se na činjenici da su svi primjerci urni završeni (nema neobrađenih), a dva imaju epigrafske natpise u kružnom polju. Položaj nekropole, nažalost, do danas nije utvrđen. Jedan od razloga je i otežano rekognosciranje šireg područja zbog zaostalih minsko-eksplozivnih sredstava iz Domovinskog rata. Slijedom navedenog možemo pretpostaviti kako je antička nekropola s urnama iz 2. i eventualno početka 3. st. devastirana u vremenu druge faze crkve, dakle između početka 14. i početka 15. st.. Možemo samo pretpostaviti kako se nalazila negdje u blizini, vjerojatno uz komunikaciju koja je vodila između manjih rimskih naselja na uzvisinama današnjeg Bakić brda i Zidina na Bosiljevcu, a prema centralnom naselju na području današnjeg Svojića (Perkić 2002: 119). U blizini toga prostora nalazi se i položaj Mavrovac s kojeg je prema zapisima župnika Ignjata Peraka iz 1892. u spomenici župe Brest (Mrežnički), prema predaji, srušen neki stari objekt od čijeg je ziđa sagrađen Sv. Juraj u Mateškom Selu.

Opisane kamene urne poznate su na širem području rimskih provincija Norika, Gornje Panonije i Dalmacije tijekom 1. do sredine 3. st. (Jovanović 1984: 8–10). U Hrvatskoj su npr. poznati iz Šćitarjeva (*Andautonija*) (Vikić Belančić 1981: 132), ali i obližnjih lokaliteta u Točku kod Dudukovića, te Vujaškovićima kod Ponorca (Šarić 1992: 111–120). Vode podrijetlo od kamenih urni četvrtastog oblika koje su italaska forma, posebno česta u zapadnim provincijama carstva, pa se pretpostavlja kako su na naše prostore dospjele s doseljenicima s tih prostora (Srejić 1965: 78–79). U Panoniji su znatno češće nego kamene urne cilindričnog oblika, za razliku od Dalmacije gdje prevladavaju cilindrične (Jovanović 1984: 42).

ISKOPAVANJE GROBLJA UKOLO I UNUTAR CRKVE

GROBOVI

Sveukupno je istraženo 170 grobova, od čega 29 unutar, a 141 izvan crkve (sl. 2). Pretpostavlja se da je ukupan broj grobova znatno veći. Međutim, svako naknadno ukopavanje devastiralo je prijašnje nivoe ukopa, pri čemu se nije vodila posebna briga o kostima, sanducima i sl. Uglavnom bi se stariji kosturi odgurnuli u stranu, a ponekad je zabilježeno i slaganje kostiju uz rub rake čime bi se stvorila kosti-

west. The width of the preserved parts of the foundations is 70–80 cm, and the total length is 6.4 m.

THE SIXTH PHASE

The portico was removed in this phase, obviously because of its state of disrepair. It was probably at the very beginning of the 20th century, or more precisely in 1903, as that year's chronicle recorded that the church was renovated with the contributions from the locals, and it was consecrated on the day of St. Stephen, the Hungarian king, in 1904. (Mužar 2005: 22).

SPOLIA FROM ANTIQUITY³

The archaeological works identified a large number of urns from antiquity that were built into the foundations and walls of the church (Fig. 5–6), the altar stone, the perimeter wall, and one specimen (urn recipient) that is still being used in the church as the baptistery (Perkić 2000; 2012: 176–178). Certain authors recognised the spolia even earlier, correctly attributing them to the Roman period, but they did not identify them as urns – in fact, they were considering the possibility of a wooden superstructure of the nave because of indentations on the upper side of the spolia (Stošić 1994: 120–121). This turned out to be wrong after the identification of several phases of the apse (all three built of stone), and the definition of the spolia, which consisted of lids and recipients of Roman urns, with the indentations being just the interior domes of urn lids. All in all, 40 urn recipients and lids or their fragments were found (Fig. 3), but there are surely more of them since a part of the spolia is covered by mortar. All the specimens have a simple design, without decorations, and two urn recipients have a round field with an inscription, but unfortunately, both are illegible. The size of the recipients varies from 100 × 160 cm to 90 × 130 cm. The lids are shaped like a slanted roof, with corner acroteria. They are located on the top of the foundations along almost the entire church nave, turned upside-down, i.e. the top of the lid roof and acroteria are turned downwards, while the interior dome is turned upwards. The urn recipients are located in the eastern corners of the sides of the nave, above the lids, where they alternately reach up to the roof; it is the same in the western parts of the sides, except that they are not in the corners of today's nave but in the corner of the original length of the older phase of the nave.

Urn lids and recipients, used as suitable and ready-made building materials, were probably brought from a nearby ancient necropolis. This hypothesis is based on the fact that all the urn specimens are finished (none are unprocessed), and two have epigraphs in a round field. Unfortunately, the location of the necropolis has not been found. One of the reasons is that the reconnaissance of the wider area is made more difficult by the mines and explosives that remain from the Croatian War of Independence. Pursuant to the above, we can assume that the ancient necropolis with urns from the 2nd and possibly the early 3rd century was devastated during the second phase of the church, that is, between the early 14th and the early 15th century. We can only assume that it used to stand somewhere near, probably along the

³ For more detailed information about the quarries of antique sarcophagi and urns, about their status as spolia, and about the surrounding antique sites and individual finds, see: Perkić 2012.

ma flankirana raka. Pojedine dislocirane lubanje namjerno su stavljane uz lubanju ili karlicu mlađeg ukopa. Najviše kostura pronađeno je u neposrednoj blizini i uz samu apsidu, što je uobičajeno, jer su svi htjeli biti sahranjeni što bliže svetištu. Zbog toga su najveća preslojavanja, devastacije i dislociranosti kostura upravo na ovom dijelu. Orijentacija grobova u većini je slučajeva pravilna, odnosno zapad – istok (glava na zapadu), rijetko sjever – jug (8 slučajeva, glava na sjeveru), a samo u jednom slučaju jug – sjever (glava na jugu) i istok – zapad (glava na istoku). Blage su oscilacije u orijentaciji zapad – istok primjetne kod apside, no to je vjerojatno posljedica htijenja da pokojnici budu glavom što bliže svetištu.

Sahranjivanje na ovom položaju možemo pratiti od kraja 12. / početka 13. st. sve do početka 19. st. kada ova crkva postaje župna, a negdje se u to vrijeme prestaje i sa sahranjivanjem u crkvi (naredba potekla od Napoleona i širi se paralelno s njegovim osvajanjima).

GROBNI NALAZI

Uz grobove i uokolo njih nađeni su brojni grobni nalazi koji predstavljaju nabožne predmete (medaljice, križevi, zrna krunice), dijelove nošnji (dugmad, kopče, metalni konac) i nakita (prstenje, perle, igle, naušnice i sl.), a nađeno je i osam primjeraka novca, uglavnom izvan grobnog konteksta.

Svi nalazi koji su pronađeni *in situ* kao takvi su nacrtani i fotodokumentirani te signirani uz grob u okviru kojeg su pronađeni. Sveukupno je pronađeno 158 posebnih nalaza s tim da treba razlikovati pojedinačne (prstenje, ukosnice, igle, fibule, predice, križevi, medaljoni i sl. – 106 komada) od skupnih nalaza (dugmad, perle, kopčice od nanogvica i sl. – 52 skupine).

Primjetno je kako su samo pojedini grobovi imali nalaze, pa tako ih, od 170 grobova, ima samo njih 57 (oko 33%). Isto tako, primjetno je da prevladavaju grobovi s jednim ili dva nalaza, dok su rijetki oni s više njih. Grobovi koji se mogu izdvojiti po brojnosti nalaza uz pokojnika jesu npr. grob 17: dva prstena, medaljica, križ, dva ukrasna zrna i kopčice (T. 7); grob 21: prsten, novac, križ, devet zrna krunice, dugmad i kopčice (T. 8); grob 47: dva prstena, medaljica, križ, alkica, pet zrna krunice i dugmad (T. 9); grob 81: dva prstena, fibula, križ, igla i 75 zrna krunice (T. 10). Moguće je da su grobovi s brojnim nalazima pripadali pobožnijim ili imućnijim pojedincima, jer su ti grobovi, čini se, izdvojeni prema položaju ukopa, odnosno svi se nalaze u blizini svetišta. Dva su unutar crkve (grob 21 i 47) i dva izvan (grob 17 i 81) (vidi sl. 2).

Potencijalni odraz socijalne diferencijacije možemo vidjeti i po načinu ukopa gdje su oni nešto bogatiji sahranjivani u drvenim sanducima, a ostali u golu zemlji. Od drvenih sanduka preostali su samo željezni čavli, a drvo je u potpunosti istrulilo (moguće posljedica kisele zemlje).

Najvrjedniji nalaz u kronološkom smislu jest tzv. S-karičica koja je karakteristična za bjelobrdsku kulturu, ali su poznati i njezini importi u južne dijelove središnje Hrvatske

road connecting the small Roman settlements on the hills of today's Bakić Brdo and Zidine na Bosiljevku, towards the central settlement in the area of today's Svojić (Perkić 2002: 119). Mavrovac, in the vicinity of that area, was the site where, according to folk traditions noted by the parish priest Ignjat Perak in the chronicle of the Brest (Mrežnički) parish from 1892, there was an old structure that was torn down and its walls were used to build St. George in Mateško Selo.

The described stone urns were used in the wider area of the Roman provinces of Noricum, Upper Pannonia and Dalmatia from the 1st to mid-3rd century (Jovanović 1984: 8–10). In Croatia, for example, there are specimens from Šćitarjevo (*Andautonia*) (Vikić Belančić 1981: 132), but also from the nearby locations at Točak kod Dudukovića and Vujaškovići kod Ponorca (Šarić 1991/92: 111–120). They originated from the rectangular stone urns which are the Italic form that was particularly frequent in the western provinces of the empire, so it is assumed that they were brought to our lands by the settlers from those regions (Srejšević 1965: 78–79). In Pannonia, they are much more frequent than the cylindrical stone urns, which dominate in Dalmatia (Jovanović 1984: 42).

EXCAVATIONS IN THE CEMETERY AROUND AND INSIDE THE CHURCH

THE GRAVES

In total 170 graves were uncovered: 29 inside the church and 141 outside it (Fig. 2). It is assumed that the total number of graves is much bigger. However, each new burial devastated the previous burial levels without taking any particular care about bones, coffins etc. In general, older skeletons would be shoved aside. Bones were sometimes placed along the edge of the grave pit, creating a bone-flanked pit. Certain dislocated skulls were deliberately placed along more recently buried skulls or pelvises. Most skeletons were found in the immediate vicinity of the apse or along it, which is normal, since everyone wanted to be buried close to the shrine. Therefore, this part contains the greatest disturbances of layers, devastations and dislocations of skeletons. Most of the graves are oriented regularly, in the west-east direction (head to the west), some have a north-south orientation (8 cases, head to the north), and there are single instances of south-north (head to the south) and east-west (head to the east) orientations. The apse contains slight variances in the west-east orientation, but it is probably a consequence of the desire to place the heads closer to the shrine.

Burials on this site can be followed from the late 12th and early 13th century to the early 19th century, when the building became a parish church and stopped being used for burials inside (it was an order from Napoleon, which spread along with his conquests).

FINDS FROM THE GRAVES

There were numerous finds around and near the graves: religious objects (medals, crosses, rosary beads), parts of clothes (buttons, buckles, metal thread) and jewellery (rings, beads, pins, earrings etc.); there were also eight coins, but mostly outside the funerary context.

Everything found *in situ* was drawn as found, photographed, and marked together with the grave where it was

NALAZ / FIND	GROB / GRAVE																			
	prsten / fingering	medaljica / medal	ukrasna traka oglavlja / decorative headband	broš / brooch	novac / coin	S-karičica / S-circlet	križ / cross	naušnica / earring	ukrasne igle / decorative pins	praporac / globular bell	izdužena kopčica / elongated clasp	alkica / pendant ring	žica / wire	raspelo s aplikama / crucifix with decorations	aplika mrtvačke glave / skull decoration	zrna krunice / rosary beads	ukrasna zrna / decorative beads	perle / ogrlica / beads / necklace	dugmad / buttons	kopčice / clasps
9	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
10	-	1	-	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	1	-
11	-	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-
15	-	-	-	-	-	-	-	5	-	-	-	-	-	-	-	-	-	-	-	-
17	2	1	-	-	-	-	1	-	-	-	-	-	-	-	-	-	1	-	-	1
20	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3
21	1	-	-	-	1	-	1	-	-	-	-	-	-	-	-	1	-	-	1	1
24	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-
28	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	2
40	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-	-
47	2	1	-	-	-	-	1	-	-	-	-	1	-	-	-	1	1	-	1	-
48	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	2
52	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2
61	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-
62	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	2	-
80	1	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
81	2	-	-	1	-	-	1	-	1	-	-	-	-	-	-	1	-	-	-	-
88	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-
90	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
94	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
95	1	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	2	1
103	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
105	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
108	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
109	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
111	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-
115	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
119	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-
123	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	1	-	-
126	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-
129	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-
133	-	1	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	1
140	1	1	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
141	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	1	-
142	1	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	1	-	-
144	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
145	1	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	1
147	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
148	1	-	-	-	-	-	-	-	-	-	-	-	-	1	1	-	-	-	1	1
149	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1
150	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
153	-	2	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
159	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
161	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
162	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
168	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
izvan groba / outside of grave	14	4	-	1	6	-	-	-	1	1	-	-	3	-	-	-	-	-	1	2
UKUPNO / TOTAL	43	13	1	7	8	1	8	7	7	1	2	1	4	1	1	7	5	3	15	22

Tab. 1 Odnos vrste grobnih nalaza prema grobovima

Tab. 1 The relation between the types of grave finds and the graves

(Kordun, Lika, područje Knina i sl.) (Petrić 2009: 235–236; Filipec 2012: 114–115). Koristile su se od sredine 10. st. do prvih desetljeća 13. st. Tako nam taj nalaz može poslužiti kao *terminus ante quem* za najstariju fazu crkve, odnosno datira crkvu najkasnije na početak 13. st.

PRSTENJE

Najveći broj grobnog fundusa predstavljaju nalazi prstenja – 43 komada. Izrađivani su lijevanjem i kovanjem limenih traka, a ukrašavani umetanjem staklene paste i raznim oblicima žlijebljenja i urezivanja. Kao sirovinski materijal korištena je uglavnom bronca (u različitim omjerima bakra i kositra, te različite čistoće, o čemu ovisi izgled i kvaliteta). S obzirom na kontekst nalazišta većina se prstenja može datirati od kraja 17. do u početak 19. st., iako je jednostavno, neukrašeno prstenje nemoguće kronološki odrediti.

Prema načinu ukrašavanja možemo izdvojiti dva osnovna tipa prstenja: prstenje s ukrasima od staklene paste i prstenje ukrašeno urezivanjem na limenoj traci te različitim oblicima tijekom lijevanja. Svaki od navedenih tipova zastupljen je u raznim inačicama, odnosno podtipovima prstenja.

Prstenje s ukrasima od staklene paste:

- gema gema od staklene paste u sekstagonalnom kruništu ukrašeno cik-cak i vertikalnim urezima na kruništu, te trokutastim urezima na ramenu obruča (T. 1: 1–12),
- s plastičnim kugličastim ukrasom na glatkom obruču (T. 1: 13),
- bez dodatnih urezanih ukrasa na obruču (T. 1: 14),
- gema od staklene paste u kružnoj ili kvadratnoj kaloti, obruč prstena grube i neukrašene površine, izrađeni vjerojatno od kositra (T. 1: 15).

Ukrasi od staklene paste izrađivani su u različitim bojama (crvena, plava, zelena) ili su prozirni. Veličina varira, a kod onih smještenih u kruništa sastavljeni su od dvije konveksne leće. Prstenje s ukrasima od staklene paste gdje je staklena gema u kruništu ili kaloti, u različitim varijacijama nalazimo od kasne antike, Bizanta, starohrvatskih, pa sve do suvremenih razdoblja. Datiranje je moguće samo na osnovi konteksta unutar groba i cijelog groblja. Takvo prstenje korišteno je na širem prostoru Pokuplja, Korduna i Like od druge polovine 17. do početka 19. st., a gotovo identični primjerci nađeni su u grobljima uz crkve sv. Duha u Mušaluku (Perkić 2015: T. I) i pavlinskom samostanu s crkvom Blažene Djevice Marije Snježne u Kamenskom (Perkić 2005; 2010: 227–288, T. I: 3, 7, 10, 12a–c, 14, 19–22; T. II: 1, 6a–c, 11–12). Posebno je u kronološkom smislu indikativno groblje u Mušaluku gdje se može govoriti o zatvorenoj cjelini, odnosno groblju koje se datira isključivo u 18. st. U isti kronološki kontekst datirani su i kod istraživanja crkve sv. Nikole biskupa u Žumberku (Azinović Bebek 2009c: 472, T. 4: 9–15). Međutim, ovakvo prstenje nalazimo i na znatno širem prostoru Hrvatske gdje je različito datirano sve do u 15. i 16. st., no uglavnom s nepoznatih lokaliteta, dakle izvan arheološkog konteksta (Piteša 2009: 179). Stoga pretpostavljam kako ovako rano datiranje

found. There was a total of 158 particular finds, which can be divided into individual finds (rings, hairpins, pins, fibulae, belt buckles, crosses, medallions etc. – 106 pieces) and group finds (buttons, beads, anklet clasps etc. – 52 groups).

It is notable that only some graves contained finds: just 57 out of 170 (around 33%). Moreover, it is notable that graves with one or two finds predominate, while graves with more finds are rare. The graves that can be singled out because of numerous finds with the deceased are e.g. grave 17: two rings, a medal, a cross, two decorative beads, and clasps (Pl. 7); grave 21: a ring, coins, a cross, nine rosary beads, buttons, and clasps (Pl. 8); grave 47: two rings, a medal, a cross, a pendant ring, five rosary beads, and buttons (Pl. 9); grave 81: two rings, a fibula, a cross, a pin, and 75 rosary beads (Pl. 10). It is possible that the graves with numerous finds belonged to more religious or better situated persons, since these graves seem to stand out in terms of position – they are all close to the shrine. Two are inside the church (graves 21 and 47), and two are outside (graves 17 and 81) (see Fig. 2).

A potential reflection of social differentiation can be seen in the burial method: wealthier individuals were buried in wooden coffins, while others were simply covered with earth. Only iron nails remain from the wooden coffins, as wood rotted completely (perhaps because of acid soil).

The most valuable find, chronologically speaking, is an S-shaped circlet, which is characteristic for the Bijelo Brdo culture, but there are also its imports into the southern parts of central Croatia (Kordun, Lika, the Knin area etc.) (Petrić 2009: 235–236; Filipec 2012: 114–115). They were used from mid-10th century to the first decades of the 13th century. Therefore, we can use this find as the *terminus ante quem* for the oldest phase of the church – in other words, it dates the church to not later than the early 13th century.

FINGERINGS

Among the finds, fingerings are the most numerous – 43 pieces. They were made by casting and forging tin strips and decorated by inserting glass paste and using various kinds of grooves and incisions. The raw material was mostly bronze (with various ratios of copper and tin, and various degrees of purity, resulting in different appearance and quality). Considering the context of the site, most fingerings can be dated to a period between the late 17th and the early 19th century, but it is impossible to assign a date to simple rings without decorations.

According to the decorating style, we can distinguish two basic types of fingerings: rings with glass paste decorations, and rings decorated with incisions on the tin strip and various forms during casting. Each of these types is represented by several variations or ring sub-types.

Fingerings with glass paste decorations:

- a hexagonal bezel with a glass paste inlay decorated with zigzag and vertical incisions in the bezel, and with triangular incisions on the shoulder of the shank (Pl. 1: 1–12),
- with a sculpted spherical decoration on the smooth shank (Pl. 1: 13),
- with no additional decorating incisions on the shank (Pl. 1: 14),
- a round or square shell with a glass paste inlay, ring shank with a rough and undecorated surface, probably ma-

od 15. st. nije utemeljeno i posljedica je isključivo datiranja na osnovi tipoloških karakteristika te nedostatka istraživanja i objavljivanja novovjekovnih groblja.

Prstenje ukrašeno urezivanjem te različitim oblicima tijekom lijevanja:

- lijevano prstenje s urezanim inicijalima i florealnim motivima,
- lijevani prsten gdje se tijelo obruča proširuje prema vrhu i tvori zaravnjeni vrh s urezanim inicijalima, na prijelazu obruča u zaravnjeni dio nalazi se ukras niza plitkih zarez (T. 2: 1–3),
- lijevani prsten gdje se na zadebljani obruč, ukrašen nasuprotnim kosim urezima, nastavlja kružna pločica obrubljena kružnim žlijebom unutar kojeg su inicijali te dva florealna motiva (T. 2: 5),
- na plosnati obruč nastavlja se kružna pločica u sredini koje je urezani florealni motiv, a uokolo sigle (T. 2: 4),
- lijevano prstenje s punim lijevanim kruništem,
- lijevani prsten s punom lijevanom kalotom na vrhu, između kalote i tijela obruča jesu dva paralelna žlijeba, a na vrhu kalote plastični kuglasti izbojak (T. 2: 6),
- lijevani prsten s punom lijevanom kalotom na vrhu, između kalote i tijela obruča je žlijeb (T. 2: 7),
- jednostavno prstenje od limene trake s jednim ili dva plitka usporedna žlijeba,
- prsten na limenoj traci s dva plitka usporedna žlijeba na vanjskoj površini obruča prstena, bez dodatnih ukrasa (T. 2: 8),
- prsten na limenoj traci s jednim žlijebom po sredini, bez dodatnih ukrasa (T. 2: 9–10).

Jednostavno prstenje ukrašavano samo dvama plitkim usporednim žljebovima na vanjskoj površini obruča prstena najprisutnije je u gotovo svim starohrvatskim, kasnosrednjovjekovnim i novovjekovnim grobljima, pa ih logično možemo pripisati proizvodima lokalnih radionica (Jelovina, Vrsalović 1981: 120, T. I: 4; T. II: 34, 50; Petrinec, Jakšić 1996: 21, 27, 29, 34, 37, 39–40; Piteša 2009: 186; Azinović Bebek 2009c: 479, T. 4: 25). U sjevernoj hrvatskoj možemo ih pratiti još od bjelobrdске kulture 10./11. st. (Bojčić 2009: 37, 43). Većinu inačica ovakvog prstenja nalazimo na kronološki usporednim grobljima u spomenutom Mušaluku (Perkić 2015: T. I: 1, 5–7, 9–10, 13–16, 18–21) i Kamenskom (Perkić 2005; 2010: T. I: 1–2, 4–5, 8–9, 11, 13; T. II: 3–5, 10, 13, 15–18), a i ostalim lokalitetima gdje se obratila pozornost na ovakve novovjekovne nalaze (Gudelj 2006: 85–89; Božek, Kunac 1998: 209–210).

Pokojnici su najčešće nosili po jedan prsten, rijetko dva, a prisutna je pojava nošenja triju prstena. Takav običaj primijećen je i kod drugih kasnosrednjovjekovnih i novovjekovnih groblja, kao što su spomenute u Mušaluku, Mateškom Selu te iskopavanja crkve Presvetog Trojstva u Slunju,⁴ Sv. Spasa u Vrh Rici (Petrinec, Jakšić 1996: 34–35, 40) i Begovači u Biljanima Donjim (Jelovina, Vrsalović 1981: 74, 76–77).

de of tin (Pl. 1: 15).

Glass paste decorations were made in different colours (red, blue, green) or transparent. Their size varies, but those set in bezels consist of two convex lenses. Fingerings with glass paste decorations, where glass paste is set in a bezel or shell, can be found in many variations from Late Antiquity, Byzantium, early Medieval Croatia, up to contemporary periods. Dating is possible only on the basis of the context within the grave and the entire cemetery. Such fingerings were used in the wider area of Kupa Valley, Kordun and Lika from the second half of the 17th century to the early 19th century; almost identical specimens were found in cemeteries of the Church of the Holy Spirit in Mušaluk (Perkić 2015: Pl. I) and the Pauline monastery with the Church of the Blessed Virgin Mary of the Snow in Kamensko (Perkić 2005; 2010: 227–288, Pl. I: 3, 7, 10, 12a–c, 14, 19–22; Pl. II: 1, 6a–c, 11–12). From the aspect of chronology, the cemetery in Mušaluk is particularly interesting, since it is a unified whole – the entire cemetery is dated to the 18th century. They were dated to the same chronological context during the excavations of the Church of St. Nicholas the Bishop in Žumberak (Azinović Bebek 2009c: 472, Pl. 4: 9–15). However, such fingerings have been found in a much wider area of Croatia, variously dated up to the 15th and 16th centuries, but usually in unknown locations, outside the archaeological context (Piteša 2009: 179). Therefore, I assume that such early dating, which starts from the 15th century, is unfounded and caused by dating only on the basis of typological characteristics and a lack of excavations and publications of modern age cemeteries.

Fingerings decorated with incisions and various forms during casting:

- cast rings with incised initials and floral motifs,
- a cast ring with the body of the shank widening towards the bridge, which is a flat surface with incised initials; the crossing of the shank into the flat part is decorated with a series of shallow notches (Pl. 2: 1–3),
- a cast ring where the thickened shank, decorated with opposed diagonal incisions, leads to a round plate framed by a round groove containing initials and two floral motifs (Pl. 2: 5),
- a flat shank leads to a round plate with a floral motif in the centre, surrounded by sigla (Pl. 2: 4),
- cast rings with fully wrought bezels,
- a cast ring with a fully wrought shell on top; there are two parallel grooves between the shell and the shank, and a sculpted spherical protrusion on top of the shell (Pl. 2: 6),
- a cast ring with a fully wrought shell on top; there is a groove between the shell and the shank (Pl. 2: 7),
- simple rings with tin shanks and one or two parallel shallow grooves,
- a ring with a tin shank and two parallel shallow grooves on the outer surface of the shank, with no other decorations (Pl. 2: 8),
- a ring with a tin shank and a single groove along the middle, with no other decorations (Pl. 2: 9–10).

Simple fingerings, decorated with only two parallel shallow grooves on the outer surface of the shank, are the most frequent in almost all early Croatian, late medieval and modern cemeteries, so they can be logically conside-

⁴ Neobjavljena iskopavanja Konzervatorskog odjela u Karlovcu.

S obzirom na kontekst nalazišta većina ovakvog prstenja može se datirati od druge polovine 17. st. do početka 19. st. iako je jednostavno, neukrašeno prstenje nemoguće kronološki odrediti.

MEDALJICE

Svetačke medaljice jesu privjesci, uglavnom manjeg formata, kružnog, ovalnog, srolikog ili poligonalnog oblika. Sadrže reljefne prikaze na objema stranama, a uglavnom su to motivi s likovima Isusa, Gospe, svetaca, ukazanja, čudotvornih kipova ili slika te hodočasničkih mjesta. Najčešće su izrađene od neplemenitih metala (bronce, bakra), a rijetko od zlata ili srebra (Krnjak 2004: 113). Izrađuju se kovanjem na kotaču (tanke, lagano svinute), datirani od kraja 17. st., ili lijevanjem (teže, čvršće) (Azinović Bebek, Pleše 2010: 10). Uglavnom ih nalazimo u grobovima jer su vlasnici medaljica bivali s njima i sahranjivani (Dobričić 2001). Ovakve medaljice spadaju u nabožne predmete s naglašenim simboličkim značenjem koje neki vjernici nose ili čuvaju kao oblik osobite pobožnosti. Prvi su ih počeli nositi hodočasnici u sveta mjesta kao dokaz posjećivanja takvim mjestima (grobovi i crkve mučenika i ostalih svetaca, posebice Gospe). Njihova primjena i širenje počelo je u 15. st. (Azinović Bebek 2007: 393), međutim, najveća produkcija jest u 17. i 18. st. kao reakcija na reformiranu, protestantsku crkvu. Vrlo često nemaju nikakvu umjetničku vrijednost, ali povijesnu i kulturno-povijesnu zasigurno imaju (Mirnik 1996: 361). Medaljice su uglavnom skromne, sitne i slabije kakvoće, a proizvodnja im je bila masovna (Mirnik 1992: 501). Krajem 17. st. započinje njihova masovna proizvodnja kada su korištene kod davanja oprosta ili posvete, kod raznih zavjeta i uspomena s hodočašća, a masovnost je reakcija na jačanje protestantizma. Prisutno je i bacanje medaljica u zemlju za vrijeme oranja, ali prije sjetve. To se najčešće radilo na oranicama gdje su nalaženi ostaci iz ranijih razdoblja (Krnjak 2004: 113).

U okviru iskopavanja unutar i izvan crkve nađeno je 13 primjeraka različitih medaljica. Prema mjestu nalaza na kosturu može se pretpostaviti da su nošene oko vrata ili su se vješale na kronicu. Zastupljeni su razni sveci i svete, a najčešće Gospa i sv. Benedikt.

Medaljice s prikazom Gospe

Na najvećem broju medaljica (7 komada), na licu ili naličju, nalaze se različiti prikazi Gospe u kombinaciji s drugim prikazima. Znatno češće Gospa je na licu jer je riječ o hodočasničkim medaljicama, a i inače se smatra kako je Gospa na licu zbog svoje važnosti u kršćanskom svijetu (osim ako je u kombinaciji s Isusom kada je na naličju) (Azinović Bebek 2007: 393).

GOSPA LORETSKA I SVETA OBITELJ (T. 3: 3)

Na licu je prikaz Gospe Loretske na nazaretskoj kući, a na naličju prikaz Svete obitelji. Gospa iznad crkve uglavnom je poznata na loretskim medaljicama (Knez 2001: 57, 68, 76, 86, 98, 112) zbog legende kako su anđeli zbog opasnosti od

red products of local workshops (Jelovina, Vrsalović 1981: 120, Pl. I: 4; Pl. II: 34, 50; Petrinec, Jakšić 1996: 21, 27, 29, 34, 37, 39–40; Piteša 2009: 186; Azinović Bebek 2009c: 479, Pl. 4: 25). We can follow them in northern Croatia ever since the Bijelo Brdo culture of the 10th and 11th centuries (Bojčić 2009: 37, 43). Most variants of these fingerings were found in cemeteries from the same period: the one mentioned in Mušaluk (Perkić 2015: Pl. I: 1, 5–7, 9–10, 13–16, 18–21), in Kamensko (Perkić 2005; 2010: Pl. I: 1–2, 4–5, 8–9, 11, 13; Pl. II: 3–5, 10, 13, 15–18), and in other locations where attention was paid to such modern age finds (Gudelj 2006: 85–89; Božek, Kunac 1998: 209–210).

Those buried usually wore a single ring, sometimes two, and there were occurrences of three fingerings. This custom was also noticed in other Late Medieval and Modern Age cemeteries, such as those mentioned in Mušaluk, Mateško Selo, and the excavations of the Church of the Holy Trinity in Slunj,⁴ the Church of the Holy Saviour in Vrh Rika (Petrinec, Jakšić 1996: 34–35, 40) and Begovača in Biljani Donji (Jelovina, Vrsalović 1981: 74, 76–77).

Considering the context of the site, most such fingerings can be dated to the period from the second half of the 17th century to the early 19th century, even though it is impossible to identify the chronology of simple undecorated fingerings.

MEDALS

Saints' medals are pendants, which are usually small, with a round, oval, polygonal or heart shape. They have sculpted images on both sides, which are usually the figures of Christ, Mary, saints, apparitions, miraculous statues or paintings, and pilgrimage sites. They are usually made of non-precious metals (bronze, copper), and rarely of gold or silver (Krnjak 2004: 113). They are made by forging on a wheel (thin, slightly bent; dated from the late 17th century onwards) or by casting (heavier, firmer) (Azinović Bebek, Pleše 2010: 10). They are mostly found in graves because they were buried with their owners (Dobričić 2001). These medals are religious objects with a prominent symbolic significance, carried or kept by believers as a form of intense piety. They were first carried by religious pilgrims as evidence of visits to holy sites (graves and churches of martyrs and other saints, especially the Virgin Mary). Their use started spreading in the 15th century (Azinović Bebek 2007: 393), but the periods of their greatest production were the 17th and 18th centuries, when they were a reaction to the reformed Protestant Church. They almost never have any artistic value, but they certainly have historic and related cultural values (Mirnik 1996: 361). Medals are usually humble, tiny, low quality, and mass produced (Mirnik 1992: 501). Their mass production started in the late 17th century, when they were used for absolutions, consecrations, various vows, and pilgrimage souvenirs, and their huge numbers were a reaction to the rise of Protestantism. Medals were also thrown into the soil when ploughing before sowing. This was done most often on the fields where remains from earlier periods were found (Krnjak 2004: 113).

The excavations inside and outside the church uncovered 13 specimens of different medals. According to the location of the finds on the skeletons, it can be assumed they were worn around the neck or hung on the rosary. They

⁴ Unpublished excavations of the Conservation Department in Karlovac.

muslimana u 13. st. prenijeli Svetu kuću iz Nazareta u Loreto. Gospa Loretska dobila je ime po hodočasničkom mjestu Loreto kod Ancone u Italiji, a njezino štovanje u Hrvata javlja se već u 15. st. (Krnjak 2004: 122), no najizraženije je nakon 1632. kada je papinskim odobrenjem prijenos Svete kuće postao blagdanom (Badurina 1979: 384). Prikaz Svete obitelji uobičajen je na medaljicama 17. i 18. st. (Knez 2001: 43). Obično je sv. Josip zdesna, dijete Isus u sredini dolje, sv. Marija slijeva, Duh Sveti u obliku goluba u sredini. Nalazimo ga i na medaljicama u Kamenskom (Perkić 2010: PN 4b, 85f), Brkaču kod Motovuna (Krnjak 2004: 135). Najčešće je upravo u kombinaciji s prikazom Gospe na licu, npr. iz svećišta Mariazell nađenih kod crkve Blažene Djevice Marije u Remetama (Mašić 2011: 211–212; 2014: 34, 57, 89–90, 94, 96).

GOSPA BEZGREŠNA (T. 3: 1)

Na licu stoji Gospa Bezgrešna iznad polumjeseca, u zvonolikom plaštu, sa sklopljenim rukama, dok je na naličju izvjesni svetac u habitu, s konopom oko pasa i adorantski postavljenim rukama u zraku, ispred njega je križ. Na licu je natpis nečitak, nazire se VIT SION, a na naličju TOR M, ispod linije dolje jest natpis ROMA.

Ovakvi prikazi Gospe karakteristični su za Bezgrešnu (Krnjak 2004: 123), a slične prikaze nalazimo i na drugim lokalitetima u grobnom kontekstu: Brkaču kod Motovuna (Krnjak 2004: 132), Košljunu na Krku (Lipovac Vrkljan 1993: 129, F18).

GOSPA ČUDOTVORNA (T. 3: 4)

Na licu je prikaz Gospe s Isusom u naručju, na tronu, ispod polumjesec, u desno ruci žezlo, oko okrunjene glave svetokrug od zvijezda te natpis IMAGO MIRACULOSA (čudotvorna slika). Na naličju je prikaz crkve sa zvonikom te natpis ECCLESIA AVPKVRO*ENSIS. Ovakav oblik medaljice s četiri kružna izbojka nalazimo na sličnim medaljicama, ali i drugim prikazima iz 17. i 17./18. st. iz Slovenije (Knez 2001: 70, 80). Natpis *Imago Miraculosa* često se javlja kao dio natpisa na trsatskim medaljicama (Mirnik 1992: 502), međutim ovdje to, čini se, nije slučaj.

GOSPA IZ WESSOBRUNNA I SRCE ISUSOVO I MARIJINO (T. 3: 5)

Na licu je Gospa iz Wessobrunna, s vijencem od ruža i svetokrugom od zvijezda, medaljon s Kristovim monogramom (IHS), natpis: IMAG CONC BVM I WESS (*Imago immaculatae conceptae Beatae Mariae Virginis Wessobrunn*). Na naličju su plamteća srca Isusa i Marije, okolo zrake svetokruga, lijevo IHS, desno MAR, natpis: SS COR DA (*sanctissima corda Iesu et Mariae*). Wessobrunn je benediktinski samostan u Bavarskoj gdje je pored ostalog štovana slika Marije lijepe ljubavi s početka 18. st. (Azinović Bebek 2012: 174–175, 291), što se direktno može dovesti u vezu s prikazom na našoj medaljici. Prikaz Srca Isusa i Marije čest je na medaljicama i gotovo identične nalazimo od 17. st. i dalje u Sloveniji (Knez 2001: 63–64), a kod nas u Brkaču kod Motovuna (Krnjak 2004: 134) i dr. U 18. st. kao pandan Srcu Isusovu, počinje

show various saints, but most often the Virgin Mary and Saint Benedict.

Medals showing the Virgin Mary

The greatest number of medals (7 pieces) has various images of the Virgin Mary on the obverse or reverse, combined with other images. In the majority of cases, the Virgin can be seen on the obverse, since they are pilgrimage medals, but also because the Virgin is on the obverse in general because of its importance in the Christian world (but it is on the reverse when combined with Christ) (Azinović Bebek 2007: 393).

OUR LADY OF LORETO AND THE HOLY FAMILY (PI. 3: 3)

The obverse shows Our Lady of Loreto on the house from Nazareth, while the reverse shows the Holy Family. The Loreto medals usually show the Virgin above the church (Knez 2001: 57, 68, 76, 86, 98, 112) because legend has it that the angels moved the holy house from Nazareth to Loreto in the 13th century to save it from Muslims. Our Lady of Loreto was named after Loreto, a pilgrimage site near Ancona in Italy, and its cult among the Croats appeared in the 15th century already (Krnjak 2004: 122), but it was most prominent after 1632, when the papal approval for the relocation of the Holy House became a church holiday (Badurina 1979: 384). The image of the Holy Family appears frequently on the medals from the 17th and 18th centuries (Knez 2001: 43). The usual setting has St. Joseph on the right, baby Jesus in the lower middle, the Virgin Mary on the left, and the Holy Spirit in the shape of a dove in the middle. We also find it on the medals in Kamensko (Perkić 2010: SF 4b, 85f), Brkač near Motovun (Krnjak 2004: 135). It is most often combined with an image of the Virgin on the obverse, such as the ones from the holy site of Mariazell, which were found at the Church of the Blessed Virgin Mary in Remete (Mašić 2011: 211–212; 2014: 34, 57, 89–90, 94, 96).

THE IMMACULATE VIRGIN (PI. 3: 1)

On the obverse, there is the Immaculate Virgin above the crescent moon, in a bell-shaped cloak, with clasped hands; on the reverse, there is a saint in a habit, with a rope around the waist and hands raised in prayer, and a cross in front of him. The inscription on the obverse is illegible, but the letters VIT SION can be seen; on the reverse, one can read TOR M, and ROMA under the line below.

These images of the Virgin are characteristic for the Immaculate version (Krnjak 2004: 123), and we find similar images at other sites in a grave context: in Brkač near Motovun (Krnjak 2004: 132), and in Košljun on Krk (Lipovac Vrkljan 1993: 129, F18).

THE MIRACULOUS VIRGIN (PI. 3: 4)

On the obverse, there is the Virgin with little Jesus in her arms, sitting on a throne above the crescent moon, with a sceptre in the right hand, a crown on her head, surrounded by a halo of stars, with the inscription IMAGO MIRACULOSA (miraculous image). On the reverse, there is a church with a belfry and the inscription ECCLESIA AVPKVRO*ENSIS. This kind of medal with four round protrusions can be found in other variants, but also in Slovenia in the 17th/18th centuries (Knez 2001: 70, 80). The inscription *Imago Miraculosa* is fo-

se iskazivati pobožnost prema Srcu Marijinu, koja sudjeluje u mukama Kristovim (Krnjak 2004: 123). Od 16. st. počinje se nad simboličkim znakom srca javljati karakteristični plamen kao ikonografska oznaka pojma ljubavi (Badurina 1979: 542–543). Gotovo identične medaljice pronađene su u Remetama (Mašić, Pleše 2008: 227; Mašić 2014: 22, 55) i crkvi Uznesenja Majke Božje u Rijeci (Azinović Bebek 2012: 174, T. 34: 470–471).

GOSPA (T. 3: 2)

Na licu poliedarske (u obliku čaške cvijeta) medaljice prikaz Gospe u zvonolikom plaštu, s Isusom u naručju, a nose je heraldički postavljeni anđeli. Na nečitkom naličju nazire se izvjesna svetačka figura s kapom, s njegove desne strane krilati anđeo, a s lijeve klečeća figura. Bez natpisa na licu i naličju. S obzirom na nepostojanje natpisa kao i nečitkost prikaza teško ju je uže odrediti.

GOSPA (T. 3: 7–8)

Nalazimo dvije medaljice gdje su oslikani prikazi Gospe na papiru između dvije staklene leće. Leće su povezane tankim brončanim okovom. Na PN 148 (T. 3: 7) vjerojatno je prikaz Navještenja Gospina, arhanđeo Gabrijel lijevo, golubica i Marija desno. Na drugoj medaljici (T. 3: 8) nazire se Isus u lijevom naručju (vjerojatno Gospinom), Isus u lijevoj ruci drži krunicu. Ovakvi prikazi česti su na medaljicama i drugim svetačkim predmetima gdje imamo Kraljicu sv. Krunice. Slične medaljice od dvije staklene leće nađene su u okviru kasnosrednjovjekovnog groblja u Strožancu kod Gospe od Site gdje je okvirno datirano u 17./18. st. (Gjurašin 1997: 172, 175), u Kamenskom iz 18. st. (Perkić 2010: PN 100, T. IV: 4), kod Sv. Nikole biskupa u Žumberku i Sv. Marije Magdalene u Čazmi (Azinović Bebek 2009c: 469–470, sl. 4).

Slijedom navedenog možemo zaključiti kako su prisutne razne inačice ikonografskih prikaza Gospe, a većina ih potječe s nekog od hodočašća (Loreto, Wessobrunn), odnosno da je Gospin kult kroz 18. st. jedan od najjačih i najprisutnijih na širem području Hrvatske.

MEDALJICE SV. BENEDIKTA (T. 3: 9–11)

Vrlo česte su i tzv. benediktinske medaljice (3 primjerka). Imaju široku religioznu primjenu. Korištene su za tjeranje sotone, vještica, obrane od kuge, protiv uroka i čaranja, za poboljšanje davanja kravljeg mlijeka, stavljane su u temelje kuća i zakapane u polja (Azinović Bebek 2007: 391–392). Javljaju se u crkvenim grobljima srednje Europe već u 15. st. (Knez 2001: 37), no kod nas nešto češće sredinom 17. st. i pogotovo u prvoj polovini 18. st. Obično je na licu prikaz sv. Benedikta u haljini, sa štapom i čašom otrova u drugoj ruci, prema legendi po kojoj je predvidio pokušaj trovanja. Na licu uz rub teče natpis CRVX. S.(ANCTI) P.(ATRIS) BENEDICTI (*križ svetog oca Benedikta*) ili S. BENEDICTE ORA P.(RO) N.(OBIS) (*sveti Benedikte, moli za nas*). Na naličju je benediktinski grb u kojem je benediktinski križ sa siglami koje pred-

und often as a part of the inscription on Trsat medals (Mirnik 1992: 502), but it does not seem to be the case here.

THE WESSOBRUNN VIRGIN AND THE HEART OF JESUS AND MARY (PI. 3: 5)

On the obverse, there is the Wessobrunn Virgin with a rose wreath and a halo of stars, a medallion with the Christ's monogram (IHS), the inscription: IMAG CONC BVM I WESS (*Imago immaculatae conceptae Beatae Mariae Virginis Wessobrunn*). On the reverse, there are the burning hearts of Jesus and Mary surrounded by halo rays, with IHS on the left and MAR on the right, and the inscription: SS COR DA (*sanc-tissima corda Iesu et Mariae*). Wessobrunn is a Benedictine monastery in Bavaria, where there is a sacred painting of Mary of Beautiful Love from the early 18th century (Azinović Bebek 2012: 174–175, 291), which can be directly associated with the image on our medal. The Hearts of Jesus and Mary is a frequent image on medals, and we find almost identical images from the 17th century onwards in Slovenia (Knez 2001: 63–64), and in Brkač near Motovun (Krnjak 2004: 134) and elsewhere in Croatia. In the 18th century, as a counterpart to the Heart of Jesus, there appeared the adoration of the Heart of Mary, participating in the Christ's suffering (Krnjak 2004: 123). In the 16th century, the symbolic image of the heart was first accompanied by the characteristic flame above it, which is an iconographic representation of love (Badurina 1979: 542–543). Almost identical medals were found in Remete (Mašić, Pleše 2008: 227; Mašić 2014: 22, 55) and in the Church of the Assumption of the Mother of God in Rijeka (Azinović Bebek 2012: 174, Pl. 34: 470–471).

THE VIRGIN (PI. 3: 2)

On the obverse of the polyhedral medal (in the form of a flower calyx), there is the image of the Virgin in a bell-shaped cloak, with little Jesus in her arms, carried by angels in heraldic positions. On the indistinct reverse, one can make out the figure of a saint with a cap, accompanied by a winged angel on the right and a kneeling figure on the left. There are no inscriptions on either the obverse or the reverse. The lack of inscriptions and the indistinct images make it hard to identify the medal more precisely.

THE VIRGIN (PI. 3: 7–8)

We find two medals with the image of the Virgin on paper between two glass lenses. The lenses are linked with a thin bronze chain. SF 148 (Pl. 3: 7) probably shows the Annunciation, with archangel Gabriel on the left and Mary and the dove on the right. The other medal (Pl. 3: 8) has an indistinct image of little Jesus holding a rosary in the left hand and lying on the left side of a bosom (probably the Virgin's). Such images appear frequently on medals and other objects of saintly devotion with the Queen of the Holy Rosary. Similar medals with two glass lenses were found within the late medieval cemetery in Strožanac at Our Lady of Sita, which were generally dated to the 17th/18th century (Gjurašin 1997: 172, 175), and the 18th century in Kamensko (Perkić 2010: SF 100, Pl. IV: 4), at the churches of St. Nicholas the Bishop in Žumberak and St. Mary Magdalene in Čazma (Azinović Bebek 2009c: 469–470, Fig. 4).

Pursuant to the above, we can conclude that there are

stavljaju benediktinski zaziv, prema prijevodu dr. A. Badurine (Pavičić 1994: 44):

- u kružnom polju: V R S N S M V S M Q L I V B – Vade Retro, Satana, Numquam Suade Mihi Vana / Sunt Mala Quae Libas, Ipse Venena Bibas (Odlazi, Sotono, nikad mi ne savjetuj što je isprazno, zlo je što mi pružaš, sam pij svoj otrov),
- u vertikalnom dijelu križa: C S S M L – Crux Sacra Sit Mihi Lux (Križu sveti, budi mi svjetlo),
- u horizontalnom dijelu križa: N D S M D – Non Draco Sit Mihi Dux (Ti zvijeri, ne budi mi vođa),
- u četvorinama: C S P B – Crux Sancti Patris Benedicti (Križu sveta oca Benedikta).

Javljaju se u dva osnovna oblika: osmerokutni (T. 3: 11) i ovalni (T. 3: 9–10), s tim da gotovo nema promjena u prikazima. Slične medaljice nalazimo na brojnim lokalitetima Slovenije (Knez 2001: 36–37, 39–42, 45–47 i dr.); Čazmi (Azinović Bebek 2007: 397–398), Novom Mjestu (Azinović Bebek, Pleše 2009: 10–11), Prozorju (Belaj 2006: 274–275), Kamenskom (Perkić 2010: 242), Brkaču kod Motovuna (Krnjak 2004: 125–126), Žumberku (Azinović Bebek 2009c: 469), Puli (Krnjak 2010: 44), Remetama (Mašić, Pleše 2008: 226–227; Mašić 2011: 206; 2014: 26, 30, 32, 37, 40–42 i dr.), Košljunu (Lipovac Vrkljan 1993), Senju (Glavaš, Glavičić 2012: 52), Sveticama (Azinović Bebek 2010: 26–27, 29–30) i drugim.

OSTALE MEDALJICE (T. 3: 6)

Nađena je samo jedna medaljica koja ne pripada Gospi-nim ili benediktinskim, a vjerojatno je riječ o medaljici gdje na licu nalazimo raspetog Krista, dok je naličje nečitko. Sličnu medaljicu nalazimo u Ljubljani, s Hrvatskog trga, barem što se tiče lica (Knez 2001: 102).

KRIŽEVI

Križevi nađeni u okviru grobova korišteni su kao privjesak oko vrata ili dio krunice. Kao i ostali nalazi prema okolnom arheološko-kronološkom kontekstu datirani su od sredine 17. do početka 19. st. Sveukupno je nađeno devet primjerka križeva. Svi su izrađeni od bronce ili bronce s većim primjesama kositra.

Latinski križevi s trolisnim završecima greda

Javljaju se u dvije osnovne inačice, ovisno o tome kako im stoji ušica te prikazima:

Jednostavni latinski križ s trolisnim završecima greda i paralelnom ušicom (T. 4: 1–2)

Izrađeni su od lijevane bronce, prilično rustične izrade, s nemarno vidljivim ostacima lijevanja i jednostranog prikaza. Horizontalni krakovi završavaju u obliku trolista, a na gornjem je kraku okrugla rupica za vješanje. Na prednjoj strani jest prikaz raspetog Krista, pognute glave, a zbog izlitanosti se ne vidi prikaz u gornjem kraku (*titulus* INRI ili neki od simbola), u donjem se kraku nazire mrtvačka glava, tzv. Adamova lubanja. Prema srednjovjekovnoj legendi, Kristov golgotski križ bio je usađen iznad Adamova groba, pa je

various versions of iconographic images of the Virgin, most of them originating from a pilgrimage (Loreto, Wessobrunn), and that the cult of the Virgin was one of the strongest and most widespread cults in the wider Croatian region in the 18th century.

MEDALS OF ST. BENEDICT (PI. 3: 9–11)

The “Benedictine” medals are also very frequent (3 specimens). They had many religious purposes. They were supposed to keep away Satan, witches, the plague or the evil eye, to make cows give more milk, to be buried in the foundations of houses or in the soil of fields (Azinović Bebek 2007: 391–392). They appear in Central European church cemeteries in the 15th century already (Knez 2001: 37), but they are more frequent in Croatia in mid-17th century and especially the first half of the 18th century. On the obverse, there is usually an image of St. Benedict in a robe, with a stick in one hand and a cup of poison in the other, alluding to the legend where he foresaw an attempted poisoning. Around the edge of the obverse, there is the inscription CRVX. S.(ANCTI) P.(ATRIS) BENEDICTI (*the cross of our Holy Father Benedict*) or S. BENEDICTE ORA P.(RO) N.(OBIS) (*Saint Benedict, pray for us*). On the reverse, there is the Benedictine coat of arms with the Benedictine cross with sigla representing the Benedictine invocation (Pavičić 1994: 44):

- in the circular field: V R S N S M V S M Q L I V B – Vade Retro, Satana, Numquam Suade Mihi Vana / Sunt Mala Quae Libas, Ipse Venena Bibas (Step back, Satan, never tempt me with vain things, what you offer me is evil, you drink the poison yourself),
- in the vertical crossbar: C S S M L – Crux Sacra Sit Mihi Lux (Let the Holy Cross be my light),
- in the horizontal crossbar: N D S M D – Non Draco Sit Mihi Dux (Let not the dragon be my guide),
- in the squares: C S P B – Crux Sancti Patris Benedicti (the cross of our Holy Father Benedict).

They have two basic shapes: the octagonal (PI. 3: 11) and the oval (PI. 3: 9–10), with almost no layout variations. Similar medals were found on numerous sites in Slovenia (Knez 2001: 36–37, 39–42, 45–47 etc.); Čazma (Azinović Bebek 2007: 397–398), Novo Mjesto (Azinović Bebek, Pleše 2009: 10–11), Prozorje (Belaj 2006: 274–275), Kamensko (Perkić 2010: 242), Brkač near Motovun (Krnjak 2004: 125–126), Žumberak (Azinović Bebek 2009c: 469), Pula (Krnjak 2010: 44), Remete (Mašić, Pleše 2008: 226–227; Mašić 2011: 206; 2014: 26, 30, 32, 37, 40–42 etc.), Košljun (Lipovac Vrkljan 1993), Senj (Glavaš, Glavičić 2012: 52), Svetice (Azinović Bebek 2010: 26–27, 29–30) and others.

OTHER MEDALS (PI. 3: 6)

Only one medal was found outside the cult of the Virgin or St. Benedict, with the obverse that probably shows the crucified Christ, while the reverse is illegible. A similar medal was found on the Croatian Square in Ljubljana, at least regarding the obverse (Knez 2001: 102).

CROSSES

The crosses found within the graves were used as a neck pendant or as a part of the rosary. Like the other finds, they were dated from the archaeological/chronological context to the period from mid-17th century to the early 19th century.

Kristova krv kapala na Adamovu lubanju, što poslije postaje čest ikonografski simbol (Pavičić 1994: 43). Slični križevi nađeni su u Novim Banovcima, datirani u 17./18. st. (Pavičić 1994: 79), crkvi sv. Duha u Mušaluku, datirani u 18. st. (Perkić 2015: T. III: 18), groblju oko pavlinskog samostana i crkve Blažene Djevice Marije Snježne u Kamenskom (Perkić 2005; 2010: T. V: 4), Sv. Martinu na Prozorju (Belaj 2006: 278), crkvi sv. Marije Magdalene u Čazmi (Azinović Bebek 2009a: 278, 283, T. 4) i Sv. Ilije na Meraji (Rapan Papeša 2012: 204–205). Najčešće su datirani u 17. i 18. st., a s obzirom na velike sličnosti kod brojnih primjeraka u grobljima sjeverne Hrvatske možemo pretpostaviti i neku lokalnu radionicu.

Latinski križ s trolisnim završecima greda i okomitom ušicom (T. 4: 4)

Na prednjoj je strani prikaz Krista u plitkom reljefu, ravnih nogu, krajevi greda završavaju glavama kerubina. Na stražnjoj je Gospa Bezgrešna, na polumjesecu, svetokrug i zrake, krajevi greda završavaju glavama kerubina. Izrađen lijevanjem, bronca. Prema grobnom kontekstu datira se od druge polovine 17. do u 18. st. Slični križevi nađeni su u Makarskoj (Božek Kunac 1998: 207) i Novim Banovcima (Pavičić 1994: 72), a s manjim razlikama i u Kamenskom (Perkić 2010: 265, T. V: 1). Inače se javljaju i na drugim europskim grobljima ovog vremena, npr. u Sloveniji (Knez 2010: 13) ili Italiji (Ciampoltrini, Spataro 2011: 44, no. 25).

Latinski križ s trolisnim završecima greda, ušica nedostaje (T. 4: 8)

Izrađen je od kositra, pa je u vrlo lošem stanju. Riječ je o križu latinskog oblika, s prikazom Krista u plitkom reljefu, samo na prednjoj strani. Prema kontekstu datiran je u 18. st.

Vitam praesta križevi (T. 4: 3, 7)

Pronađena su dva ovakva križa, jedan od bronze (T. 4: 3) i jedan od kositra (T. 4: 7). Ovakvi križevi na licu imaju prikaz raspetog Krista, malo savijenih nogu u koljenima. Krist ima zrakastu krunu, a iznad je *titulus* (nečitak), ispod nogu mu je Adamova lubanja. Na stražnjoj strani vjerojatno je prikaz Gospe Bezgrešne, odnosno Gospe sklopljenih ruku na prsima kako stoji iznad polumjeseca, oko glave sa sedam zvjezdica, s natpisom na patibulumu VIR/IMM/AC PV/RAM, a na anteni VITAM PRAESTA, što se čita *Virgo Immaculata* – Bezgrešna Djevice, *Vitam praesta puram* – čestit život nam daj. Slične križeve, datirane kao i ovdje u 18. st., nalazimo u Novim Banovcima, Surduku, Krapini i Srijemskoj Mitrovici (Pavičić 1994: 75–76), Čazmi (Azinović Bebek 2009a: 275, 277, sl. 2f, T. 2: 4), Žumberku (Azinović Bebek 2009c: 471, 476), Sveticama (Azinović Bebek 2010: 32), Vinkovcima (Rapan Papeša 2012: 200–201, br. 3), Senju (Glavaš, Glavičić 2012: 53–54, T. XIV: 11). Ovakvi križevi česti su i na drugim europskim grobljima ovog vremena, npr. u Sloveniji (Knez 2010: 70–74) ili Italiji (Ciampoltrini, Spataro 2011: 43, no. 24).

Latinski križ s prikazom raspetog Krista i arma Christi (T. 4: 5–6)

Križ latinskog oblika s okruglom, paralelnom, ušicom na vrhu (T. 4: 6). Izrađen lijevanjem, bronca. Na prednjoj je

A total of nine specimens of crosses were found. They are all made of bronze or a bronze-tin alloy.

Latin crosses with trefoil endings of crossbars

They have two basic variants, depending on the position of the loop and the images:

Simple Latin cross with trefoil endings of crossbars and a parallel loop (Pl. 4: 1–2)

They are cast bronze, quite rustic, with visible traces of negligent casting, and a one-sided image. Horizontal crossbars end in trefoils, and the upper crossbar has a round hole for hanging. The obverse has the image of the crucified Christ with the head down; since the cross is worn out, the image in the upper crossbar is indistinct (*titulus* INRI or a symbol); the skull in the lower crossbar is "Adam's skull". According to the medieval legend, Christ's cross on Calvary was planted above Adam's grave, so that Christ's blood dripped on Adam's skull, which would later become a frequent iconographic symbol (Pavičić 1994: 43). Similar crosses were found in Novi Banovci and dated to the 17th/18th century (Pavičić 1994: 79), the Church of the Holy Spirit in Mušaluk, dated to the 18th century (Perkić 2015: Pl. III: 18), the cemetery near the Pauline monastery and the Church of the Blessed Virgin Mary of Snow in Kamensko (Perkić 2005; 2010: T. V: 4), St. Martin on Prozorje (Belaj 2006: 278), the Church of St. Mary Magdalene in Čazma (Azinović Bebek 2009a: 278, 283, Pl. 4) and St. Elijah on Meraja (Rapan Papeša 2012: 204–205). They are most often dated to the 17th and 18th centuries, and considering the great similarities between the numerous specimens from the graveyards of northern Croatia, we can assume there was a local workshop.

Latin cross with trefoil endings of crossbars and a perpendicular loop (Pl. 4: 4)

On the obverse, there is the image of Christ in low relief with straight legs, and cherub heads as crossbar endings. On the reverse, there is the Immaculate Virgin on a crescent moon, with a halo and rays, and cherub heads as crossbar endings. Cast bronze. It is dated from context to the period from the second half of the 17th century to the 18th century. Similar crosses were found in Makarska (Božek Kunac 1998: 207) and Novi Banovci (Pavičić 1994: 72), slightly different in Kamensko (Perkić 2010: 265, Pl. V: 1). They were also found in other European cemeteries from this period, e.g. in Slovenia (Knez 2010: 13) or Italy (Ciampoltrini, Spataro 2011: 44, No. 25).

Latin cross with trefoil endings of crossbars, the loop is missing (Pl. 4: 8)

Made of tin, therefore in bad shape. It is a cross of Latin design, showing Christ in shallow relief on the obverse only. It was dated from context to the 18th century.

Vitam praesta crosses (Pl. 4: 3, 7)

Two such crosses were found, one made of bronze (Pl. 4: 3) and the other of tin (Pl. 4: 7). Such crosses have the crucified Christ on the obverse, with slightly bent knees. Christ has a crown of rays, and there is an (illegible) *titulus* above him and Adam's skull below him. On the reverse, there is an image that is probably the Immaculate Virgin, or the Virgin

strani reljefni prikaz rassetog rista, izražajno savijenih nogu u koljenima, istanjenih i ukoso podignutih ruku, pognute, okrunjene i bradate glave. Iznad je izlizani natpis INRI, a ispod nogu su sigle BA, ispod kojih je Adamova lubanja. Na stražnjoj je strani prikaz *arma Christi*, tj. muke Gospodnje. U sjecištu greda jest lik sveca, vjerojatno sv. Franje koji prima Kristove rane. Na anteni su stigmatizirane ruke, a na patibulumu Veronikin rubac, ranjeno srce, stigmatizirana stopala. Svi prikazi stilizirano prikazuju rassetog Krista. Slični primjerci nađeni su u Novim Banovcima i Trsatu, a prema kontekstu su datirani u 17.–19. st. (Pavičić 1994: 77). Gotovo identičan križ, također sa sigloma BA iznad Adamove lubanje, nalazimo kod crkve sv. Marije Magdalene u Čazmi (Azinović Bebek 2009a: 277–278) i crkvi sv. Duha u Mušaluku (Perkić 2015: T. III: 20).

Križ latinskog oblika, s rupicom za vješanje (T. 4: 5). Gotovo je u potpunosti izlizan. Izrađen lijevanjem, bronca. Na prednjoj je strani rasseti Krist u plitkom reljefu, dok su na stražnjoj *arma Christi* simboli. Također se prema kontekstu datira u 18. st. Drukčijeg oblika, ali s *arma Christi* simbolima, sličan križ nalazimo i u Kamenskom (Perkić 2010: 265, T. V: 1).

Križ latinskog oblika sa sačuvanim korpusom i aplikama s križa (T. 4: 9a–c)

Brončani, reljefni, lijevani korpus rassetog Krista (drvena podloga je propala), u rukama i nogama rupice za zakovice, glava pognuta udesno, kruna od trnja na glavi, bogata perizoma na bokovima, ruke ispružene ravno gore, noge povijene u koljenima. Od aplikacija sačuvan je vitičasti *titulus*, lubanja i tri završetka križa s drvenih rubova hasti, od kojih jedan ima ušicu za vješanje. Prema kontekstu datira se u 17./18. st. Sličan je nađen u crkvi Uznesenja Majke Božje na trgu Pul Vele Crikve u Rijeci (Azinović Bebek 2012: 185, T. 63/819) i na Pavlinskom trgu u Senju (Glavaš, Glavičić 2012: 46, T. XV: 17).

DUGMAD

Uobičajen dio grobnih fundusa jesu razni primjerci dugmadi. Nalaze se kao sastavni dio odjeće pokojnika, pa imaju istodobno praktičnu i ukrasnu funkciju, a često su njezini jedini preostaci. U grobovima ih nalazimo od rano-ga srednjeg vijeka (Jelovina 1976: 113–114), pa sve do u novi vijek kojem pripadaju i ovdje obrađeni primjerci. U okviru predmetnog groblja nađeni su u 15 grobova, sveukupno 119 komada. Izrađeni su od drva (T. 2: 12), bronce (T. 2: 13) i mješavine kositra i olova (svi ostali), a u četiri inačice:

- kalotasto plosnati s ušicom za udijevanje na stražnjoj strani (T. 2: 13),
- šuplji, kuglasti s ušicom za udijevanje na vrhu, bez ukrasa (T. 2: 14),
- šuplji, kuglasti s ušicom za udijevanje na vrhu, ukrašeni su reljefnim floralnim motivom i izbojkom na vrhu, a idu zajedno s tuljastim prišivcima koji su očigledno bili nasuprot dugmeta. Takva dugmad osim funkcionalnog karaktera ima i funkciju ukrasa (T. 2: 11),
- kružni, plosnati, s rupom u sredini (T. 2: 12).

with her hands crossed on her chest, standing above a crescent moon, with seven stars around her head, and the inscription VIR/IMM/AC PV/RAM on the *patibulum*, and VITAM PRAESTA on the *antenna*, which is read *Virgo Immaculata – Immaculate Virgin, Vitam praesta puram – give us a pure life*. Similar crosses, dated to the 18th century like this one, were found in Novi Banovci, Surduk, Krapina, and Srijemska Mitrovica (Pavičić 1994: 75–76), Čazma (Azinović Bebek 2009a: 275, 277, Fig. 2f, Pl. 2: 4), Žumberak (Azinović Bebek 2009c: 471, 476), Svetice (Azinović Bebek 2010: 32), Vinkovci (Rapan Papeša 2012: 200–201, No. 3), Senj (Glavaš, Glavičić 2012: 53–54, Pl. XIV: 11). Such crosses are also frequent in other European cemeteries from the period, e.g. in Slovenia (Knez 2010: 70–74) or Italy (Ciampoltrini, Spataro 2011: 43, No. 24).

Latin cross with the image of the crucified Christ and *arma Christi* (Pl. 4: 5–6)

A cross of Latin design with a round parallel loop on top (Pl. 4: 6). Cast bronze. On the obverse, there is a sculpted image of the crucified Christ with expressively bent knees, thin and obliquely raised arms, and a bearded, crowned and downcast head. Above him, there is the worn-out INRI sign; under his feet, there are the BA sigla and Adam's skull below them. On the reverse, there is the image of *arma Christi*, i.e. the Lord's Passion. In the intersection of the crossbars, there is the image of a saint, probably St. Francis receiving Christ's wounds. The *antenna* has stigmatized hands, and the *patibulum* has Veronica's veil, the wounded heart, stigmatized feet. All the images are stylised depictions of the crucified Christ. Similar specimens were found in Novi Banovci and Trsat; they were dated from context to the period between the 17th and the 19th century (Pavičić 1994: 77). An almost identical cross, also with the BA sigla above Adam's skull, was found at the Church of St. Mary Magdalene in Čazma (Azinović Bebek 2009a: 277–278) and the Church of the Holy Spirit in Mušaluk (Perkić 2015: Pl. III: 20).

A cross of Latin design, with a hole for hanging (Pl. 4: 5). Almost completely worn out. Cast bronze. On the obverse, there is the crucified Christ in shallow relief; on the reverse, there are *arma Christi* symbols. It is also dated from context to the 18th century. A similar cross of a different shape, but with *arma Christi* symbols, was found in Kamensko (Perkić 2010: 265, Pl. V: 1).

Latin cross with preserved *corpus* and decorations on the cross (Pl. 4: 9a–c)

A cast bronze sculpted *corpus* of the crucified Christ (the wooden base rotted away), with small holes for spikes in hands and feet, head drooping to the right, a crown of thorns on the head, a rich perizoma over the hips, arms stretched straight up, bent knees. The preserved decorations are a convoluted *titulus*, a skull, and three crossbar endings from the wooden edges of the *hasta*, of which one has a loop for hanging. It is dated from context to the 17th/18th century. A similar one was found in the Church of the Assumption of the Mother of God on Pul Vele Crikve Square in Rijeka (Azinović Bebek 2012: 185, Pl. 63/819) and on Pavlinski Square in Senj (Glavaš, Glavičić 2012: 46, Pl. XV: 17).

BUTTONS

Grave inventories usually include various specimens of

Kositreno-olovna ili brončana, šuplja, kuglasta dugmad s ušicom za udijevanje na dnu i manjom rupicom uz ušicu jednostavne je izrade i najčešće korištena, a nalazimo ih i na drugim novovjekovnim grobljima, npr. Sv. Martinu na Prozorju (Belaj 2006: 284), Sv. Duhu u Mušaluku (Perkić 2015: T. III: 4–8), Kamenskom kod Karlovca (Perkić 2005; 2010: T. VII), Sv. Stjepanu u Brelima (Božek, Kunac 1998: 211).

NOVAC

Sveukupno je nađeno sedam komada novca, no zbog istrošenosti i korozije samo su dva očitana (Mimica 1994: 389–401, 464–467). Oba su nađena u sloju humusa, izvan grobnog konteksta.

Srebrni slavonski banovac, poludenar bana Mikca Mihaljevića (1325.–1343.) (T. 3: 12)

Av. prikaz kune u trku nadesno, ispod je zvijezda i polumjesec, a iznad kruna (natpis u potpunosti nečitak)

Rv. prikaz patrijahalnog križa, dolje obostrano dvije okrunjene glave, pokraj horizontalnih krakova vide se sigle M i N?

Zlatnik Matije Korvina (Matthias I Corvinus) (1458.–1490.) (T. 3: 13)

Av. natpis između dvaju niza bisera, prikaz kralja koji u desnoj ruci drži mač, a u lijevoj križ, ispod lijeve ruke dva prekržižena čekića (natpis nečitak)

Rv. u nizu bisera Madona s krunom i aureolom, s malim Isusom u desnoj ruci, među siglami MATHIAS D G R VNGARI, u dnu prikaz gavrana

UKRASNE IGLE

U okviru groblja nađeno je sedam igala, od čega samo jedna bogatije ukrašena (T. 5: 1), u grobu 81. Igle predstavljaju dio nošnje, odnosno ukrasni nakit, a najčešće služe za učvršćivanje marame. Iglu iz groba 81 (T. 5: 1) izrađena je od posrebrene bronce (?). Na tanko i dugo tijelo nastavlja se jajolika glava koja je u gornjem dijelu ukrašena sitnim i preciznim filigranom, a od donjega neukrašenog odvojena je plastičnom trakom. U svakom pogledu (kvaliteta i kvantiteta) odskaka od ostalih nalaza, a uzmemo li u obzir i druge nalaze u ovom grobu (dva prstena, broš, križ i perle), možemo pretpostaviti da ju je nosila ženska osoba višega socijalnog statusa. Prema ostalom grobnom kontekstu datirana je u kraj 17. i 18. st. Međutim, ovakve igle u nošnji prisutne su od kasnoga srednjeg vijeka sve do suvremenih razdoblja. U kasnosrednjovjekovnim grobljima 15. st. nalazimo ih u Konavlima, crkva Male Gospe u Dunavama (Žeravica, Kovačić 2002: 29; Žeravica 2004: 297), a standardan su dio ženske nošnje i danas u sjevernoj Dalmaciji gdje su, vjerojatno kao i ovdje, služile za učvršćivanje oglavlja. Nazivaju se badača, batotka, bačenka (Oštrić 1981: 79, T. 37).

Preostale igle, njih sedam (iz pet grobova te jedna izvan grobnog konteksta), predstavljaju jednostavne ukrasne igle kojima se učvršćivala marama na glavi. Ponekad se nazivaju i bumbačice. Sve su izrađene od bronce. Na tanko tijelo igle

buttons. Since they belong to the clothing of the deceased, they are both practical and decorative, and they are often the only thing that remains of that clothing. We find them in graves starting from the early Middle Ages (Jelovina 1976: 113–114) up to the modern age, which is the period of the specimens covered here. In the cemetery in question, buttons were found in 15 graves, adding up to a total of 119 pieces. They are made of wood (Pl. 2: 12), bronze (Pl. 2: 13), and an alloy of tin and lead (all the others), in four variants:

- flat, domed, with the attachment loop on the backside (Pl. 2: 13),

- hollow, spherical, with the attachment loop on top, without decorations (Pl. 2: 14),

- hollow, spherical, with the attachment loop on top, decorated with a sculpted floral motif and a protrusion on top; they go together with conical appendices which were obviously placed opposite the button. Such buttons were not only functional, but also decorative (Pl. 2: 11),

- round, flat, with a hole in the middle (Pl. 2: 12).

Tin-lead or bronze hollow spherical buttons with the attachment loop at the bottom and a smaller hole next to the loop have a simple design and are most frequent; we find them in other modern age cemeteries, such as St. Martin at Prozorje (Belaj 2006: 284), the Holy Ghost in Mušaluk (Perkić 2015: Pl. III: 4–8), Kamensko near Karlovac (Perkić 2005; 2010: Pl. VII), St. Stephen in Brela (Božek, Kunac 1998: 211).

COINS

A total of seven coins were found, but since they were worn out and corroded, only two were identified (Mimica 1994: 389–401, 464–467). Both were found in a humus layer outside the grave context.

Silver Slavonian banovac, a half-denarius of Ban Mikca Mihaljević (1325–1343) (Pl. 3: 12)

Obv.: a marten running to the right, a star and crescent below, a crown above (the inscription is completely illegible)

Rev.: a patriarchal cross, two crowned heads on both sides below, sigla M and N (?) next to horizontal crossbars

Gold coin of Matthias I Corvinus (1458–1490) (Pl. 3: 13)

Obv.: an inscription between two series of pearls, an image of a king holding a sword in his right hand and a cross in his left, with two crossed hammers under the left arm (inscription illegible)

Rev.: a series of pearls surrounding the Virgin with a crown and a halo, holding little Jesus in her right hand, between the sigla MATHIAS D G R VNGARI, a raven at the bottom

DECORATIVE PINS

In the cemetery, there were seven pins and only one with more elaborate decorations (Pl. 5: 1), in grave 81. Pins belonged to costumes as decorative jewellery, used most often to fasten scarves. The pin from grave 81 (Pl. 5: 1) is made of silver-coated bronze (?). The thin and long body ends with an egg-shaped head, decorated with tiny and precise filigree in the upper part, which is separated by a sculpted band from the undecorated lower part. It stands

nastavlja se kružna glavica ukrašena plitkom spiralom (T. 5: 2–7). Nažalost, ovako jednostavne ukosnice nije moguće datirati jer su u upotrebi kroz razna razdoblja.

UKRASNA TRAKA OGLAVLJA

Nalaz više tankih žica smotanih u pletenicu (T. 5: 8) vjerojatno predstavlja ostatke ukrasne trake oglavlja na koje su se nizala ukrasna zrna, brončane aplikacije u obliku cvjetića i sl., a obično se stavljalo iznad marame.

NAUŠNICE

Nađeno je sedam primjeraka naušnica, sve su izrađene od bronce i zastupljene su u dva osnovna oblika:

1. Jednostavne naušnice od brončane žice, kružnog oblika i presjeka, na jednom su kraju (koji prolazi kroz uho) zašiljene, a na drugom zatupljene. Ovakvih naušnica nađeno je šest komada, od čega su četiri nađene u paru (po dvije na svakom uhu) (T. 5: 9–10), a dva puta po jedna zasebno.

2. Tijelo obruča izrađeno je od brončane žice na koji se nastavlja ovalno šuplje tijelo, od kojeg je ostala samo kalota (polovica tijela) (T. 5: 11). Možda je riječ o ostacima jednojagodne naušnice koja se nosi od starohrvatskih razdoblja, gotovo do danas. Nađena je samo jedna, u okviru groba 142, a prema ostalom grobnom kontekstu datira se u 17./18. st.

KARIČICE

Pronađena je samo jedna karičica koja se prema tipološkoj klasifikaciji svrstava u tzv. S-karičice ili karičice sa S-nastavkom (T. 5: 12). Riječ je o kopčici za pridržavanje pletenica kod žena, a rijetko i kod muškaraca, karakteristične su za slavensku bjelobrdsku kulturu (Filipec 2012: 114–115). Ta kultura prostirala se od područja Baranje do Samoborskog gorja, ali su poznati i mnogi importi u južne dijelove središnje Hrvatske (Kordun, Lika, područje Knina i sl.). Egzistirala je od sredine 10. st. do prvih desetljeća 13. st. (Jelovina 1989: 206–207; Tomičić 2000: 293; Filipec 2003: 29). Međutim, takve karičice nalazimo i u okviru tipičnoga dalmatinskog nakita od 9. pa do kroz cijelo 12. st. (Jurić 1993: 121–123), odnosno od 9. st. pojavljuju se u središnjem prostoru rano-srednjovjekovne hrvatske države (Petrinec 2009: 119–120). Predstavlja gotovo najvrjedniji nalaz u znanstvenom smislu, jer je ujedno i najstariji nalaz (*terminus ante quem*) prema kojem se najstarije faze groblja datiraju najkasnije u kraj 12. i početak 13. st. Istodobno se na taj način datiraju i prve faze crkve.

BROŠEVI

Broševi pripadaju rijetkim nalazima u srednjovjekovnim i novovjekovnim grobljima. Međutim, u okviru predmetnog groblja nađeno ih je sedam komada (T. 5: 13–18). Svi su izrađeni po istom principu s manjim varijacijama. Izrađeni su od jednog komada brončane žice koja smatanjem dobiva svoj oblik, a česte su petlje na luku i kraju igle broša. Oko ovakvih broševa nizane su sitne perle u raznim kombinacijama, a ponekad znaju prekrivati i cijelo tijelo broša. Prema

out among other finds in every way (quality and quantity), and if we consider other finds from that grave (two rings, a brooch, a cross, beads), we can assume it was worn by a woman of higher social standing. It was dated from grave context to the late 17th and 18th century. However, such clothing pins were used from the Late Middle Ages to the contemporary period. They were found in the late medieval cemeteries from the 15th century in Konavle, the Church of the Nativity of Mary in Dunave (Žeravica, Kovačić 2002: 29; Žeravica 2004: 297), and they are still a standard element of the female costume in northern Dalmatia, where they are used to fasten the headscarf, which was probably the case here too. They are called *badača*, *batotka*, *baćenka* (Oštrić 1981: 79, Pl. 37).

The remaining pins, seven of them (from five graves and one outside the grave context), are simple decorative pins for fastening the headscarf. They are sometimes called *bumbačice*. They are all made of bronze. The thin body ends with a round head decorated with a shallow spiral (Pl. 5: 2–7). Unfortunately, such simple pins cannot be dated, since they were used in different periods.

DECORATIVE BAND FOR A HEADSCARF

Several thin wires bundled in a braid (Pl. 5: 8) are probably the remains of a decorative band for a headscarf, which was threaded with decorative beads, bronze plates in the form of flowers etc. It was usually placed above the headscarf.

EARRINGS

Seven specimens of earrings were found. They are all made of bronze and have two basic forms:

1. Simple bronze wire earrings, with a round shape and cross-section, sharpened at one end (to be pushed through the ear) and blunted at the other. Six pieces of such earrings were found: four of them together (two on each ear) (Pl. 5: 9–10), and a single earring twice.

2. The body of the hoop, made of bronze wire, ends with the oval hollow body, of which only the dome remains (half of the body) (Pl. 5: 11). Maybe these are the remains of a single-bead earring that was worn from the early Croatian periods almost up to our time. Only one was found, within grave 142, and is dated from grave context to the 17th/18th century.

circlets

Only one circlets was found, and according to the typological classification, it belongs to "S-circlets" or circlets with an S-extension (Pl. 5: 12). It is a small clasp to hold braids of women and rarely men, characteristic for the Slavic Bijelo Brdo culture (Filipec 2012: 114–115). This culture extended from the region of Baranja to the mountains of Samobor, but there are also many imports into the southern parts of central Croatia (Kordun, Lika, the area of Knin etc.). It existed from mid-10th century to the first decades of the 13th century (Jelovina 1989: 206–207; Tomičić 2000: 293; Filipec 2003: 29). However, such hoops are also found within typical Dalmatian jewellery from the 9th to the end of the 12th century (Jurić 1993: 121–123), or rather, they appeared in the central region of the early medieval Croatian state in the 9th century (Petrinec 2009: 119–120). It is possibly the most valuable

grobnom kontekstu pojedinih broševa, svi se mogu datirati u kraj 17. i početak 18. st., no ovakve je broševe moguće i danas vidjeti na pojedinim nošnjama u središnjoj i sjevernoj Hrvatskoj, npr. u Hrvatskom zagorju (Vrtovec 1985: 70). Slični primjerci, u gotovo identičnom kronološkom kontekstu, nađeni su u istraživanju groblja oko crkve sv. Nikole biskupa u Žumberku (Azinović Bebek 2009c: 472, T. 3: 5–6).

ZRNA KRUNICA, UKRASNA ZRNA I PERLE

Zrna krunica, ukrasna zrna i perle vrlo su čest repertoar srednjovjekovnih i novovjekovnih groblja. Ako nisu nađene *in situ* ili u cijelosti, vrlo ih je teško razlikovati, odnosno definirati. Stoga, kada je riječ o dijelovima krunice, onda su to zrna krunice kao nabožni predmet. Kada je riječ o dijelovima ogrlice, onda su to perle, odnosno nakit, a kada evidentno nisu ni ogrlica ni krunica, onda govorimo o ukrasnim zrnima kao dijelovima nabožnih predmeta (uz križ ili medaljicu) ili eventualno dijelovima nakita i nošnje. Bez obzira na to o čemu je riječ, sve su izrađivane od staklene paste, u raznim bojama: crvene, plave, zelene, žute i prozirne. Većina ih je nađena u okviru grobova, a samo u dva slučaja izvan groba. Sveukupno ih je pronađeno u 13 skupina i dva komada pojedinačno.

Zrna krunica

Vrlo je teško razlučiti kada je riječ o ogrlicama, a kada o krunicama, jer broj zrna kod krunica može varirati od 5 do 150 (10 – „cener“ ili muška brojanica, 15, 20, 33 – Isusove godine, 63 – Marijine godine). Prema *Glossarium Artis*, postoji podjela na veliku (150 malih i 15 velikih zrna), srednju (63 malih i 7 velikih zrna) i malu (33 mala i 5 velikih zrna) (Azinović Bebek 2009b: 171). Najraniji nalazi krunica u Europi potječu iz 13. st., dok ih s prostora Hrvatske nalazimo tek u 16. st., u okviru srednjovjekovnoga župskog groblja kod Sućurca (Burić 2003: 230) i groba u crkvi sv. Križa u Ninu (Burić 2003: 233; Jelić 1911: 10–11). Današnji oblik krunice, tzv. rozarij, ustalio se krajem 15. st.

S obzirom na broj perli koji se javlja u raznim varijantama krunica za PN 140 (4 komada) (T. 6: 1), PN 62 (T. 6: 2) i PN 85 (T. 6: 3) (5 komada), PN 110 (T. 6: 6) i PN 116 (T. 6: 5) (9 komada), PN 113 (T. 6: 4) (18 komada) i PN 75 (T. 6: 7) (56 komada), može se pretpostaviti kako je riječ o krunicama.

Perle kao dijelovi ogrlica

U smislu prethodno navedenog, te s obzirom na iznimno male primjerke perli i intaktnost grobova za PN 104 (T. 6: 9), PN 107 (T. 6: 10) (40 komada) i PN 150 (T. 6: 8) (88 komada), možemo pretpostaviti da su ogrlice.

Ukrasna zrna

Kada se nalaze pojedinačno ili u skupini do 2–3 komada, u okviru intaktnog groba, uz nabožni predmet, onda vjerojatno čine cjelinu s nabožnim predmetom, u smislu da su se izvorno nalazila na niti neposredno iznad medaljice ili križa. To se može pretpostaviti za PN 22 (2 komada), PN 49 i PN 119

find from the scientific aspect, since it is also the oldest find (*terminus ante quem*), according to which the oldest phases of the cemetery are dated to the late 12th and early 13th centuries at the latest. Also, the first phases of the church are dated in the same way.

BROOCHES

Brooches are rare finds in medieval and modern-age cemeteries. However, seven of them were found in this cemetery (Pl. 5: 13–18). They are all made in the same way, with small variations. They consist of a single piece of bronze wire that gets its shape by coiling, and there are often hoops on the bow and on the end of the brooch pin. Such brooches were threaded with tiny beads in various combinations, which sometimes covered the entire body of the brooch. They can all be dated from their specific grave contexts to the late 17th and the early 18th centuries, but such brooches can be seen even today on particular costumes of central and northern Croatia, e.g. in Croatian Zagorje (Vrtovec 1985: 70). Similar specimens, with an almost identical chronological context, were found during the excavations in the cemetery of the Church of St. Nicholas the Bishop in Žumberak (Azinović Bebek 2009c: 472, Pl. 3: 5–6).

DECORATIVE, ROSARY AND PEARL BEADS

Decorative, rosary and pearl beads are a very frequent element of medieval and modern-age cemeteries. When they are not found *in situ* or as a whole, they are very hard to distinguish and define. Therefore, when they are parts of a rosary, they are rosary beads as a devotional object. When they are parts of a necklace, they are pearl beads or jewellery, and when they are clearly neither a necklace or a rosary, we talk about decorative beads as parts of devotional objects (along with a cross or a medal) or possibly about parts of jewellery or costumes. Whatever the case, they are all made of glass paste in various colours: red, blue, green, yellow, and transparent. Most of them were found within graves, and only in two cases outside graves. All in all, 13 groups and two single pieces were found.

Rosary beads

It is very hard to sort beads into necklaces and rosaries, because the number of rosary beads can vary between 5 and 150 (10 – *cener* or the men's rosary, 15, 20, 33 – the ages of Jesus, 63 – the age of Mary). According to *Glossarium Artis*, there is a division into large (150 small and 15 large beads), medium (63 small and 7 large beads), and small (33 small and 5 large beads) (Azinović Bebek 2009b: 171). The earliest finds of rosaries in Europe originate from the 13th century; in the Croatian lands, we find them only in the 16th century, within the medieval parish cemetery near Sućurac (Burić 2003: 230) and the grave in the Church of the Holy Cross in Nin (Burić 2003: 233; Jelić 1911: 10–11). Today's rosary design (*rozarij*) became established in the late 15th century.

Considering the number of beads in different variants of rosaries for SF 140 (4 pieces) (Pl. 6: 1), SF 62 (Pl. 6: 2) and SF 85 (Pl. 6: 3) (5 pieces), SF 110 (Pl. 6: 6) and SF 116 (Pl. 6: 5) (9 pieces), SF 113 (Pl. 6: 4) (18 pieces) and SF 75 (Pl. 6: 7) (56

(1 komad). Kod zrna PN 61 i 36 (ukupno tri komada, riječ je o dva PN u istom grobu) vjerojatno je riječ o dijelu nakita ili nošnje jer u tim grobovima nema nabožnih predmeta.

KOPČICE, ŽICE I OSTALI METALNI NALAZI

Gledajući pojedinačno, najčešći i najbrojniji nalaz predstavljaju kopčice, no kako se nalaze uglavnom u skupinama tako su i predstavljene kao posebni nalazi. Riječ je o manjim brončanim (samo jedan primjerak željezni) kopčicama koje se nalaze na nazuvcima i rjeđe košuljama (uglavnom su nalažene oko nogu). U upotrebi su od srednjeg vijeka, gotovo do danas, pa ih se ne može uže datirati, osim ako nisu u okviru zatvorenoga grobnog konteksta. Nalaze se na gotovo svim srednjovjekovnim i novovjekovnim grobljima. Među starije iz 15. st. pripadaju one nađene u grobu pod stečkom u okviru kasnosrednjovjekovnog groblja u Strožancu kod Gospe od Site (Gjurašin 1997: 169, 173) i grobu kod Sv. Marije u Poselju na Visu (Piteša 2005: 230–231) ili kod župne crkve u Đakovu (Filipec 2012: 136, T. 59: 2; T. 66: 1; T. 67: 1). Nalazimo ih i na novovjekovnim grobljima, već spomenutom Kamenskom (Perkić 2005; 2010: 247, T. VI), Sv. Martinu na Prozorju (Belaj 2006: 284–285), Žumberku (Azinović Bebek 2009c: 471–472), Sv. Stjepanu u Brelima (Božek 1997: 214), zagrebačkoj Opatovini (Demo 2007: 73–74), crkvi sv. Lovre u Crkvarima (Tkalčec, Kušan, Krznar 2008: 124–125, sl. 3–4) i dr. Kao dio nazuvaka nađene su i na groblju Kod Križa u Koprivnom, u Dalmatinskoj zagori (16.–18. st.) (Gjurašin 2005: 170), te Grborezima kod Livna (15. st.) (Bešliagić, Basler 1964: T. XXI, sl. 2). Nazuvci su imali otvor sa strane što se zatvarao s više kopčica.

Gotovo su uvijek izrađeni od brončane žice, u dvije inačice:

– tzv. *ušice i kukice* ili *baba i dida* – kopčice gdje se s jedne strane nalazi žica smotana u slovo omega, a nasuprot je opet slovo omega ali u obliku kukice. Na taj se način gornji dio *omege* zakvači za nasuprotnu kukicu (T. 6: 12)

– kopčice smotane u krug i na vrhu spojene u zamotaju (T. 6: 11).

ZAKLJUČNA RAZMATRANJA

U okviru obnove crkve sv. Jurja u Mateškom Selu obavljena su zaštitna arheološka iskopavanja u razdoblju od 1999. do 2001. godina. Otkriveno je i definirano najmanje šest razvojnih faza crkve čija je jedna od osnovnih karakteristika da je sagrađena od brojnih sanduka i poklopaca rimskih kamenih urni koji su ovdje poslužili kao veoma pogodan i prilagodljiv građevinski materijal. Najstarija faza crkve datira se u vrijeme kraja 12. ili početka 13. st., a posljednja u početke 20. st. Crkva sv. Jurja najstarija je poznata i sačuvana crkva na području Karlovačke županije, jedina koja je prema tradiciji preživjela osmanlijske upade i okupaciju u kasnom srednjem i novom vijeku.

Tijekom istraživanja iskopano je 170 grobova, od čega 29 unutar, a 141 izvan crkve. Prema nalazima, najraniji grob datiran je u kraj 12. i početak 13. st. Pretpostavlja se da je

pieces), it can be assumed that these are rosaries.

Beads as parts of necklaces

Pursuant to the above, and considering the exceptionally small specimens of beads and the intact nature of the graves for SF 104 (Pl. 6: 9), SF 107 (Pl. 6: 10) (40 pieces) and SF 150 (Pl. 6: 8) (88 pieces), we can assume these are necklaces.

Decorative beads

When single beads or groups of 2–3 pieces are found within an intact grave, together with a devotional object, they probably make up a whole with the devotional object, meaning that they were originally on a thread right above the medal or cross. This can be assumed for SF 22 (2 pieces), SF 49 and SF 119 (1 piece). For beads SF 61 and 36 (a total of three pieces, since there are two SF in the same grave), they probably belong to jewellery or a costume, since there are no devotional objects in these graves.

CLASPS, WIRES, AND OTHER METAL FINDS

When considered individually, the most frequent and most numerous finds are the clasps, but since they are mostly found in groups, this is how they are presented as particular finds. They are small bronze (and a single iron) clasps found on woollen footwear (*nazuvci*) and less frequently on shirts (they were mostly found near the feet). They were used from the Middle Ages almost up to our time, so they cannot be dated more precisely, except when they are within a closed grave context. They can be found in almost all medieval and modern-age cemeteries. Some of the older ones, from the 15th century, are those found in a grave under a *stečak* tombstone within the late medieval cemetery in Strožanac near Our Lady of Sita (Gjurašin 1997: 169, 173) and the grave next to St. Mary in Poselje on Vis (Piteša 2005: 230–231) or next to the parish church in Đakovo (Filipec 2012: 136, Pl. 59: 2; T. 66: 1; T. 67: 1). We also find them in modern-age cemeteries – the already mentioned Kamensko (Perkić 2005; 2010: 247, Pl. VI), St. Martin at Prozorje (Belaj 2006: 284–285), Žumberak (Azinović Bebek 2009c: 471–472), St. Stephen in Brela (Božek 1997: 214), Opatovina in Zagreb (Demo 2007: 73–74), the Church of St. Lawrence in Crkvari (Tkalčec, Kušan, Krznar 2008: 124–125, Fig. 3–4) etc. As a part of footwear, they were also found in the cemetery Kod Križa in Koprivno, in Dalmatian Zagora (16th–18th c.) (Gjurašin 2005: 170), and in Grborezi near Livno (15th c.) (Bešliagić, Basler 1964: Pl. XXI, Fig. 2). *Nazuvci* had a side opening that was closed with several clasps.

They are almost always made of bronze wire, in two variants:

– *ušice i kukice* or *baba i dida* – clasps that have wire coiled into the letter omega on one side, and another omega, but in the shape of a hook, on the other side. In that way, the upper part of the *omega* is hooked on the opposite hook (Pl. 6: 12),

– clasps that are coiled into a circle and linked in the coil at the top (Pl. 6: 11).

FINAL THOUGHTS

Within the reovation of the Church of St. George in Mateško Selo, rescue archaeological excavations were made in the period from 1999 to 2001. They uncovered and defined at least six development phases of the church, its basic cha-

broj grobova uokolo crkve znatno veći, no veći dio starijih grobova u potpunosti je uništen tijekom višestoljetnih ukopavanja na istom položaju, u obične zemljane rake. Najmlađi grobovi datirani su u početak 19. st. kada ova crkva postaje župna te se prestaje sa sahranjivanjem. U grobovima i uokolo njih (kao preostaci prethodnih, uništenih grobova) nađeni su brojni grobni nalazi koji predstavljaju nabožne predmete (medaljice, križevi, zrna krunice), dijelove nošnji (dugmad, kopče, metalni konac) i nakita (prstenje, perle, igle, naušnice). Upravo ovakvi nalazi, sveukupno njih 158, predstavljaju okosnicu rada. Najstariji nalaz predstavljen je jednom S-karičicom i zapravo samo taj grob (grob 108) s izvjesnom sigurnošću možemo datirati u kasni srednji vijek. Ostale grobovi koji bi pripadali kasnom srednjem vijeku nije moguće sa sigurnošću odrediti jer nisu sačuvani (gotovo su u potpunosti uništeni novovjekovnim ukopima) ili u njima nije bilo *in situ* sačuvanih nalaza. Najveći broj ostalih nalaza iz grobova jest iz vremena druge polovine 17. i cijelog 18. st. Pojedini nalazi kao što su dugmad, kopčice, ukrasne igle i sl. javljaju se i u kasnom srednjem i kroz novi vijek. Međutim, prema grobnom kontekstu, ovdje uglavnom pripadaju novom vijeku.

Među pronađenim svetačkim medaljicama prednjače one posvećene Gospi, a pojedine svjedoče o aktivnim hodočasničkim običajima ovog kraja: Loreto (Italija) i Wessobrunn (Bavarska). Slična je situacija i na drugim istraženim novovjekovnim grobljima karlovačkog područja što nam pokazuje činjenicu kako je Gospin kult kroz 18. st. jedan od najjačih i najprisutnijih. Nakon Gospinih medaljica slijede one posvećene sv. Benediktu, a pojedine Svetoj obitelji te Srcu Isusovu i Marijiniu.

Križevi, kao privjesci ili dijelovi krunica, pokazuju univerzalnost s većinom svih ostalih, istraživanih groblja 17. i 18. st. na cijelom prostoru Hrvatske. Naime, gotovo da se ne može naći tip križa kakav ne nalazimo i na drugim grobljima. Kod crkve sv. Jurja prisutne su tri osnovne inačice sa svojim varijacijama, a to su: latinski križevi s trolisnim završecima greda, latinski križevi s prikazom raspelog Krista i *arma Christi* te *Vitam praesta* križevi. Samo je jedan križ imao drvenu podlogu (koja je propala) na kojoj je bio brončani, reljefni, lijevani korpus raspelog Krista, dok su na hastama još bili brončani *titulus*, lubanja i završna ojačanja hasti.

Pronađene perle najčešće su zrna krunica ili dijelovi ogrlica, stoga ponekad predstavljaju dijelove nabožnih predmeta, a ponekad su nakit. Kada imamo sam jedno do dva zrna, moguće je da su bile uz križ ili medaljicu kao ukrasno zrno ili dio nošnje. U svakom slučaju, ako nisu pronađene *in situ*, vrlo često je teško utvrditi kakva im je bila namjena.

Kao i kod drugih groblja 17. i 18. st., tako i ovdje, uobičajen dio grobnih fundusa jesu razni primjerci dugmadi u više inačica (drveni, brončani, kositreno-olovni), ukrasne igle, broševi, naušnice i kopčice.

Broševi su izrađeni od jednog komada brončane žice koja smatanjem dobiva svoj oblik, s petljom na luku ili kraju igle. Oko tijela broša nizane su sitne perle u raznim kombi-

racteristic being that it was built of numerous recipients and lids of Roman stone urns that served here as a suitable and pliable building material. The oldest phase of the church is dated to the late 12th or the early 13th century, and the last phase to the early 20th century. The Church of St. George is the oldest known and preserved church in Karlovac County, traditionally considered as the only church that survived Ottoman incursions and occupation in the late medieval and modern-age periods.

The excavations uncovered 170 graves, which include 29 inside the church and 141 outside it. In accordance with the finds, the earliest grave was dated to the late 12th and the early 13th centuries. It is assumed that the number of graves around the church is much bigger, but the larger part of older graves was completely destroyed during the several centuries of burials in the same place, into ordinary earth pits. The youngest graves were dated to the early 19th century, when the building became a parish church and the burials were discontinued. Inside the graves and around them (as the remains of previous, destroyed graves), many grave objects were found; they were devotional objects (medals, crosses, rosary beads), parts of costumes (buttons, clasps, metal thread), and jewellery (rings, beads, pins, earrings). These finds – a total of 158 – are the main theme of this paper. The oldest find is an S-circlated, and it is actually only this grave (grave 108) that can be dated to the Late Middle Ages with some assurance. Other graves that might belong to the Late Middle Ages cannot be dated with assurance because they have not been preserved (they were almost completely destroyed by modern-age burials) or they did not contain *in situ* preserved finds. The largest number of other finds from graves originates from the period from the late 17th and the entire 18th century. Certain finds such as buttons, clasps, decorative pins etc. appear in the Late Middle Ages and through the Modern Age. However, according to the grave context, they usually belong to the Modern Age here.

Among the found saints' medals, those consecrated to the Virgin are the majority, and some testify about active pilgrimage traditions of this region: to Loreto (Italy) and Wessobrunn (Bavaria). A similar state of affairs can be seen in other researched modern-age cemeteries of the Karlovac region, testifying to the fact that the cult of the Virgin was one of the strongest and most widespread cults in the 18th century. After the medals with the Virgin, there are those dedicated to St. Benedict, and some of them to the Holy Family and the Heart of Jesus and Mary.

Crosses, as pendants or parts of rosaries, display a universal kinship with most of the other researched cemeteries from the 17th and 18th centuries on the entire territory of Croatia. In fact, there is almost no type of cross that cannot be found in other cemeteries. The Church of St. George has three basic variants with their variations, namely: Latin crosses with trefoil endings of crossbars, Latin crosses with the image of the crucified Christ and *arma Christi*, and *Vitam praesta* crosses. Only one cross had a wooden basis (which had rotted) with a cast bronze sculpted *corpus* of the crucified Christ, while the *hasta* still had the bronze *titulus*, the skull, and the final reinforcements of the *hasta*.

The beads are most often rosary beads or parts of necklaces, so sometimes they are parts of devotional objects, and sometimes they are jewellery. When there are only a couple

nacijama, a ponekad ga znaju i cijelog prekrivati. Karakteristični su za šire područje središnje i sjeverne Hrvatske, od kraja 17. i početka 18. st. (npr. kod crkve sv. Nikole biskupa u Žumberku) pa sve do danas, npr. u Hrvatskom zagorju (Vrtovec 1985: 70).

Naušnice su uglavnom jednostavne, od brončane žice, kružnog oblika i presjeka, na jednom su kraju zašiljene, a na drugom zatupljene. Prisutna je tek jedna, moguće jednojagodna naušnica.

Kopčice su se, sudeći prema mjestu nalaza, uglavnom nalazile na nazuvcima, a rjeđe na košuljama. Nalaze se na gotovo svim srednjovjekovnim i novovjekovnim grobljima, od 15. st. i dalje. Prisutne su dvije varijante: tzv. *ušice* i *kukice* ili *baba* i *dida* te kopčice smotane u krug i na vrhu spojene u zamotaju.

Od nalaza novca, čitka su samo dva primjerka: polude-nar bana Mikca Mihaljevića (1325.–1343.) i zlatnik Matije Korvina (1458.–1490.). Oba su nađena izvan grobnog konteksta, vjerojatno zbog brojnih kasnijih ukopa, no u svakom slučaju svjedoče o aktivnoj prisutnosti na ovom lokalitetu kroz 14. i 15. st.

Najstariji nalaz, s kraja 12. i početka 13. st., predstavljen je karičicom koja se prema tipološkoj klasifikaciji svrstava u tzv. S-karičice ili karičice sa S-nastavkom. To nam je ujedno i donja granica najstarije faze groblja i prve faze crkve.

Iz svega navedenog može se zaključiti da nabožni predmeti (medaljice, križevi, krunice) pokazuju univerzalnost s cijelim zapadnoeuropskim kršćanskim prostorom toga vremena, dok su dijelovi nošnje uglavnom regionalnog karaktera. Međutim, pojedini, isključivo funkcionalni dijelovi nošnje (dugmad, kopčice, jednostavne ukrasne igle) također su univerzalni i ne mogu se vezati uz pojedine nošnje ili krajeve.

U svakom slučaju, istraživanje ovakvih grobova iz kasnoga srednjeg i novog vijeka iznimno je bitno zbog datiranja pojedinih faza crkve kroz sagledavanje odnosa grobova i arhitekture, ali i upoznavanja nošnje i pogrebnih običaja stanovnika ovog dijela karlovačkog kraja.

of beads, it is possible that they were together with a cross or a medal as a decorative bead or a part of a costume. In any case, if they were not found *in situ*, it is often hard to determine their purpose.

Just like in other cemeteries from the 17th and 18th centuries, the usual parts of the grave inventory are various specimens of buttons in several variants (wood, bronze, tin-lead), decorative pins, brooches, earrings and clasps.

The brooches are made from a single piece of bronze wire that is shaped by coiling, with a loop on the bow or the end of the pin. Tiny beads were threaded around the brooch body in various combinations, which sometimes covered the entire body of the brooch. They are characteristic for the wider area of central and northern Croatia, from the late 17th and the early 18th century (e.g. at the Church of St. Nicholas the Bishop in Žumberak) until today, e.g. in Croatian Zagorje (Vrtovec 1985: 70).

The earrings are mostly simple, made of bronze wire, with a rounded shape and cross-section, sharpened at one end and blunted at the other. There is only one possibly single-bead earring.

The clasps were mostly on footwear (nazuvci) and less frequently on shirts, according to the find location. They have been found in almost all medieval and modern-age cemeteries, from the 15th century onwards. There are two variants: *ušice* i *kukice* or *baba* i *dida*, and clasps coiled into a circle and linked on top.

As for coin finds, only two specimens are readable: a half-denarius of Ban Mikac Mihaljević (1325–1343) and a gold coin of Matthias Corvinus (1458–1490). Both were found outside the grave context, probably because of numerous later burials, but in any case, they testify about their active presence in this site in the 14th and 15th centuries.

The oldest find, from the late 12th and the early 13th centuries, is a circlet that belongs among the “S-circlets” or circlets with an S extension according to the typological classification. This is also the lower limit of the oldest phase of the cemetery and the first phase of the church.

It can be concluded from all of the above that devotional objects (medals, crosses, rosaries) have a universal link with the entire Western European Christian lands of the time, while parts of costumes have a mostly regional character. However, some elements of costumes, which are purely functional (buttons, clasps, simple decorative pins) are also universal and cannot be associated with particular costumes or regions.

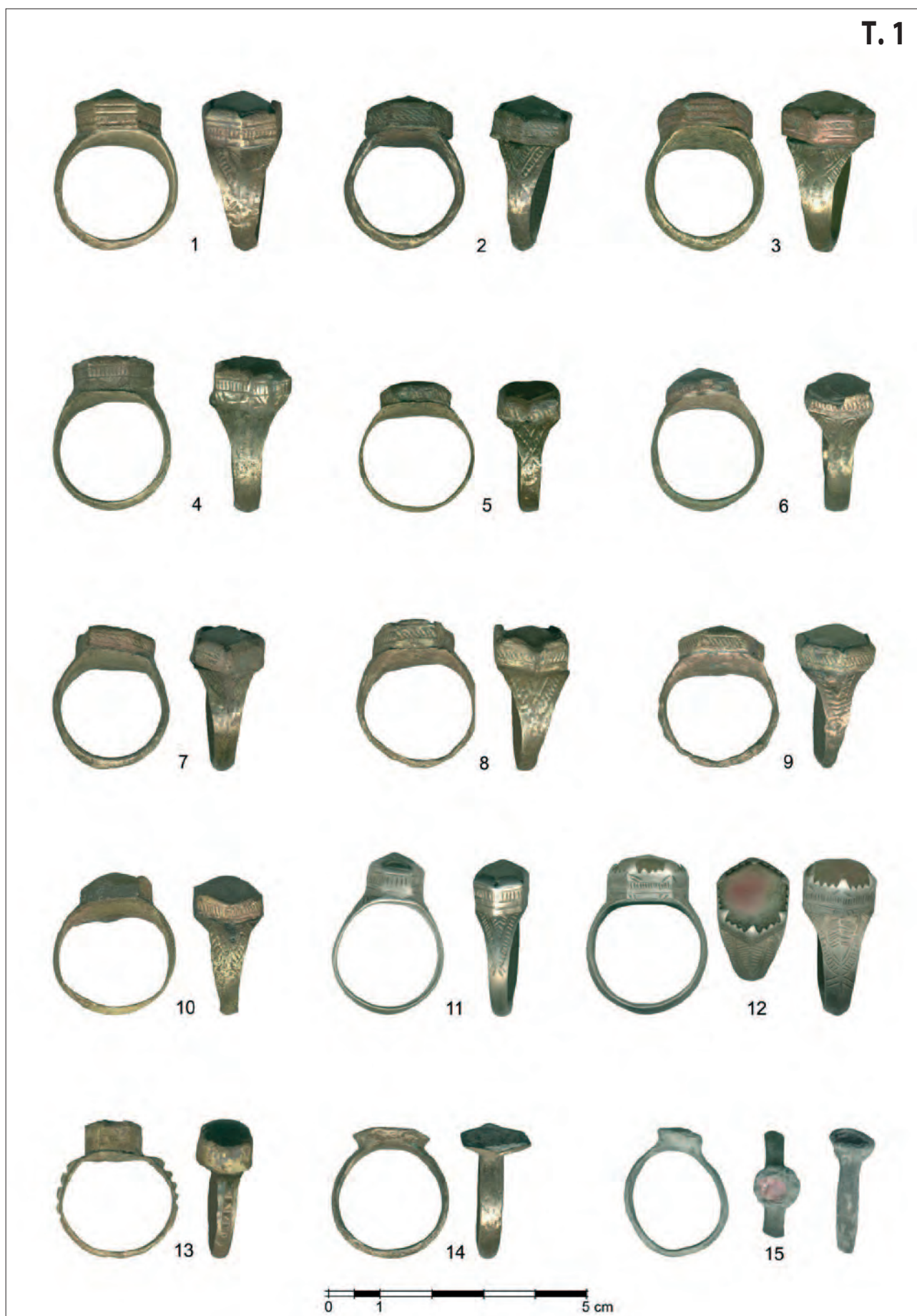
In any case, the research of such graves from the Late Middle Ages and the Modern Age is extremely important to be able to date particular phases of the church through considering the relations between the graves and architecture, but also to get to know the costumes and funerary customs of the inhabitants of this part of the Karlovac region.

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T. 1



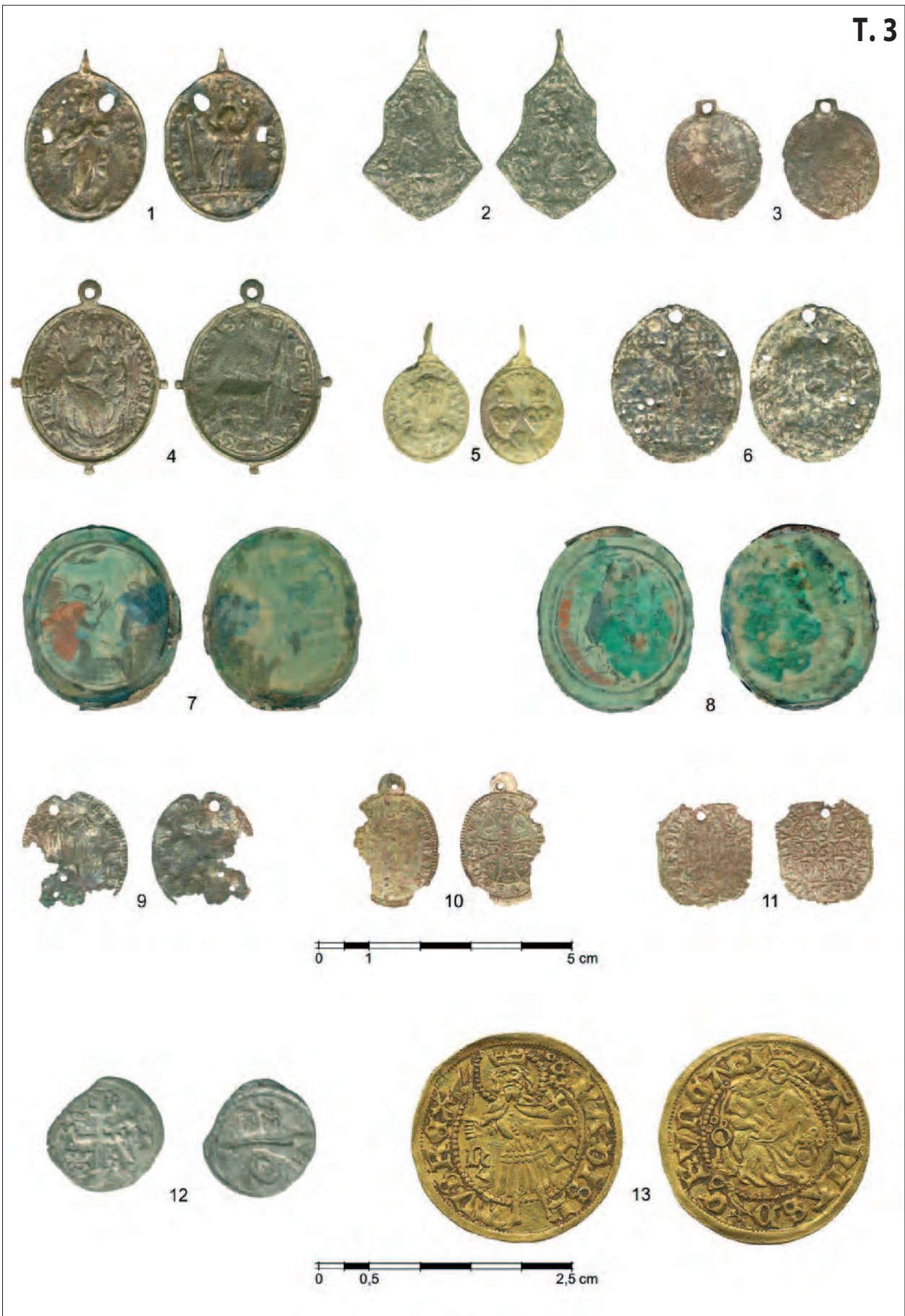
T. 1 Nalazi prstenja (foto: D. Perkić, 2010.)

Pl. 1 Fingering finds (photo: D. Perkić, 2010)

T. 2



T. 2 Nalazi prstenja i dugmadi (foto: D. Perkić, 2010.)
Pl. 2 Fingering and button finds (photo: D. Perkić, 2010)



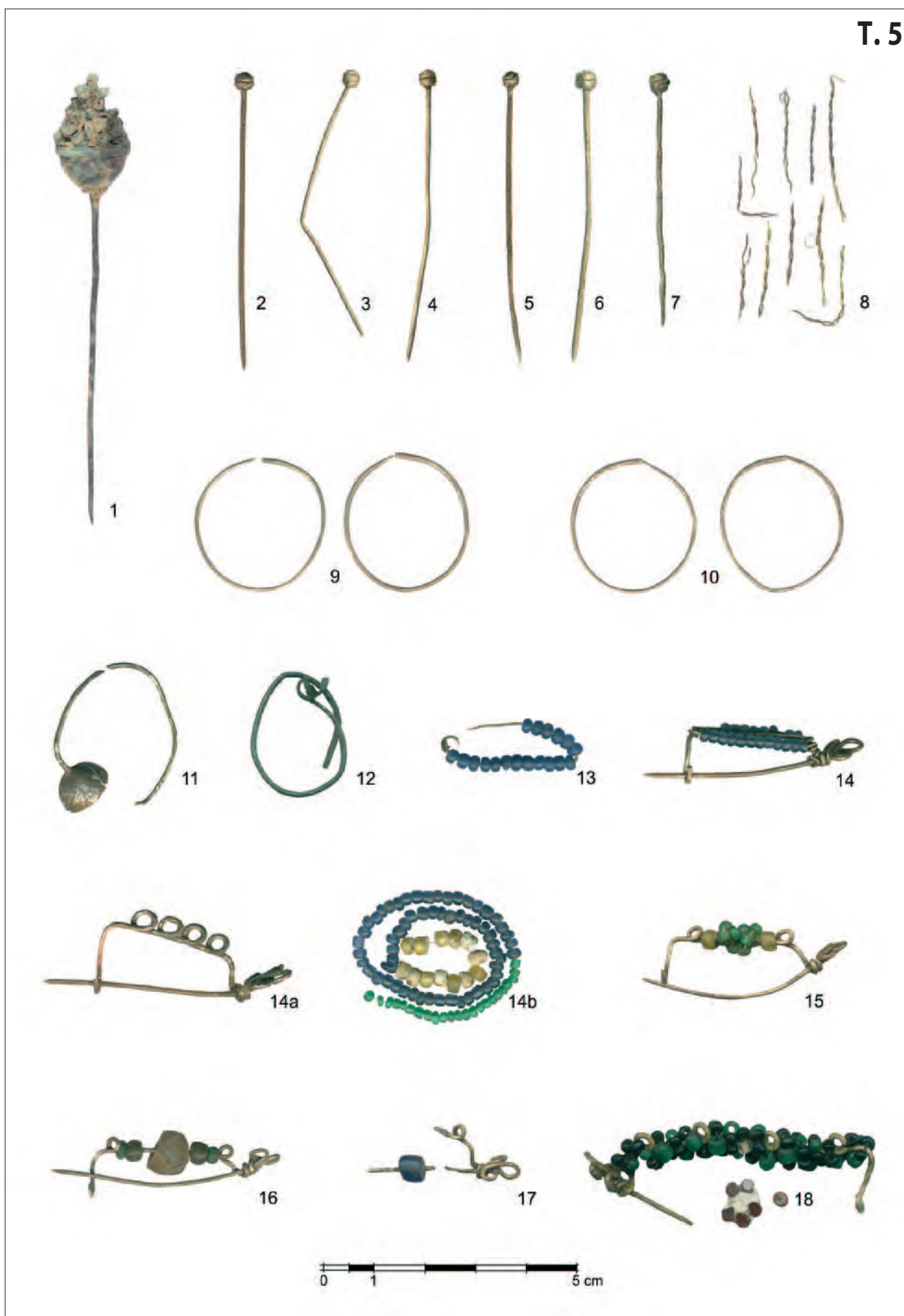
T. 3 Nalazi medaljica i novca (foto: D. Perkić, 2010.)

Pl. 3 Medal and coin finds (photo: D. Perkić, 2010)



T. 4 Nalazi križeva (foto: D. Perkić, 2010.)
Pl. 4 Finds of crosses (photo: D. Perkić, 2010)

T.5



T. 5 Nalazi igle, ukosnica, naušnica i fibula (foto: D. Perkić, 2010.)

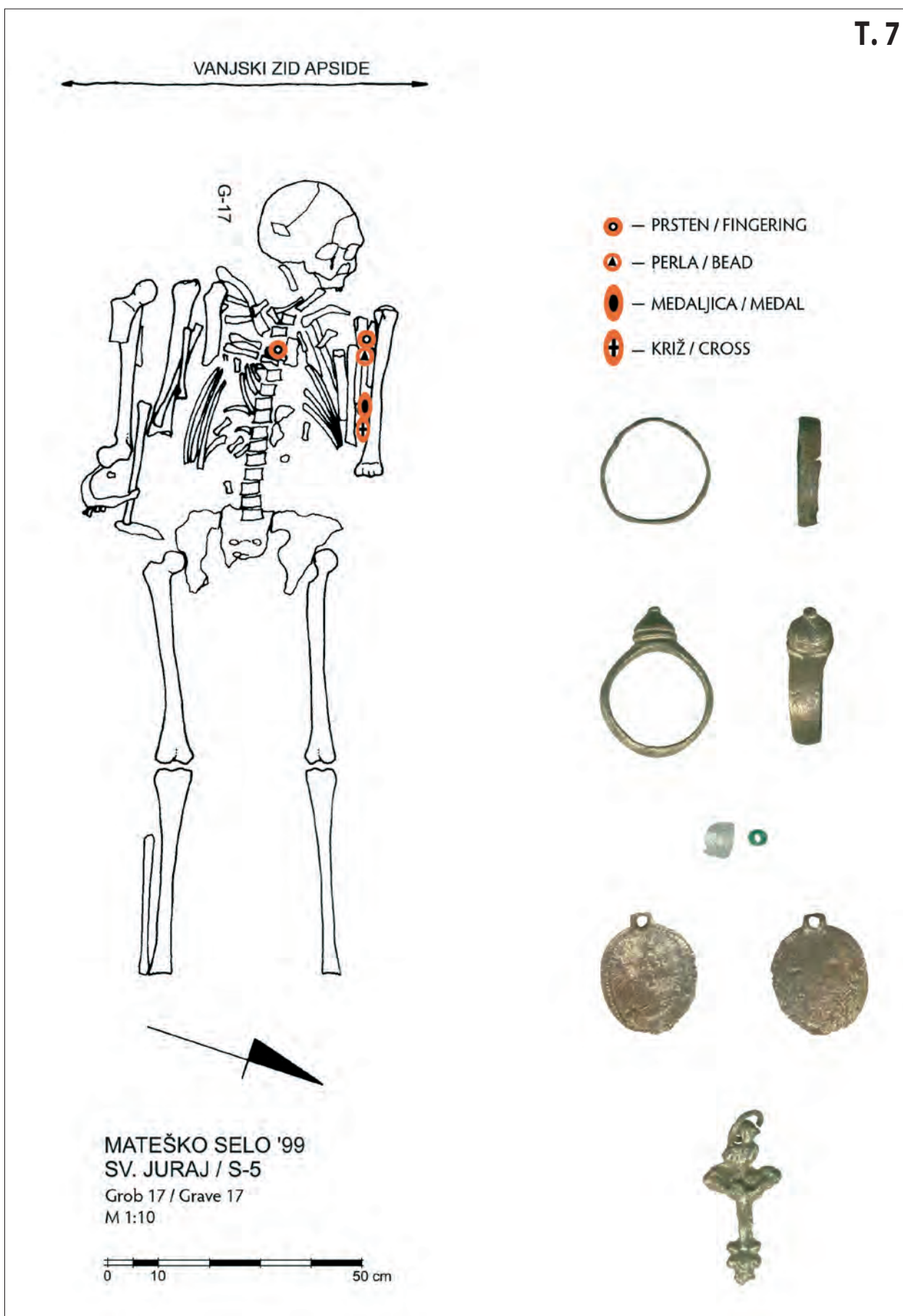
Pl. 5 Finds of a pin, hairpins, earrings and fibulae (photo: D. Perkić, 2010)



T. 6 Nalazi perli i kopčica (foto: D. Perkić, 2010.)

Pl. 6 Finds of beads and clasps (photo: D. Perkić, 2010.)

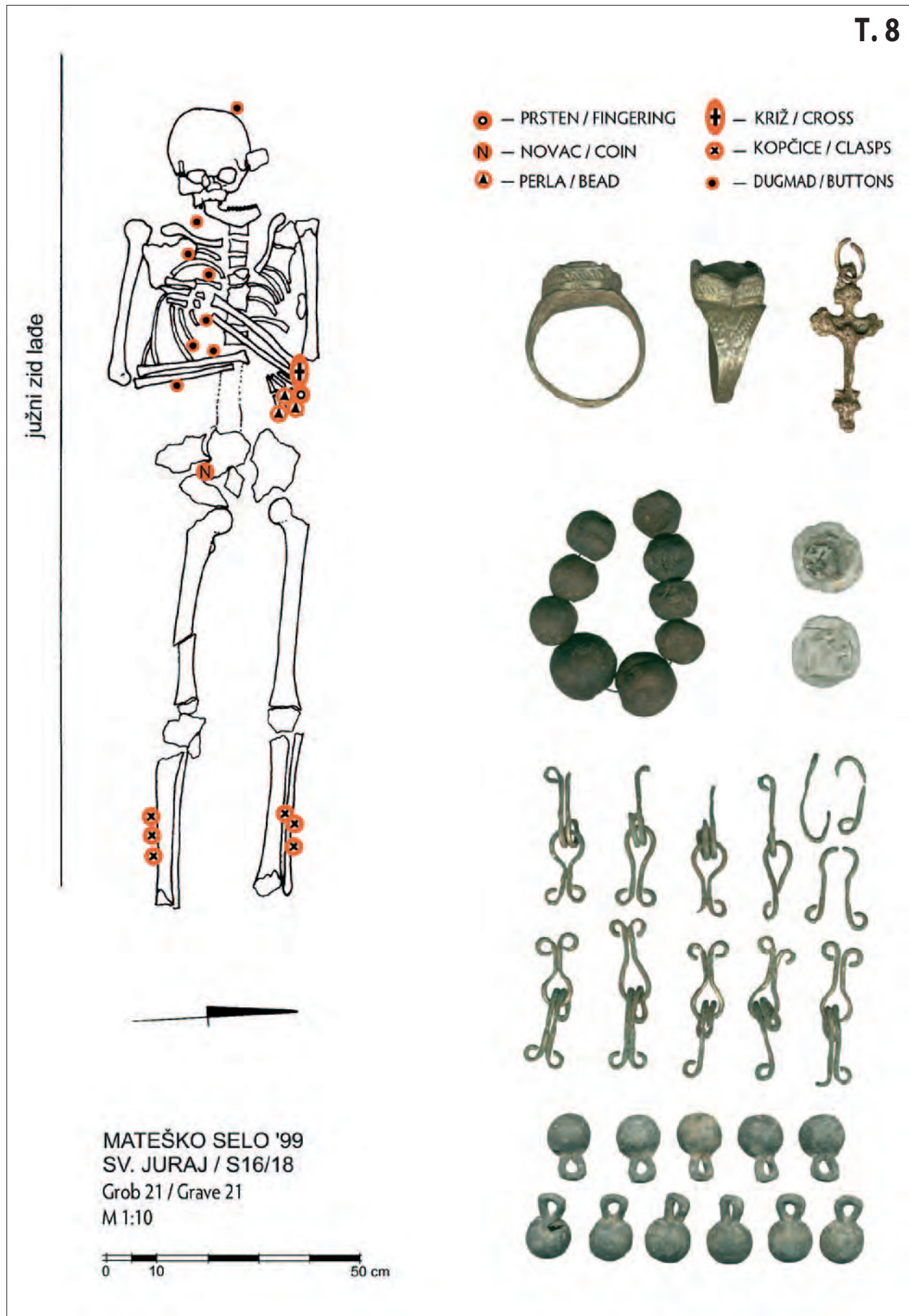
T. 7



T. 7 Grob 17 (crtež: M. Perkić, foto: D. Perkić, 2010.)

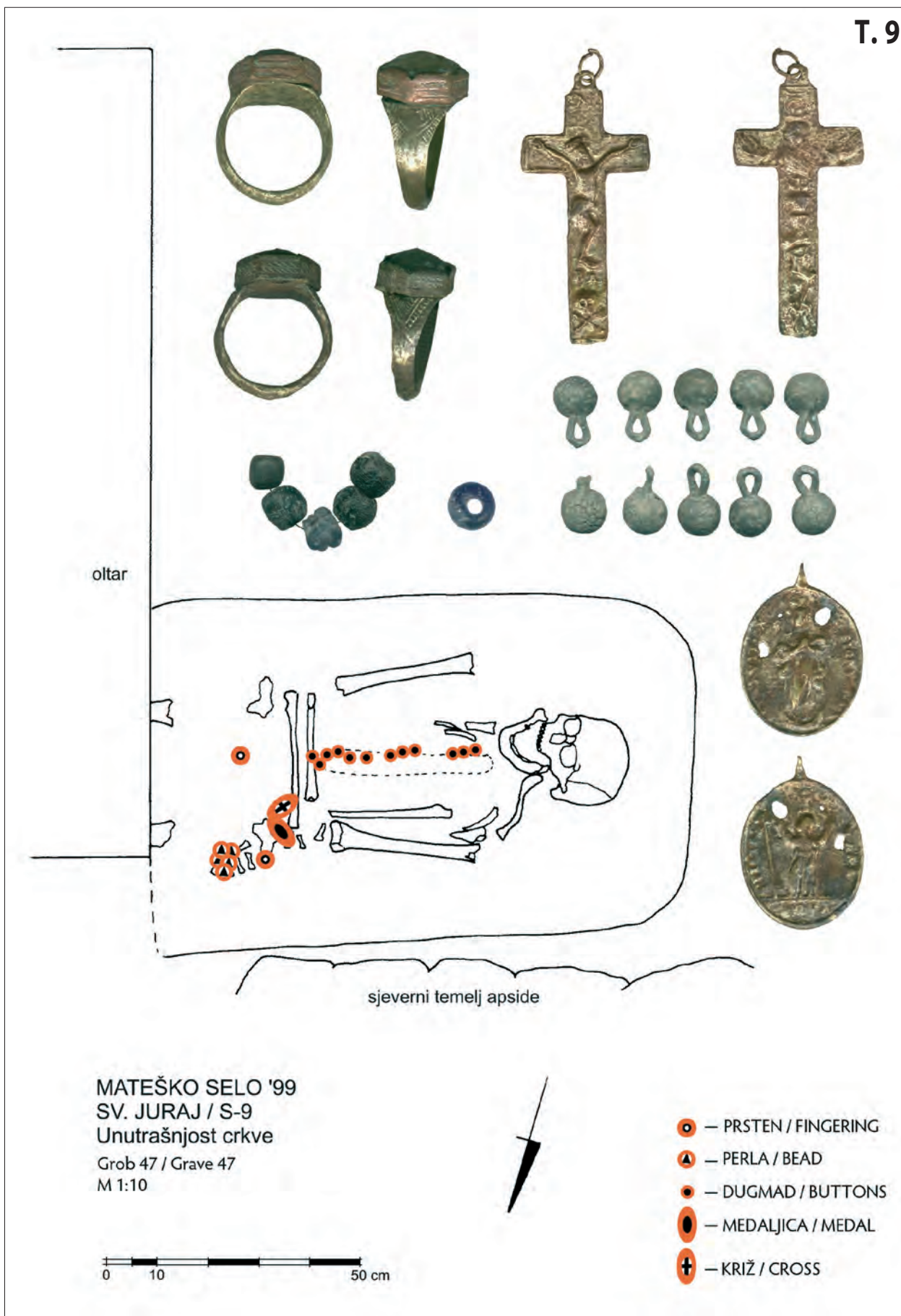
Pl. 7 Grave 17 (drawing: M. Perkić, photo: D. Perkić, 2010)

T. 8



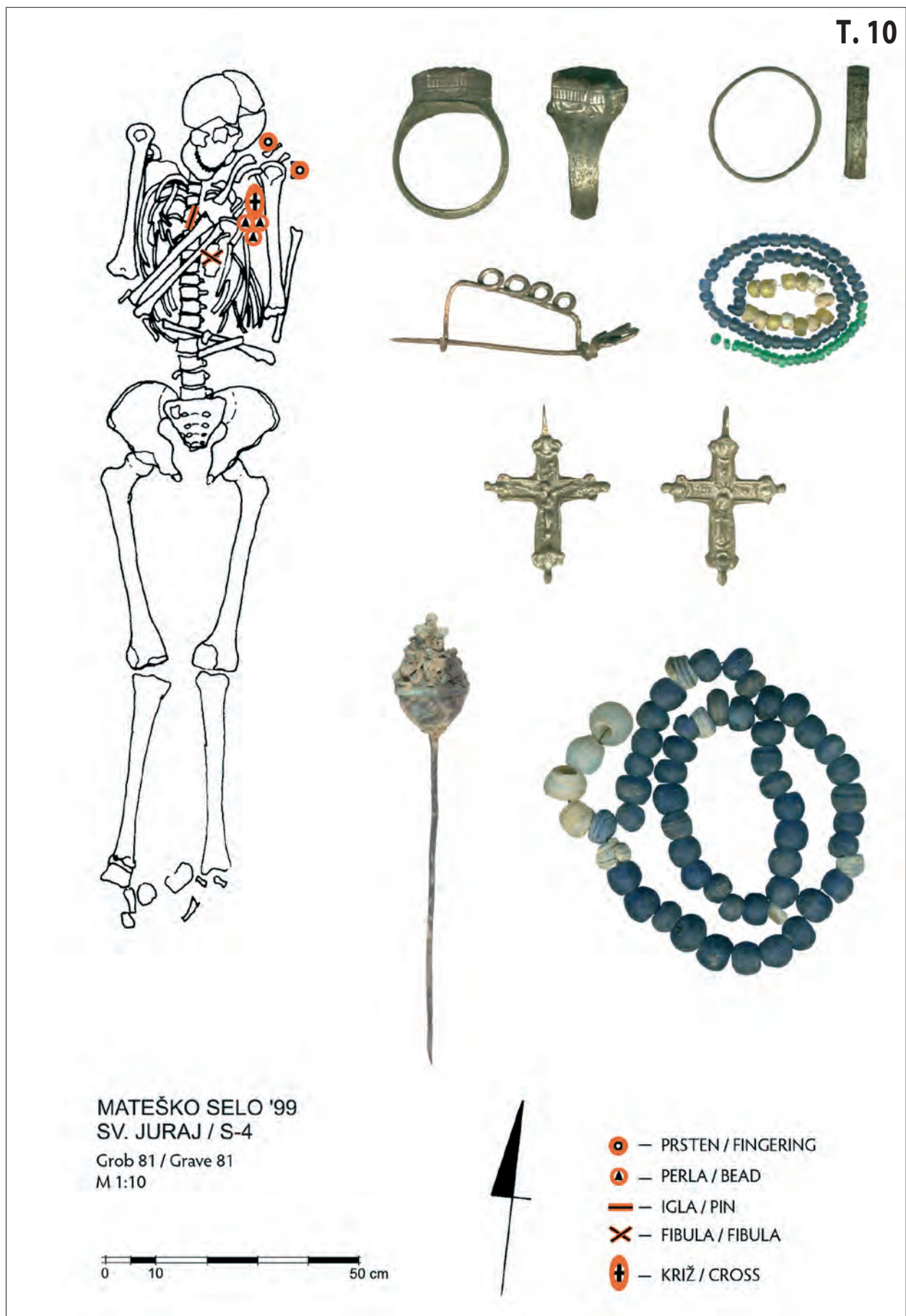
T. 8 Grob 21 (crtež: M. Perkić, foto: D. Perkić, 2010.)
 Pl. 8 Grave 21 (drawing: M. Perkić, photo: D. Perkić, 2010)

T. 9



T. 9 Grob 47 (crtež: M. Perkić, foto: D. Perkić)

Pl. 9 Grave 47 (drawing: M. Perkić, photo: D. Perkić)



T. 10 Grob 81 (crtež: M. Perkić, foto: D. Perkić)
 Pl. 10 Grave 81 (drawing: M. Perkić, photo: D. Perkić)

