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A new area of graphic particularism? Lombardic writing in the North-Eastern
Adriatic Arc (7th - 11th centuries)

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I. INTRODUCTION

The aim of this thesis is to contribute by way of an epigraphic and palaeographic study to a long-standing discussion of early and high medieval history: Has there and if yes, to which extent, been a “Carolingian” Italy? While the greater part of relevant historical scholarship, in order to answer this question, has drawn on a variety of sources, reaching from legal texts (including, of course, regal charters) to hagiography, sermons and contemporary historiography, the epigraphic evidence has neither systematically nor in greater detail been taken into account. Any attempt to track the development of epigraphic writing in the entirety of modern Italy between the 7th and the 11th centuries would, however clearly ignore the complexity of the heterogeneous territories of what is now Italy for almost two millennia. And, equally important, any such effort would clearly exceed the scope and framework of a doctoral dissertation, given the lack of a comparative overview of medieval inscriptions from several regions let alone the whole of Italy. For good reasons, the author of the present thesis decided to start from preliminary studies already at hand for Northern Italy and parts of the former kingdom of Lombards. The question raised above may therefore be accordingly rephrased in a more restricted and more precise way: Since quite a few scholars have emphasized that early medieval manuscript culture in Northern Italy was long retaining specific “Lombard” traditions and proved reluctant to a quick reception of new “Carolingian” styles of book (and charter) production, it seemed promising to ask (and try to answer) a similar question for the epigraphic transmission: Was there a “Carolingian” writing style in early and high medieval inscriptions in the “Lombard” regions of Northern Italy and how far did such “Frankish” influence extend to the Eastern Adriatic arc? Consequently, this study had to create a catalogue of the epigraphic production of Friuli-Venezia Giulia, to organise that of Veneto and to repropose the Croatian one, adding an epigraphic evaluation. These catalogues would be the basis for a reflection on the writing style that developed in the two Italian regions, and would help to answer the crucial question of this study: was the writing style of the Friulveneto area transferred to today’s

Croatia, Bosnia-Herzegovina and Montenegro? Can the style that developed in the eastern Adriatic arc be distinguished from the most influential early medieval styles, namely those of Pavia, Byzantium and the Carolingians?

Whereas this research intends to break new ground by establishing a comprehensive catalogue of the area outlined above and to provide a substantial survey of the palaeography of its inscriptions, it could start from a series of studies on the epigraphic production of the Adriatic area and was able to, in particular, take into account (and where necessary, reconsider) all the previous publications on epigraphic production in Veneto – e.g. by Flavia De Rubeis and Paolo Vedovetto – in Croatia – e.g. by Vedrana Delonga or Miljenko Jurković – and in Friuli-Venezia Giulia. In particular, the Friulian production represents an important point of research, not only because it needs to be studied in-depth – the last comprehensive publication on the subject was by Pietro Rugo in 1988 and unfortunately it did not propose a systematic and complete analysis of all the inscriptions in this territory – but also because it is still too closely linked to what was the most famous description by Nicolette Gray, namely the definition of a “popular school”¹. In the early phase of the dissertation, it had been planned to include Slovenia among the regions to be studied, since it was a transit area between Friulveneto and Croatia, and therefore inextricably linked to both. However, after scanning the relevant literature, asking for advice from Slovenian scholars and contacting various museums, it was found that in this area there are no relevant remains of inscriptions dating from the 7th to the 11th century: whether this was due to losses caused by the passage of time and the buying and selling of medieval material in the last two centuries, or to an actual and original lack of epigraphic production in the area of present-day Slovenia, it has in any case been necessary to revise the original decision and thus to exclude Slovenia from the areas under investigation. Nevertheless, I consider this to be an interesting and peculiar case study: the complete absence of epigraphic production is as interesting as its abundance, especially if we consider that from Late Antiquity as well as from the 12th and 13th centuries, many inscriptions in Slovenia have survived. Returning to the current research, after narrowing down the area of study to only three territories, during the research phases a certain number of early medieval epigraphic artefacts were noted in Bosnia and Herzegovina and Montenegro: all of them are stylistically very similar to the Croatian production. Therefore, the South Region of Montenegro and Kanton Ten of Bosnia and Herzegovina were included in this catalogue.

¹ GRAY Nicolette, *The paleography of Latin inscription in the Eighth, Ninth and Tenth centuries in Italy*, in «Papers of the British School at Rome», vol. XVI (new series, vol. III), Bunglay, Richard Clay and Company, 1948, pp. 78-80.

The study of the writing style that developed in these areas throughout these centuries will provide some cultural, political, religious and anthropological insight into the higher hierarchy of these regions. It is important to stress that the inscriptions considered were all commissioned by nobles, monarchs and high ranking religious officials, hence seem to represent a kind of “official” writing style of that socio-cultural group.

I.2 HISTORICAL AND TERRITORIAL CONTEXT

To try to describe all the fundamental events that have interested the territory of today’s Friuli, Veneto, Croatia, Montenegro and Bosnia-Herzegovina would be too much for this research, which aims to propose an epigraphical and cultural study, so only a general historical framework will be proposed, together with the motivation that led to the decision to consider these centuries and territories together.

First of all, the topic of a Carolingian Italy must be analysed. A recent volume, curated by Walter Pohl and Clemens Gantner, *After Charlemagne*², deals exactly with the issue of studying this neglected period, that is the 9th century in Italy, from the death of Charlemagne to the assassination of Berengar in Verona in 924. This period of Italian history proves to be quite chaotic, since on one hand, we have a general sense of importance linked to Italy as part of the empire, but, on the other hand, many commentators from the other side of the Alps viewed Italy as a mere appendix to the empire, and its kings were not as memorable as the others – only Berengar I is highly considered among the Italian kings. To add, few are the histories or books that were inspired by the Carolingian rule in Italy and this somewhat validate the idea of an Italy that remained detached from the rest of the Carolingian empire. On the contrary, all of this can just be the natural effect of the fact that all the reign of Carolingian kings in Italy did not last long, and thus were not able to establish a lasting power.

This clearly shows how multifaced the 9th century Carolingian Italy is and how many questions it raises, about their ways of rule, how they interacted with the papacy and with the Byzantine empire and, of course, how they managed to make, if they were able, Italy “Carolingian”³.

² POHL Walter, GANTNER Clemens, *After Charlemagne: Carolingian Italy and its ruler*, Cambridge, Cambridge University Press, 2021.

³ Ibid, pp. 1-4.

Briefly looking at the history⁴ of the conquest and rule of the Carolingians over Italy, it is important to start by remembering that Charlemagne chose to be crowned king of the Lombards in Pavia, a move that the papacy did not like, but that gave Charlemagne a sense of continuity with the previous Italian reign; in fact, he quickly managed to obtain rule over the pivotal duchy of Spoleto – while on the other hand Friuli tried to rebel against him in 776 – and also acquired control over the Exarchate of Ravenna. Next to rule over Italy was Pippin, his second-born, who started as a sub-king and, after coming to age, was given the kingdom. In general, he was viewed as a “tool” of the father, with no great personal initiative, but recently historians re-established his figure. Fast forward after his death, Charlemagne became sole ruler over Italy, until Bernard was appointed new sub-king.

Things became quite chaotic under Lothar, son of the new emperor Louis the Pious, brother of Charlemagne. In fact, when emperor Louis had a son from his new wife, the other sons, Lothar included, saw their inheritance compromised: they tried to rebel and Lothar was successful in 833, making himself sole emperor. This of course lasted little, when Louis, together with his two other older sons, took back the empire the year after. Lothar fled to Italy and regained his father's favour only in 839. During his reign over Italy, Lothar brought many of his followers and supporters in Italy with him, effectively filling the top positions in the reign and duchies with his partisans.

Another pivotal moment was after the death of Louis II, son of Lothar: for many years after, the local and regional ruler governed the Italian peninsula following only their personal interests. In fact, Berengar was crowned only in 915, and ruled for just nine years. His death, that came after being defeated by Rudolf II of Upper Burgundy, decided the end of the Carolingian reign in Italy: after him we saw only one “Carolingian” ruler, Berengar II of Ivrea, that lasted up until 961. What follows was still a continuation of the Carolingian culture of governance as their legislation, for example, continued to be used and the Ottonian reign is considered in many ways its continuation, but, effectively, the Carolingian power ended.

Looking more specifically⁵, one could say that from the very beginning, the Italian peninsula was treated differently, both because it was the only real conquered territory and because of its 'difficult' position between the Avar Slavs, Rome, Byzantium and *Longobardia minor*. From the point of view of the integration between conquered and conquerors, as we have already seen under Lothar, the integration was rapid not only thanks to the transfer of important figures from the Frankish area to Italy, but also through the practice of marriage: in 810 therefore the ruling

⁴ For a more in-depth analysis see the introduction by GARTNER Clemens, *Ibid*, pp. 5-16.

⁵ An excellent analysis on the subject of Carolingian Italy was proposed by BOUGARD François, *Was there a Carolingian Italy? Politics, institutions and book culture*, in *After Charlemagne*, pp. 54-81.

class had already changed from Lombard to Frankish and Alemannian; furthermore, the frequent absence of the king from Italian soil kept alive a link with the centre of the empire as it forced those who wished to speak to the king to travel to France. Later with Louis we see a king who was much more present in the *regnum* and above all interested in the needs and difficulties of the local population, but on the other hand the link with the imperial centre was less tight, in fact further marginalising Italy. Certainly, in general it remains a fact that Italy was important in ensuring access to Rome and thus to the papal see.

Looking, on the other hand, at the ecclesiastical world, the settlement of Franco-Carolingian figures was much slower and less systematic, but nevertheless certain important patriarchal sees were soon under Carolingian control.

With regard to the cultural and social aspect of legal practices and the administration of the law, it is important to state how these were the result of a mixture of Lombard and Merovingian traditions, even though certain innovations in this area can be attributed directly to Carolingian culture and were as new to Italy as they were to France. The formularies are among these purely Carolingian inventions, but it is interesting to note that by the 9th century in Italy they had already taken on a 'personalised' connotation, again affirming the distance that existed between the Italian kingdom and the rest of the empire. A concept also reiterated by what happened regarding the creation of a centralised, controlled and uniform legislative and notarial system, one of the first innovations desired by Charlemagne: only in Italy did this find fertile ground, while in the rest of the empire it remained an ecclesiastical prerogative without ever adapting to this centralised system.

Finally, with regard to manuscript culture and book production in particular, but also in general with regard to the culture of the italic *regnum* under Carolingian rule, what François Bougard writes is very interesting and revealing:

It is because – I insist – the culture of the kingdom of Italy was different. It was a culture that was practical, juridical and educational. It had a strong secular stamp, which distinguished it from that of all the others. [...] It bears repeating that if Italy made its own personal contribution to the Carolingian renewal and provided many of the foundations that this 'renaissance' did not formerly possess – as is true of so many architectural, artistic and graphic forms – it took little back. To be more precise, it took only what served its direct interests, which were inherited from a system that had been well established during the Lombard period⁶.

⁶ Ibid, p. 76.

Moving on to the territorial context ⁷, as already mentioned, the area taken into consideration includes the modern region of Friuli-Venezia Giulia and the region of Veneto: these two areas were part of the future (early modern) Austrian region of the Lombard reign, while their coast areas were still under the Byzantine control. Following the Lombard conquests, the territory of *Venetia et Histria* was no longer cohesive and uniform in its administration and territorial importance; of all the various duchies, *civitas* and *territoria*, Trento and Friuli had the most power and were territories with great strategic-military importance. Moreover, with the destruction of the late antique administrative and territorial order, the whole territory was redrawn in its borders and reshaped internally; with the 8th century above all, this new order also came to be defined by an important change: *Venetia et Histria* took on a new name, *Austria*, which served the capital Pavia to assert its central role and attempt to assert its dominion there, especially because of the strong autonomous thrust that the two duchies of Trento and Friuli tended to maintain. The rivalries of Venice regarding its autonomy also heavily influenced the dynamics of north-eastern Italy: the city continued to gain more and more autonomy until it was able to become a republic, taking under its rule the entire north-eastern coast of the Adriatic arc. The other region studied in this research will be Croatia Montenegro and Bosnia-Herzegovina: up until the arrival of the Carolingians, they were, like Venice, under the control of Byzantium; when Charlemagne began his plan of conquest, the inland became Carolingian, while the coast and islands were constantly shifting between Venice and Byzantium. In the 10th century the Croatian Reign was founded, which included the area of today's south-eastern Istria, Primorje-Gorski Kotar, Karlovac, Lika-Senj, Zadar, Šibenik-Knin, Split-Dalmatien, Dubrovnik-Neretva and later also Kanton Ten of Bosnia and Herzegovina and the South Region of Montenegro. On the other hand, the island remained under the administration of Byzantium.

In order to study the epigraphic production, it will be important to know the historical context in which these artefacts were produced: the main question to be answered is “What were the most important events and social contacts that contributed to the creation of this unique epigraphic culture?”. The historical period taken into consideration runs between the 7th and the 11th centuries: these temporal limits were chosen as they perfectly include the various phase of birth, development, normalisation and abandonment of the Lombard epigraphic style, either in the North-Est of Italy and in Croatia. During this period, the eastern Adriatic arc was constantly ravaged by invasions followed by various attempts to stabilise the regional borders. To take into

⁷ To know more about the topic: AZZARA, 1994; CRACCO RUGGINI, 1992; FEDALTO, 2001; GASPARRI, 2001; PASCHINI, 1990; TAGLIAFERRI, 1972, pp. 273-294; TAVANO, 1979, pp. 627-661.

consideration is also the imposition of the Carolingian minuscule, that began to develop in the second half of the 8th century: its purpose was connected to the new administrative and ideological need of the Carolingian empire, which greatly favored the birth and enhancement of scholastic structures where laics and ecclesiastics could better their writing skills. If, on one hand, the birth of the Carolingian minuscule can be considered “polygenic” – as Petrucci said⁸ – the other product of the empire – the capital, the uncial and the semi-uncial – are all strictly connected with the primal place of power, the imperial court, and with the Monastery of St. Martin of Tours. Their process of creation was a controlled and directed one, with the precise aim of repositing an imitation of late antique styles. These styles were so artificial that remained connected with the elites, never able to fully spread to the rest of the manuscript production.

It is undeniable that the Early Middle Ages were a period of great upheavals, so large and widespread – both in time and space – that it is difficult for us to clearly understand its extent and boundaries. For this very reason, the area of the Northeast Adriatic Arc can be considered a very special example to look at when studying this period. For the purpose of this research, the most important aspects are those that contribute to the understanding of the history of the connections between Croatia, Veneto, Friuli-Venezia Giulia, Montenegro and Bosnia-Herzegovina. Many publications can come into aid about this topic, either those that focused on the artistic and cultural aspects – like *Tra Dalmazia e Italia: continuità e fratture nelle iscrizioni della prima età carolingia* by Flavia De Rubeis or *Riflessi della “rinascenza liutprandeana” nei centri urbani della costa Adriatica orientale* by Nikola Jakšić – or those that analyse the relationship through a pure historical lens – as in *Arrivano i barbari a cavallo! Foundation myths and origins gentium in the Adriatic arc* by Francesco Borri.

Perhaps one of the most important aspects are the virtual links created by Aquileia. Religion was the first bridge between these regions: the conversion of nobles and monarchs was indeed a powerful signal. In fact, Aquileia was an important city from which numerous ecclesiastics set off heading to the eastern Adriatic.

During the Lombard domination, Aquileia remained powerful, especially since its prestige was an important means to establish power over the territory and to gain favor; nevertheless, it took a lot for the entire Lombard population of Friuli to become Christian. At the beginning of the 7th century, the link between Aquileia and the Lombard dukes became stronger: at that time, after the appointment as patriarch of John I by the Lombard duke Gisulf II and king Agilulf,

⁸ PETRUCCI, 1992, p. 113.

Aquileia returned to be a patriarchal see and become the centre for the Three-Chapters Controversy, in opposition to the see of

Grado⁹. In the 8th century, more precisely during the period that can be called “Friulian period” (the middle years of the 8th century, when the nobles of Friuli obtained numerous positions of power throughout Italy), noble Lombards from Friuli established various monastic foundations: the Abbey of Saint Mary in Sylvis, the Monastery of Salt, the Abbey of Saint Savior at Mount Amiata, and also the monastic foundation of Nonantola. Aquileia was then an important religious centre, so important that many came on pilgrimage from far away: we still have a trace of their journey to Friuli thanks to all the signatures left in the Codex Forojuliensis.

The power of Aquileia is just one of the aspects that describe the numerous effects and influences that spread from the Lombard territory. As important as religion, writing can also show us the political and cultural tendencies of a territory: in our case the expansion of the Lombard style from Friuli towards the East can mean more than just a few words on a stone. To do this, it is necessary to identify the styles and models present in the north-eastern territory; this operation will highlight the presence of possible similarities with the Croatian, Montenegrin and Bosnian productions.

For the Venice area, the research carried out by Professor Flavia De Rubeis is essential: thanks to her studies, many interesting peculiarities can be noted. For example, today we have only 26 Latin inscriptions produced in the early Middle Ages, whereas 224 have been preserved from the 11th and 12th centuries: this could mean that production has increased enormously in the last two thousand years¹⁰.

When considering the Venetian epigraphic production it is important to keep in mind that Venice was still under the influence of Ravenna. Nevertheless, from the 8th, and especially in the 9th century, Venetian inscriptions became increasingly different from those of the hinterland: when Ravenna entered a phase of decline in epigraphic production, Venice was able to maintain a respectable level of quality. More important for this study is the morphology of some letters found in the Venetian territory: they do not resemble the Ravenna Majuscule, on the contrary they have much in common with the Lombard writing used in the North, a style that Nicolette Gray called “popular school”¹¹ at the beginning of the last century.

⁹ GASPARRI Stefano, *Istituzioni e poteri nel territorio friulano in età longobarda e carolingia*, in *Paolo Diacono e il Friuli altomedievale*, tome I, 2001, p. 109.

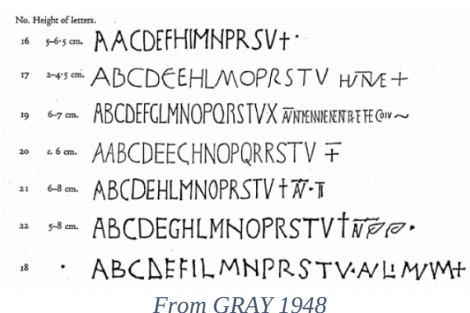
¹⁰ DE RUBEIS Flavia, *Scrittura longobarda, bizantina o carolingia? Retaggi, modelli e imitazioni tra Ravenna, Venezia e l'Istria nei secoli VIII-X*, in *The Age of Affirmation: Venice, the Adriatic and the Hinterland between the 9th and 10th Centuries*, 2017, pp. 323-347.

¹¹ See note 1 above.

I.3 PALAEOGRAPHIC CONTEXT

The purpose of this section is to recapitulate the palaeographic context in which the material studied in this research was produced. Since it will often be discussed of the influence of a style to another, from one area to another, it was important to propose a brief excursus of all the writing styles that were used in nearby or culturally important areas in the period from the 7th to the 11th century. In order to keep this short and easy to consult, the general situation will be discussed with a few examples, without any in-depth analysis (which will be provided in the course of this thesis).

To date, the work from Nicolette Gray¹² is still the best way of looking at the entire epigraphic production of Italy in the Early Middle Ages. On the basis of her research, here is an overview of the epigraphic production of the area of Ravenna and the Exarchate in the 8th century:



A better analysis and comparison of the Ravenna production with regard to the inscriptions from the area of the Lombard Reign was carried out by Flavia De Rubeis, who, for example, in *Scrittura longobarda, bizantina o carolingia?* firstly, recognised a shift in the module¹³ from the 6th to the 8th century in Ravenna, from a square module to an extremely vertical one, and then, with regard to the comparison with Lombard production, wrote that they show obvious differences in the morphology of the letters, the interlinear space and decorative apparatus of the letters. This can be seen from the epitaph of Cuniperga (Civic Museum of Pavia, mid 8th c.) and in the donation inscription of patriarch John VI (Ravenna, St. Apollinare in Classe, 731).

¹² GRAY, 1948, pp. 38-162.

¹³ This term refers to the relationship between height and wide of a letter, it is described using the shape in which the letter can be inserted. A square module means that a letter perfectly fits a square shape, on the contrary, a vertical or rectangular module means that a letter fits perfectly inside a rectangle, thus being more tall than wide in its proportions.



Inscription from Giovanni VI and inscription from Cuniperga (From DE RUBEIS 2017)

Starting with the interlinear space, De Rubeis points out that it appears wider in the Pavian product than in the Ravenna. Regarding the morphology of the letters, there are many significant differences that underline the undeniable diversification of the two styles: the A in Ravenna present a flat top and broken crossbeam; M with crossbeams touching the base line; the O in Pavia can be oval, drop-shaped or rhomboid, whereas in Ravenna it is always laterally compressed, similar to those produced in Rome. As for the decorative aspects of the letters, in Pavia they have a triangular or linear apex at the ends, while in Ravenna there is no sign of any apex element. The Lombard production also used a *chiaro scuro* effect of alternating bold and fine strokes, which is particularly visible in the inscription of Cuniperga, a feature that is altogether absent in Ravenna. Finally, the arrangement of the text can also be a distinguishing element: whereas in Ravenna the text runs parallel to the longer side, in the Lombard production it was common to divide the text into two columns, both parallel to the longer side.

In the 8th century we see the arrival of the Carolingians and, before that, the conquest of the Exarchate by the Lombards, but this did not signify the immediate agglomeration of this territory to the writing style of these two cultural areas. What we see is a gradual acceptance of the antiquarian Monumentalis style proposed by the Carolingians, that is, a return to a neat square module and polished aspect of the letters. Nevertheless, the areas of Ravenna and the Exarchate would never completely abandon some specific and peculiar features in epigraphic production.

Moving on to Pavia and the Neustrian area of the Lombard Reign, we can say, first of all, that Pavia constitutes a distinctive group. In the capital of the *regnum* the elite developed a more “private” writing style, characterised not only by the morphology of the letters, but also by their arrangement, decoration and layout. This group includes in particular epitaphs: the one of King Cuniperto and the already mentioned inscription of Cuniperga, his daughter, the epitaph of Abbot Cuminano (dated to the 736), the inscription of Queen Ragintruda (dated between 740-750).

In the rest of the *Longobardia major* we can see various derivations and adaptations of this style, we can in fact say that the “Lombard capital” of Pavia was the final product of a long process that began in the 6th century in northern Italy. An example of a style different from that

of the “classicising” capital could be the commemorative inscription by King Liutprand, in Modena, dated between the 712 and 744.



From <https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/0800279737>

In order to understand the evolution of the writing style in the North after the end of the Lombard domination, it is necessary to bear in mind that the reception of the Carolingian style cannot be considered uniform and constant, nor was the development and adoption of the antiquarian epigraphic style proposed by the capital the same everywhere, even in France. It is indeed interesting to note the trend of epigraphic development in France and how it is inextricably linked to manuscript production. Flavia De Rubeis in 774, *ipotesi su una transizione* has well outlined the development of what was to become the official writing style of the Carolingian Empire. It should be remembered that it began with the adoption of the Roman tradition, as mirrored by the Duni hypogeum in Poitiers¹⁴. But, as has already been said, this development was anything but homogeneous and regular – as was its later adoption in northern Italy – and some inscriptions may be examples of this, such as the inscription on sheet n. 8¹⁵ of the pertinent volume of the *Corpus des Inscriptions de la France*, from the abbey of Sait-Pons de Cimies in Nice and dated to the last decades of the 8th century, and characterised by the presence of square C and uncial M. Or, again, the funerary epitaph of Mumlenau from the church of Sainte-Radegonde in Poitiers, also dated to the end of the 8th century, present in sheet n. 91¹⁶, characterised by a rhomboid O, M with wide shafts and low crossbeams as well as the presence of triangular apexes.



Inscription from Nizza and epitaph of Mumlenau (From *Corpus des Inscriptions de la France*)

¹⁴ DE RUBEIS, 2008, p. 409.

¹⁵ *Corpus des Inscriptions de la France*, vol. 14 (1989), n. 8, pp. 16-19, fig. 7-9.

¹⁶ *Ibid*, vol. 1 (1974), n. 91, pp. 115-116, fig. 67.

As De Rubeis points out, all this indicates a poorly coordinated acquisition of the manuscript models; this is already clear in the case of the square C – the first evidence of which can be found in the Scriptorium of Tour – which was so successful in the epigraphic production that it survived even after its disappearance from the manuscript at the end of the 9th century.

The importance of the manuscript lies above all in the strong revival in the palaeographic field of the notion of writing hierarchies, a practice that we then also see applied in epigraphy, since it brought uncial and semi-uncial writing back into vogue – visible for example in the cc. 1-13v of the Bern manuscript, dated to 823¹⁷.

These two trends, the closeness to the manuscripts and the revival of antiquarian models of Roman epigraphy, were transmitted to the Italian territory in the early years. The result are inscriptions such as those found in the surroundings of Brescia and Verona: here we see, first, the alternation between the Lombard and the Carolingian scripts – as in the inscription of Abbot Magnus (9th c.) or that of the anonymous Abbot of Leno (9th c.) – and, secondly, the alternation between the official Carolingian style and that of a different Carolingian writing sphere, characterised, for example, by the square Cs and the uncial and included letters, visible in manuscripts and the epigraphic production in Tours and its vicinity¹⁸.



From DE RUBEIS 2013

I.4 METHODOLOGY

The structure of the text is such that the questions and hypotheses underlying this research, and the state of the art on which they are based, are first presented in the introduction, followed by a precise description of each inscription, which constitutes the catalogue articles. At the end of each catalogue, a summary will provide a more detailed analysis of the writing style and its development over the centuries, highlighting the most important, peculiar and significant characteristics. A final chapter will conclude the research and respond to the hypotheses presented in this introduction.

¹⁷ Cod. 250, Burgerbibliothek, Bern <https://www.e-codices.unifr.ch/en/bbb/0250/1v>.

¹⁸ DE RUBEIS, 2008, p. 415-417.

In order to provide the reader with sufficient information, a considerable part of this introductory chapter will be devoted to a preliminary description of the epigraphic material studied. This will be followed by two other propaedeutic sections: one will present a state of the art of the most eminent epigraphic and palaeographic studies that provide an important foundation for all subsequent research; the other will examine the different types of writing present in the areas studied in the chronology considered. The aim of this chapter will be to provide the basis for a better understanding of the stylistic typologies of the inscriptions and to provide comparative material in order to highlight the peculiarities of the style studied.

The catalogue of inscriptions is divided by areas – Friuli-Venezia Giulia, Veneto, Croatia, Bosnia-Herzegovina and Montenegro (the last three will share a joint summary) – and then again, subdivided into regions, provinces and municipalities: it is important to note that the position in the text of each sheet is according to the place of origin of the artefact (as long as this is known), not its present location, which is always indicated in the text. For example, if a fragment of inscription originates from the area of Split, it will be in the “City of Split” section, but if it was discovered in Trogir and then musealised in Split, the sheet will be in the “City of Trogir” section.

The epigraphic material itself is at the centre of this study and, as already mentioned, some preliminary information is necessary. As far as Friuli is concerned, the largest group of inscriptions can be found in Cividale, where the National Archaeological Museum has 11 pieces (from sheet 1.21 to 1.31) not only from Cividale, but also from centers nearby; the Museum of the Duomo has 6 pieces from the churches of Cividale (sheets from 1.32 to 1.37); finally, the group of the Tempietto Longobardo (sheets from 1.38 to 1.40) includes the *affresco* inscription, the didascalies of the saints depicted and the artist’s signature. The second largest group comes from Aquileia and consists of 11 fragments, most of which are kept in the Archaeological Museum (sheets from 1.11 to 1.13 and 1.16); these pieces all come from the area of Aquileia. The third and last largest group comes from the city of Grado: 4 of the 6 inscriptions are in the lapidary of the Duomo (sheets from 1.2 to 1.5), one is in the church of Santa Maria (1.7) and one inside the Duomo (1.6). All the other inscriptions of the region are found in Sesto al Reghena (1.8), Cormons (1.1), Muggia (1.9), Udine (1.43), Antro (1.10) and Ovaro (1.41 and 1.42). As for the Veneto region, the number of the inscriptions from the centuries considered in this study is much higher; as might be expected, most of the epigraphic production can be found in the city of Venice and its surroundings (Murano and Torcello are included here): 25 inscriptions are found in the lagoon area, 6 of these are in Venice (sheets from 2.17 to 2.22), 8 are in Murano (sheets from 2.23 to 2.30) and 10 in Torcello (sheet 2.22 and sheets from 2.31 to

2.39). The inscriptions also come from the lost church of Saint Hilary, which was an important early Christian building and the source of many of the sarcophagus still extant today. Other smaller groups are from Padua, with 6 fragments between the main city and the province (sheets from 2.4 to 2.9), 7 in Vicenza and its province (sheets from 2.43 to 2.49). The rest are distributed among Feltre (2.1 and 2.2), Mel (2.3), Treviso (sheets from 2.11 to 2.16), Summaga (2.42), Jesolo (2.41), Rovigo (2.10), Verona (2.50) and Berlin (in the Staatliche Museum) (2.23 and 2.40). Only one artefact is from the province of Verona: this is the only inscription from this area that is important enough to be included in this catalogue. The other artefacts were excluded for two reasons: 1) from a stylistic point of view, they were much more closely related to Pavia than to Veneto; 2) from a practical point of view, permission was not given to use already existing photos, nor was the location of the inscriptions disclosed. In fact, another important means of definition for this research is the adherence to the writing style taken into consideration, and this is the case of the province of Verona. Most of the inscriptions in this area are the result of the production of a “non-eastern Lombard” workshop, that is to say a stonecutter from another cultural area. This meant that, for the purpose of this research, given the limited time available, the characteristics of this group, produced in Veneto between the 7th and the 11th centuries, were not considered relevant with regard to the study of the development and continuity of the Lombard epigraphic style born in Friuli.

With regards to Croatia, it is important to note that almost all of the inscriptions are now kept in museums or lapidaries, only some are still in churches, a few in provincial offices. Most of them, coming from different parts of the country and the Croatian coastal region, are now in the Museum of Split (about 50% of the total number), other smaller groups are in Zadar, Šibenik and Pula. A total 247 inscriptions have been catalogued here. Two from Bosnia-Herzegovina and 23 from Montenegro have been added.

The starting point of the research was the definition of the group of inscriptions to be analysed; the main and most important characteristic that the artefact has to possess is the possibility of studying its writing style, which means that either: 1) they exist today in their original form, personally visible, or 2) there is a very detailed and reliable reproduction – photo or drawing – that shows not only the size and shape of the artefact but also the consistency of the outline of the letters of the inscription. Unfortunately, this means that some inscriptions, even if they are mentioned in some chronicles or reproduced with the text but without a visual indication of the style will consequently not be included in this study. This is the case, for example, of the funerary inscriptions of the Aquileian patriarchs Rodoald and Poppo, all very

famous epitaphs, but that had to be excluded from this study since its ultimate aim is the analysis of the writing style.

As far as the current state of these materials is concerned, it is important to emphasise their extensive musealisation, as well as the constant archaeological research – mainly carried out on Croatian territory – which continues to unearth new epigraphic material. From the point of view of the research presented here, this entails two things: 1) many fragments, originating from a single site of origin, are rediscovered even many years later and during several archaeological excavations; 2) musealisation, if not well documented, has resulted in the loss of information about the site of origin or discovery. These two factors mean that there is uncertainty and difficulty in deciding whether certain fragments belong to a single artefact: for this reason, in cases where there is no documented historical certainty, the groupings of fragments proposed in the catalogue are the result of stylistic comparisons, both in terms of letter shapes and decoration. Moreover, the loss of information on the place of origin also makes it difficult to establish a solid dating hypothesis.

During the research phase, most of the information came from publications, the majority of which are not epigraphic or palaeographic studies, but focus on the churches from which the inscriptions came, or the artistic aspects of the artefact; many are local publications. The most important ones are the studies by Amelio Tagliaferri (1981), Pietro Rugo (1975), Vedrana Delonga (1995), Flavia De Rubeis (2011), Paolo Vedovetto (2021) and Tomislav Marasović (2009-2013). Since the information, especially for Friuli-Venezia Giulia, was quite dated (1981), I also obtained many data on the existing inscriptions by personally contacting churches and museums in the region. I personally visited many sites in Friuli to obtain photographs of the inscriptions, as I needed to report on their current state, and many of the photographs I had were all from the 1980s at best. The artefacts were preserved in public or religious collections (sometimes in the deposit) like the National Archaeological Museum of Cividale, the Abbey of Saint Mary in Silvis in Sesto al Reghena, the Archaeological Museum of Aquileia, the Lapidary of Grado, and others. For the Veneto region, many reproductions come from the recent publications by De Rubeis and Vedovetto, many other photos were taken for the thesis by the author; for Croatia all the reproductions come from the various publications consulted, especially those by Delonga, Marasović and the 2000's catalogue *Hrvati i Karolinzi*.

I have deliberately chosen to follow the framework and guidelines of the publications of the Centro di Studi sull'Alto Medioevo di Spoleto in its *Inscriptiones Medii Aevi Italiae*: the series provides important information such as the location, material, dimensions and conservation of the artefact; a photograph will always be accompanied by a bibliography

indicating previous publications that have reproduced or studied the inscription and/or the artefact that bears it. The sheet will begin with a brief description of the history of the artefact – its discovery, previous owners etc. – then a description of its state of conservation and material information – material, dimensions, composition and distribution of decoration/s and inscription/s. This is followed by a description of the text and letters: groove, module, apex etc. Noteworthy letters will be discussed here together with the possible presence of abbreviations, symbols, *nexus litterarum* and links. A final consideration of the writing style is given at the end of the catalogue, in the “Summary” section.

Some specific definitions concerning the artefact, the text and/or the morphology of the letters will be explained at the end of this chapter. Diacritic symbols are also to be discussed there.

The best way to explain how to read a sheet correctly is to present the scheme here:

0.0 (this number is necessary to catalogue the inscription and avoid confusion) ROMA, Vatican Museum (this is the current location). Dedicatory inscription (the type of text) (IX c.) (most of the time the date is known thanks to the dating of the original location, sometimes from the analysis of the styles)

Fragment of inscription from the church of St. X in Rome (the first lines of the first paragraph will always contain the information about the origin of the artefact); the artefact was discovered during some archaeological excavation conducted in xxxx. (if it is known, the first paragraph will also provide information about its history, discovery, eventual musealisation)

The fragment, in marble, measure cm aa x (bb) x cc (the second paragraph always starts with material and dimensions – this will always be presented in such order HEIGHT x LENGTH x DEPTH – and the brackets signify that this measurement is incomplete since the artefact was broken). No signs of decoration are visible and the inscription fills all the front side. (a visual description of the artefact will then be provided, indicating eventual sign of reuse, decoration and where the inscription is positioned)

The text is arranged on a single horizontal line; the letters present a vertical module, apex and a V groove. (here a visual description of the arrangement of the text is provided; following are the general characteristics of the letters). Presence of one abbreviation XPI – CHRISTI. Peculiar letters are: A with ...; G with ...; M presenting ...etc. (lastly, this is a detailed analysis of the characteristic feature of the inscription, containing information about abbreviations, nexus, punctuation symbols, ligatures, errors or unidentified elements; then, the shape of the peculiar letters, specifically those that help to identify the epigraphic style)

Last survey: 2005 (this indicates the last time when, presumably, a published photography or reproduction was taken; this information is based on the available bibliography or personal visits)

Editions and reproductions: BLACK 1956, pp. 5-7; SMITH 1999, p. 20. (list of the publications that presents an analysis and/or photographic reproduction of the inscription)

Photograph (with credits, in case the reproduction was personally made the credits will be absent)

((*crux*))*In nomine [Domine Iesu] Chr(ist)i [---]* (transcription of the text using the IMAI system of diacritic symbols)

1. BLACK 1956, ((*crux*))*In nomine [---]* (if a previously given reading of the text is different from the proposed one, it will be written here, so that all the versions can be available to the reader)

I.5 STATE OF THE ART AND IMPORTANT LITERATURE

The following section is dedicated to a succinct presentation of some of the fundamental and most important literature about early medieval epigraphy and approaches to epigraphy in general: since the subject of this research is still not well known to all, this section will be structured as to provide basic information about the topic as well as give knowledge about the most prominent research of the past and present.

Obviously, when dealing with Medieval Epigraphy one name immediately has to be listed and that is Armando Petrucci: his books and studies are still today used by epigraphers and palaeographers as the foundation for their research and to journey through these areas of study. His publications about epigraphy are absolutely recommended for starting, some of the major are: *La scrittura. Ideologia e rappresentazione* (1986), *Breve storia della scrittura latina* (1992), *Jeux de lettres: formes et usages de l'inscriptions en Italie, 11e – 20e siècle* (1993), *Writers and readers in Medieval Italy: studies in the history of written culture* (1995). Still in the last two decades of the last century the notion and function of Epigraphy and Palaeography were still discussed as many saw them as mere instruments for History, and especially Medieval Epigraphy was not well acknowledged in comparison with Roman or Greek Epigraphy. A wonderful example of the academic achievement that Epigraphy was gaining can be the Congress of Bologna (1986) entitled “La terza età dell’Epigrafia” (The third age of Epigraphy), which is still nowadays an important reference point for Late Antique epigraphy; its accomplishment were perfectly summarized by Gabriel Sanders conclusion, where he remarks that the Late Antique epigraphy was not just a declining production, but on the contrary its

creations shows us its self-awareness and communicative ability. Especially in *Epigrafia e Paleografia*¹⁹, Petrucci enquired other prominent figures of the time about the relationship between the two disciplines: this article gives many interesting points of view about the two, their aim, similarities and future prospective, and the answers were given by scholars with different background and opinions. One of the most interesting and telling comments on Epigraphy was given by Margherita Guarducci who said, talking about the meaning of epigraphical research: “Come altre volte, e specialmente nel primo volume della mia *Epigrafia greca*, ho dichiarato e cercato di dimostrare, che l'epigrafia (e non soltanto la greca) è, per così dire, una disciplina interdisciplinare. [...] Scopo ultimo ed essenziale dell'epigrafista è infatti quello di rivivere – nelle epigrafi – la vita degli antichi” (As I have stated and tried to demonstrate on other occasions, and especially in the first volume of my Greek Epigraphy, epigraphy (and not only Greek epigraphy) is, so to speak, an interdisciplinary discipline. [...]) The ultimate and essential aim of the epigrapher is indeed to relive - in the epigraphs - the life of the ancients). Ottavio Banti, in *Epigrafia medievale e Paleografia*²⁰ later gave his contribution to this topic by answering to the same questions that Petrucci proposed in the previous article. Banti's reflections added even more interesting aspects to the question about what is Epigraphy and its relationship with Palaeography, and historical studies in general. On one hand, Banti reflects on the practical aspects of what these two disciplines shares: he says that, since they both have similar aims, then they can share also similar technique of analyse, thus, Banti asks, if Epigraphy can adopt analytic elements typical of Palaeography, such as module, hatching, angle of writing, *ductus*, but also the shapes of *nexus* and ligatures²¹. As it will be evident in this thesis, some of these elements are actually used today to study an epigraphic inscription: they are the *forma* (appearance) – which includes alignment, regularity, homogeneity of the letters – and the module.

On the other hand, Banti also wrote about the other type of sherd connection between manuscript's styles and epigraphic inscriptions: the presence in the latter of shapes from the former. In some cases, it can be speculated about the presence of manuscript's letter used in epigraphic inscription, thus drawn by scribes of manuscripts; sometimes, they could have been also the *ordinator* of the text. The recognition of some particular manuscript's letter in an inscription can also be a dating element, most, if not all, of the “imported” shapes can be traced to the most elegant manuscripts, in their *incipit* and most elaborate letters.

¹⁹ PETRUCCI Armando, *Epigrafia e Paleografia*, in «Scrittura e civiltà», vol. 5, Torino, Bottega d'Erasmus, 1981, pp. 265-312.

²⁰ BANTI Ottavio, *Epigrafia medievale e paleografia*, in «Scrittura e civiltà», vol. 19, Torino, Bottega d'Erasmus, 1995, pp. 31-52.

²¹ Ibid, pp. 37-38.

Also interesting is the notion of literacy and the relationship with the writing media that is developed in *Scriptores in Urbibus*²², wrote by Petrucci together with Carlo Romeo, where the focus was to research about literacy and the use of writing in Early Middle Ages. In relation to this I think it is important, when talking about epigraphy and palaeography in times where literacy was not spread, to keep in mind two questions: Who were the writers and commissioners? Who were they expecting as an audience and who was able to receive their written message? Or, as the authors put it at the beginning of the text:

[...] basterebbe porre a confronto il Virgilio Mediceo e la Bibbia Amiatina per convincersene: la contrapposizione fra il codice antico, di modeste proporzioni, di formato quadrangolare, di sobria ed elegante scrittura, e l'altro altomedievale, enorme nelle misure, pesante tanto da dover essere trasportato da due persone, e vergato in un'onciale monumentale più disegnata che scritta, mostrerebbe chiaramente come tra la fine del V e la fine del VII secolo si sia passati da un tipo di libro inteso come strumento di lettura e trasmissione di cultura, ad un altro ed opposto tipo di libro sentito e visto piuttosto come scrigno prezioso di misteri e a volte addirittura come venerando oggetto di culto²³.

The production of book became, in fact, a reserved and exclusive matter and the knowledge of writing was passed only to few. Still, as reported by Petrucci and Romeo in this most important treaty, in Italy we had impressive numbers of literate people even in the Early Middle Ages: a study of the parchments produced in Tuscia and Lombardia between the 720 and 774 (catalogued in the CDL by Schiapparelli) shows that the 32,7% of subscribers were able to autonomously sign their name, thus were taught to write and read²⁴.

Also, the second chapter proves to be most interesting for this research since it analyses the Lombard situation, dealing especially with the question whether the greater part of the population was completely illiterate or relatively illiterate, i.e. if no type of writing was used or known to all the strata of society (other means of communication were used), or if some people higher in the hierarchy and those related to them were able to use media of writing. But unfortunately, we have no data about Lombards before entering Italy and therefore it is difficult

²² PETRUCCI Armando, ROMEO Carlo, *Scriptores in urbibus*, Bologna, Il mulino, 1992.

²³ Ibid, p. 13. “[...] one only has to compare the Medici Virgil and the Amiatine Bible to be convinced: the juxtaposition between the ancient codex, of modest proportions, quadrangular in format, sober and elegant in writing, and the early medieval one, huge in size, heavy enough to have to be carried by two people, and written in a monumental uncial more drawn than written, would clearly show how, between the end of the 5th and the end of the 7th century, there had been a shift from one type of book understood as an instrument for reading and the transmission of culture, to another and opposite type of book felt and seen rather as a precious treasure chest of mysteries and sometimes even as a venerable object of worship”.

²⁴ Ibid, p. 23.

to prove one or the other situation, even if we know they made contact with Romans when they became *foederati* for the Emperor Justinian.

Another important publication that can be useful to acquire a general view about epigraphical and palaeographical studies is *Testo e contesto*²⁵ by Marco Sannazzaro that studies how the communicational potential of an exposed writing is amplified and/or made more explicit by its positioning. A most interesting theme that, as it will be seen, will not be treated in this thesis as there are no exposed inscriptions in this catalogue, but still is important in relationship to the use that was made of writing and its purpose in a period in which it was, together with pictures, the most important vehicle for information, propaganda and ideas.

Lastly, a very good introduction to Lombard epigraphy can be found in an article by Flavia De Rubeis, *Epigraphs*²⁶; the first part presents the changes that occurred in the epigraphical production in Italy between the Late Roman Empire and the institution of the Lombard Reing, the second focus on the development of epigraphic styles in Southern Italy and the relationship with book-hands²⁷: a most interesting aspect, already presented in the paragraph dedicated to the article by Ottavio Banti, since in this research too, the connection between epigraphy and manuscript will be analysed as an important means for the creation of new epigraphical styles. Contrary to Banti, De Rubeis gives a practical case-study of the connection between manuscript and epigraphy: in Southern Italy, in fact, starting from the 8th and 9th centuries a tendency can be seen of the use of book-hands in epigraphic production, precisely the Beneventan and Neapolitan were the styles to have been adopted. An interesting example is the production of the Monastery of San Vincenzo al Volturno: all of its first production was created using as a model the book-hands.

Outside Italian research, absolutely recommended are the studies by Walter Koch and Cécile Treffort, especially *Die epigraphische Schrift im Wandel der Zeiten* and *Mémoire carolingien*. And of course, the manual by Robert Favreau *Épigraphie Médiévale*. It is important to note in fact, that Epigraphy and Palaeography will present different ways to study epigraphical products according to specific national traditions of auxiliary science of history: some focus more on the material aspect, some on the cultural implication, some other on the history of the artefact. It is then most important to take into consideration all these different kinds of approach as to find the one that best suits our personal research. On one hand, Walter

²⁵ SANNAZZARO Marco, *Testo e contesto*, in *La dimensione spaziale della scrittura esposta in età medievale: discipline a confronto*, curated by FERRAIUOLO Daniele, Spoleto, Centro italiano di studi sull'alto Medioevo, 2022, pp. 35-50.

²⁶ DE RUBEIS Flavia, *Epigraphs*, in *Italy in the Early Middle Ages*, curated by LA ROCCA Cristina, Oxford, Oxford University Press, 2002, pp. 220-227.

²⁷ Ibid, pp. 225-227.

Koch, just like Rugo, presents extensive details about the aspects of epigraphic styles, their characteristics and developments; on the other, Cécile Treffort spends time to analyse the cultural implication that were at the base of certain epigraphical practices.

About the specific areas treated in this research, apart for those cited in the “Palaeographic context” section, one recommended reading is *Epigrafia medievale in Friuli e in Istria* by Giuseppe Cuscito²⁸, which presents a very good chronological list of the most important inscriptions of the area. His article starts by introducing some general notions about Epigraphy, like the fact that no general rules were actually ever made for the purpose of studying inscriptions of the Late Antique and Early Middle Ages. After mentioning the decline in the use of monumental inscription, which were briefly used in the 6th century to convert to Christianity, Cuscito goes one by one citing the first most important inscriptions of the North Adriatic Arc. These certainly are the two mosaic inscriptions in Porec and Grado, both from the 6th century, but also all the votive inscription on the mosaic pavement in Grado that testimony the evergetism of laics toward the competition of churches.

The 8th century saw the blossom of the artistic and literary cultures in Friuli and thus the creation of some important inscription, like the tegument of Callisto or the Ara of Ratchis, both often published in those years because of some unsolved issues. In the case of the tegument, for example, the commission was the main focus and about the issue of the missing 8th arch, Cuscito reports:

Ultimamente la Lusuardi Siena ha ripreso tale ipotesi valorizzando una notizia trasmessa dal Bertoli, dal Cecchelli e dal Buora sulla possibile committenza del tegurio, nella convinzione di poter così completare la lacuna dell'epigrafe per la perdita dell'ottavo archetto; tale notizia è relativa alla segnalazione di un frammento con i nomi di Liutprando e di Ilprando che P. P. Locatelli aveva visto nel 1594 reimpiegato sul pavimento del Duomo: la ricostruzione del testo mancante per dare un senso compiuto all'iscrizione sarebbe pertanto *Liutprand fecit necnon Hiltbrand principes*, verso, questo, che rispetta il computo delle lettere calcolato in base alla media documentata sugli altri archetti e ben si lega alla clausola finale *quos regat trinitas vera*²⁹.

²⁸ CUSCITO Giuseppe, *Epigrafia medievale in Friuli e in Istria*, in «Atti e memorie della Società istriana di archeologia e storia patria», vol. 106(1), Trieste, Società Istriana di Archeologia e Storia Patria, 2006, pp. 9-71.

²⁹ Ibid, p. 31. “Lately, Lusuardi Siena has taken up this hypothesis by enhancing a piece of information transmitted by Bertoli, Cecchelli and Buora on the possible commissioning of the tegurium, in the belief that this would complete the gap in the epigraph due to the loss of the eighth arch; this information relates to a fragment with the names of Liutprand and Ilprand that P. P. Locatelli had seen in 1594 reused on the floor of the Duomo: the reconstruction of the missing text to give full meaning to the inscription would therefore be *Liutprand fecit necnon Hiltbrand principes*, a verse that respects the computation of the letters calculated on the basis of the average documented on the other arches and ties in well with the final clause *quos regat trinitas vera*”.

Nowadays, many open discussions remain about epigraphy and palaeography and thus, every year, numerous interesting conferences and seminars provide new prospective and areas of discussion. One example could be *Mittelalterliche Epigraphik Italien (Epigrafia medievale in Italia)*³⁰, whose aim was to discuss the most important topics of Italian epigraphy in the light of new research and technology. About this, important recent projects focus on the benefits that new technology can give to Epigraphy and Palaeography, like the 3D scanning software that can digitalise the inscription or the manuscript and make the scan available worldwide to everyone.

I.6 IMAI DIACRITIC SYMBOLS

//	change of side or columns when the text is disposed on more than one side, or in more columns on the same side
/	change of line in inscriptions in which the letters are put in columns or there is an interruption in their horizontal continuity
	verse division in a metric inscription
<i>abc</i>	not perfectly recognisable letters
+++	fragments of letters so damaged that they are not recognisable (one “+” for each sign)
<u><i>abc</i></u>	single letters or words known only through indirect tradition
<i>a(bc)</i>	expansion of abbreviation
<i>a(bc?)</i>	expansion of abbreviation not uncertain
<i>a(---)</i>	abbreviation which the editor is unable to expand
[<i>abc</i>]	integration proposal
[---]	lost letters whose number is not quantifiable
[3]	lost letters whose number can be quantified
[---?]	uncertain gap
[[<i>abc</i>]]	scraped letters that still can be read with certainty

³⁰ *Mittelalterliche Epigraphik Italien (Epigrafia medievale in Italia)* (March 15th, 2021), workshop organised by the University of Heidelberg and the University of Padua. Detail at: https://www.academia.edu/45177318/MITTELALTERLICHE_EPIGRAPHIK_ITALIENS_EPIGRAFIA_MEDI_EVALE_IN_ITALIA

$[[\grave{a}\grave{b}\grave{c}]]$	scrapped letters with uncertain reading
$[[[abc]]]$	integration proposal in case of scrapped letters
$[[[---]]]$	scrapped letters which the editor is not able to integrate and that are not quantifiable
$\langle\langle abc \rangle\rangle$	readable letters engraved in place of scrapped ones
$\langle\langle \grave{a}\grave{b}\grave{c} \rangle\rangle$	slightly unrecognisable letters engraved in place of scrapped ones
$\grave{a}bc'$	letters added in the past to correct or compensate for a text
$\{abc\}$	letters engraved by error and that the editor removes
$\langle abc \rangle$	letters omitted by error and that the editor adds
$\lceil abc \rceil$	corrections made by the editor of letters uncorrectly engraved
$((abc))$	verbal description of non-alphabetic elements (signs, figures etc)

I.7 IMAI TYPE OF TEXT

ARTIST'S SIGNATURE

Assignment to a maker of the realisation of an architectural element, liturgical décor or object.

AUGURAL

Inscription that expresses a greetings and acclamation, a formula of exorcism or propitiate an event.

AUTHENTICATION OF RELIC

Inscription having the function of identifying the relic and stating its authenticity.

DIDACTIC

Inscription commenting a sculptural or iconographical representation to clarify or explicit its meaning; the simple inscription identifying the figures are in this category also.

CELEBRATIVE (this type of inscription has previously been called “Dedicatory”)

Inscription with the function of celebrating one or more individual/s, like patrons, commissioners or founders, whom personally did something or commissioned it.

COMMEMORATIVE

To remember facts or events.

DATING

Inscription composed of just one chronological element, being it numeral or in one more articulated formula of dating.

DEDICATORY

Inscription of consecration of a building or artefact to God, Crist, Virgin Mary or a saint.

EXEGETIC

Direct citation, re-elaboration or allusions to passage of the Bible or of Christian authors from the Late Antique or Medieval periods. This function is often associated to another type of text.

EXHORTATORY

Suggestion, invite or command given to the reader to do a specific action.

FUNERARY

Inscription about one or more deceased.

INVOCATIONAL

Inscription with formulas of invocation.

LITURGICAL

Citation of liturgical passages or reference to liturgical practices.

VOTIVE

Inscription correlated to a vow.

I.8 VOCABULARY AND IMPORTANT DEFINITIONS

JOINED AND/OR CONTIGUOUS: joined fragments are fragments from the same artefact that can't be reattached together, contiguous fragments are fragments from the same artefact that share a side and can be reunited.

MODULE: is the shape in which a letter can be inscribed; it can be vertical/rectangular – thin and tall letters – or squared – same in high and wide –; a mixed module means that the inscription present both the type of module.

LINE/BAR: the horizontal element of a letter.

SHAFT: the vertical element of a letter.

CROSSBEAM/DIAGONAL LINE: the diagonal element of a letter.

CAUDA: the tail-like element of Q and Ç.

EYELET: curved closed element of a letter.

APEX: decoration of a letter positioned at its extremities, it can be a short line or a triangle.

SPIKE: internal decoration of eyelets shaped like the spike of a rose.

CONSTRICTED IN THE MIDDLE: decoration of eyelets and circular elements where it presents a narrowed part.

CROWNED: only for letter A, where the letter has a short line at its top.

NEXUS LITTERARUM: two or more letters sharing a shaft.

LIGATURE: characteristic of a fast-writing style – in the manuscript practice – where two or more letters are written consequentially without lifting the quill.

ABBREVIATION: words can be abbreviated by omitting to write the initial, central or last part, usually a horizontal line above the word indicates the presence of an abbreviated word.

II. CATALOGUE – FRIULI-VENEZIA GIULIA

Province of Gorizia

1.1 BRAZZANO, church of St. George. Commemorative inscription (8th c.)

Fragment of a frame with inscription. The artefact, of unknown origin, is located externally on the south side of the church, approximately 3m high.

Stone fragment of white limestone, cm 15 x (51) x non measurable Isolated fragment in a poor state of preservation due to the presence of cement material covering part of the inscription. Presence of a two-banded plaited design on the lower part.

The text is made with a rather irregular and thin triangular section groove, including only capital letters. There is no ruling and the letters have a rectangular form. In general, the letters present an irregular arrangement with some higher and some lower. Note the R with the open on the lefthand side and the V with the crossbeams not joined. Presence of one abbreviation, dissolved (apparently wrong) by Tagliaferri in MIRU(M): not only is the letter U not present, but this formula was not yet in use at the time the epigraph in question was created.

Last survey: 2021

Editions and reproductions: TAVANO 1960; TAGLIAFERRI 1981, p. 303, n. 455; RUGO 1988, fig. 2.



((crux))Hoc mir(?) opus[---]

1. TAVANO 1960, *((crux))Hoc miru(m) opus ca*
2. TAGLIAFERRI 1981, *((crux))Hoc miru(m) opus c[---]*

1.2 GRADO, cathedral of St. Euphemia, Lapidary Museum. Inscription of unknown function (9th c.)

Fragment of a statue, a standard-bearing arm, reused as a slab for an epigraph, the provenance is unknown.

This particular piece measures cm (18) x (64) x 9, while the letters measure cm 6.2 high. An isolated fragment in good condition, it is, as already mentioned, the result of the reuse of stone material previously used as the arm of a statue. Only the hand survives, while the rest has been worked to accommodate the text. The part immediately above the text, where a decoration could also have been housed, is completely missing. It should also be noted that the inscription was arranged so that a large empty space remained underneath.

The surviving text is positioned on one line; the letters present a have a well-defined triangular groove and present apexed extremities, as well as the coexistence of square and rectangular module. Note the G made with an internal curl. Singular dots are visible after G and T.

Last survey: 2021

Editions and reproductions: BRUSIN 1993, p. 1164, no. 3313.



[---]
g et s[---]

1. BRUSIN 1993, [---fecit coniu]g(i) et si[bi---]

1.3 GRADO, cathedral of St. Euphemia, Lapidary Museum. Celebrative inscription (9th c.)

Fragment of an architrave of an altar screen supposedly from the church of Ss Cosma e Damiano, near Gorgo.

The fragment, made of compact grey limestone, measures cm (19) x (60) x 7.5 and is in a very poor state of preservation as the surface is extremely damaged by atmospheric agents, which have also caused a loss of the text, now difficult to read. The inscription is surmounted by a band decorated with *cani correnti*, which are also badly damaged and corroded.

The text is arranged on a single horizontal line, the letters are of uneven size and module and are made with a deep triangular groove, which is somewhat irregular. There is ruling at both top and bottom. Peculiar, the B has the loops not touching each other and the M has the crossbeams touching the base line.

Last survey: 2021

Editions and reproductions: RUGO 1975, p. 39; TAGLIAFERRI 1981, p. 380, n. 584, tac. CCXII; LOPERATO 1989, p. 38.



[--- p]os ipb Cosme Damiani [---]

1.4 GRADO, cathedral of St. Euphemia, lapidary. Inscription of unknown function (10th c.)

Two contiguous fragments of a gable of unknown origin.

The fragment, probably made of limestone, has unknown measurements. The decoration consists of a series of decorated bands, two above and two below the inscription, which is positioned centrally.

The text is arranged on a single line that follows the profile of the arch; the letters, well-spaced, have a rectangular module, apexed extremities and a V-shaped groove. Noteworthy, S with a smaller lower curve than the upper one.

Last survey: 2021

Editions and reproductions: unpublished.



[---]vipers[---]

1.5 GRADO, cathedral of St. Euphemia, Lapidary Museum. Celebrative inscription (9th c.)

Fragments of the architrave of the celebrative epigraph to St. Mark, today composed of four integral fragments.

The fragments, made of compact grey limestone, are in a poor state of preservation and there are fractures on all sides. The measurements are cm: 1. (18.5) x (49) x 10;

2. (18) x (53) x 10;

3. (18) x (42.5) x 10;

4. (18) x (12) x 10.

The inscription is placed in the central position; above is the typical *cani correnti* decoration, very frequent in this area, while below is a two-banded plaited design.

The inscription is arranged on a horizontal line; the letters have a strongly vertical module, apex and are made with a deep triangular groove, somewhat irregular. There are many letters with remarkable characteristics: A with flat vertex and realised with broken crossbeam, one time with oblique crossbeam, and one time with a hybrid form between the two, for which the stone-cutter seems to have had second thoughts about the form adopted; E with horizontal lines made by means of three isosceles triangles placed a short distance from the staff; G with very short vertical external cauda; H is minuscule; N made with a high crossbeam, one time the crossbeam is connected to the lower extremity; R made in the form characteristic of the Lombard style in this area, i.e. with a short diagonal line and not resting on the base line.

Last survey: 2021

Editions and reproductions: RUGO 1975, p. 39, no. 40; TAGLIAFERRI 1981, pp. 357-358, n. 540-543, pl. CXCIV; TAVANO 1986; LOPERATO 1989, p. 36; SCALON 2000, pp. 109-110.



((*crux*)) *Ad honore beati Marci e[vangelisti] [---]e Iohannes Iunior sola de[i ---] suffragante gratia D[ei---]V ind(ictione) [---]*

1. TAVANO 1986, d[---] ind(ictione)

1.6 GRADO, cathedral of St. Euphemia. Caption and funerary inscriptions (900 ca.)

This tympanum was found after a long time: in 1976, Tavano reported that it had been lost and used a 1951 photograph from the Photographic Archive of the Trieste Monuments Superintendency to propose a reproduction. It is reported that its original position was above the tomb of patriarch Vitale II (897-900), thus the inscription is considered to be of funerary type.

The fragment, made of marble, measures cm (43) x (49) x 8.5 and is precisely the end part of what must have been the cusp of a pergola. Along the entire perimeter runs a decoration of *cani correnti* arranged in opposite directions starting from the vertex. In the central part is the depiction of Christ on the cross, of which only the portion from the hips upwards remains. The inscription is placed on the shaft of the cross, immediately above the head of Christ and in the portion of the tympanum below the arms. Here the inscription is not complete.

There are two texts, one is a caption and relates to the figure of Jesus and is arranged on two lines; the second, positioned under the arms of the cross and missing at least one line, is a celebrative inscription referring to the patriarch Vitale II, and was arranged in at least two lines. The groove is triangular, the letters are apexed, rectangular in module and well-spaced and there are no traces of ruling or punctuation symbols. Three abbreviations are present: IHS – IHESUS, XPS – CHRISTUS and SCS – SANCTUS. The A of VITALIS has the crossbeam oblique and projecting upwards in the right median part; the E of ERMACORAS has the median line not

horizontal but slightly bent upwards; the same applies to the line of the L; the S of IHS and XPS appear slightly sloping to the right; the X of XPS is made in such a way that the intersection of the two transversals is at the top of the letter and not in the middle.

Last survey: 2000

Editions and reproductions: TAVANO 1976, pp. 180-181; GABERSCEK 1980, p. 397; TAGLIAFERRI 1981, pp. 377-378, n. 580; TAVANO 1986, p. 289; GABERSCEK 1992, pp. 285-288; PICARD 1988, p. 321; ŠTIH 2000, p. 164-165, n. XI.11.



From TAGLIAFERRI 1981

Cross, shaft:

Ih(esu)s

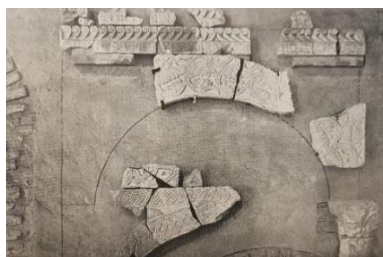
Chr(istu)s

Under the arms:

Vitales / s(an)c(tu)s Er-
[---] / [macora]

1.7 GRADO, church of Santa Maria delle Grazie. Commemorative inscription (9th c.)

Fragmented inscription of a ciborium found during excavations at the church of Santa Maria delle Grazie in the 1920s. At the time of Zovatto's study, when an interpretation of the inscription had not yet been produced, the ciborium fragments found were more numerous than those visible in today's composition. There were also inscribed fragments presumably belonging to another side of the ciborium, which also had an upper decoration of *cani correnti*. The fragments bore these letters: *[---]et ent[---]*, *[---]riol[---]*, *[---]os[---]* and *[---]ebe[---]*.



From ZOVATTO 1943-51

Eleven fragments, made of grey limestone, are visible today that are joined and contiguous, arranged in a composition partly designed by Degrassi, the measurements reported by Tagliaferri are cm (1.97) x (44) x 11; the inscription is present on four of them: thanks to the fact that the left side has survived intact, we know that both sides of the *cani correnti* design had eighteen decorative elements each. The rest of the surviving decoration features stylised acanthus leaf motifs.

The groove with which the epigraph was made is triangular and rather deep, the apexes are equally wide and often appears more as a progressive widening of the stroke rather than a small final decorative triangle. There are punctuation symbols in form of one dot or two dot, presumably indicating the US abbreviation. The letters are made with a module tending towards the rectangle, although rather square letters can also be seen, such as the O. Characteristic are the second B with separate eyelets; the R, positioned before the C, with a dovetailed apex; the last S slightly tilted to the right.

Last survey: 2021

Editions and reproductions: ZOVATTO 1943-51, vol. 39, p. 32, tav. XXV; RUGO 1975, vol. 1, p. 38, n. 38; TAGLIAFERRI 1981, pp. 402-403, n. 624, tav. CCXXVIII; TAVANO 1986, pp. 411-412; BUORA 2017.



[Gl]o[r]io(sis) temp[o]rib(us) ter b[ea]ti [---inte]rces(s)ion[e ---]tse

1. RUGO 1975, [Glo]rio(sis) temp[o]rib(us): ter beati (interc)ession(e)..tse
2. TAVANO 1986, Ci(b)orio temp[o]rib(us) terbeati...erq(u)e sion.itse
3. BUORA 2017, Glorio(sis) temporib(us) ter b[ea]ti m[un]er(a) q(uae) e Sion [duxi]t se(cum)

Province of Pordenone

1.8 SESTO AL REGHENA, church of Santa Maria in Silvis. Inscription of unknown function (8th c.)

This fragment of architrave of altar fence is the only remaining specimen of what must have been the epigraphic equipment of the early medieval church of Sesto.

A limestone artefact measuring cm (18.5) x (29.5) x 8.5, it is in mediocre condition; the decoration consists of an upper row of *cani correnti*, the inscription is position in the lower row.

The text is arranged on a single line; the letters present a very irregular groove with a triangular section, a strongly vertical module and apex, in form of a shot line, even on the letter O. Of interest is the E, which has the shaft extending beyond the body of the letter; the almond shape of the O; R with a shorter diagonal line and eyelet left open; S very vertically developed but with deep curves, almost more like a rounded Z. Presence of RV nexus.

Last survey: 2021

Editions and reproductions: RUGO 1988, p. 402, fig. 2.



[---]mo conservi[---]

1. RUGO 1988, [---]mo conserve[---]

Province of Trieste

1.9 MUGGIA, Archaeological Museum. Inscription of unknown function (8th – 9th c.)

Fragment of an arch of ciborium with faunal decoration, lying *extra situ* at the Archaeological Museum of the city of Muggia; it was originally part of a ciborium of the church of Santa Maria Assunta, also in Muggia.

The fragment measures cm (20) x (28.5) x 8.5, the letters measure cm 3 in height. The artefact can be divided into three sections: in the upper part is a decoration defined as *cani correnti*, facing left, immediately below are plant shoots and part of the figure of a peacock, and finally, below, in the arched part, is the inscription, framed by two bands.

The text is arranged in a single line; the letters, realised with a triangular groove, present a module tending towards the rectangle and developed apexes. Of particular note is the R made with the diagonal line not resting on the base line and the eyelet in proportion much larger than the rest of the letter. Presence of punctuation symbols in the form of small triangles, for the division of words. Presence of two abbreviations: NRI and IHU.

Last survey: 2021

Editions and reproductions: CUSCITO 1971, pp. 69-70; CAMMARATA 1978-79, p. 102, n. 44; CUSCITO 1992, p. 51; ID. 1997, p. 84, fig. 16bis.2.



[---]+ n(ost)ri Ih(es)u [Chr(ist)i---

Province of Udine

1.10 ANTRO, church of San Giovanni d'Antro. Funerary inscription (late 9th c.)

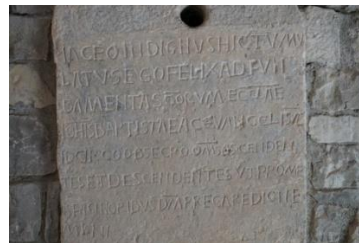
The slab was found in the church in 1830 and is still preserved there today.

The stone artefact measures cm 124 x 70 x (depth non measurable) and is preserved almost in its entirety: immediately above the inscription, in fact, a hole has been made and a portion of the upper right edge is missing. The inscription is not inserted in any frame or box and is arranged according to Lombards usage, along the vertical axis. There is no presence of decoration. It should be noted that only the portion of the slab affected by the text has been worked, the rest shows imperfections and marks due to the action of the stone-cutter's tools.

The text is arranged on eight lines, in the upper part of the slab; the letters, which are slightly apexed, are made in different sizes and modules, elements that give the text a disorderly appearance. There are no lines or punctuation symbols. On the other hand, there are five abbreviations marked by overlapping horizontal strokes and an AE nexus in EVANGELISAE. Definitely worth mentioning are the A's often made without the crossbeam; E made in both square and uncial form; G with internal horizontal cauda; M's with the shafts spread apart and the crossbeams resting on the base line; N's with the crossbeam always high; R's with the diagonal line that is sometimes short and sometimes curved.

Last survey: 2021

Editions and reproductions: DEL BASSO 1966, pp. 29-30; BROZZI 1966, pp.49-51; RUGO 1988, fig. 2.



*Iaceo indignius hic tumu-
latus, ego Felix, ad fun-
damenta s(an)c(t)orum Eccl(esi)ae
Ioh(ann)is Baptistae ac Evangelis(t)ae,
5 idcirco obsecro om(ni)s ascenden-
tes et descendentes ut pro me
is facinoribus D(eu)m precare digne
mini.*

1.11 AQUILEIA, National Archaeological Museum, deposit. Inscription of unknown function (9th c.)

Final fragment of architrave with an inscription, probably of celebrative nature, of unknown provenance and now kept in the storerooms of the museum of Aquileia, of similar workmanship to artefact no. 1.12, thus likely made by the same workshop.

The artefact, made of limestone, measures 22 x (25) x 8 cm. The state of preservation is quite good thanks to the favourable conditions in which it is kept. Above and below the inscription are decorations: a row of *cani correnti* at the top and a three-banded plaited design at the bottom.

The text is arranged on a single line; the letters, made with a triangular groove and all apexed, are characterised by a form tending towards the square. Presence of punctuation symbols at the end of the text, placed in the middle of the line. Interestingly, the M, in spite of its almost square modulus, presents the crossbeams still high and very far from the base line. Present AM(EN) as an abbreviation, placed at the end of the sentence.

Last survey: 2021

Editions and reproductions: LAVERS 1974, p. 143, fig. 6; TAGLIAFERRI 1981, p. 140, n. 168, tav. XLIV; MURAT – VEDOVETTO 2021, p. 164, n. 25.



From MURAT – VEDOVETTO 2021

[---]s am(en).

1. TAGLIAFERRI 1981, [---]s – am.
2. MURAT – VEDOVETTO 2021, [---]s a(me)m.

1.12 AQUILEIA, National Archaeological Museum, deposit. Inscription of unknown function (9th c.)

Two integral fragments of unknown provenance, such as no. 1.11, probably part of the same element.

The measurements of these architrave fragments, made of limestone, are 21 x (18) x 8 cm; and 22 x (27) x 8 cm. Together with no. 1.11, the fragments are believed to come from a single decorative complex, but not from the same artefact given the different measurements. Above the inscription is the *cani correnti* decoration, below the three-banded plaited design.

The text is arranged on a single line; the letters, made with a triangular groove, have developed apex and a module tending towards the square. No nexus or abbreviations. Of interest are: the letter E with the shaft developed both upwards and downwards, protruding from the body of the letter; M, as in n. 1.11, presents the crossbeams not resting on the base line, one of which has a convex form; O appears smaller and rounder, positioned floating in the middle of the staff.

Last survey: 2021

Editions and reproductions: LAVERS 1974, p. 143, fig. 6; TAGLIAFERRI 1981, p. 139, n. 166, 167, tav. XLIV; MURAT – VEDOVETTO 2021, p. 166, n. 26, 27.



From MURAT – VEDOVETTO 2021

[---]em dom[---]um[---]

1.13 AQUILEIA, National Archaeological Museum, deposit (presence of an inventory number on the back, now illegible). Inscription of unknown function (3rd quarter 8th c.)

Fragment of ciborium arch, of unknown provenance, believed to belong to the same ciborium as no. 1.14, despite the difference in material.

The artefact, of white marble, measures cm (30.5) x (23) x 8.5. On the upper band is the inscription, the lower band presents a three-banded plaited decoration; in the centre is an animal representation and an “orbicolo formato da quattro petali tangenti con bottone centrale rilevato” (VEDOVETTO- MURAT 2021, p.178).

The text is arranged on a single line; the letters are made with a rectangular module, traces of apex and with a triangular groove, of which a thin trace now remains. Noteworthy, the diagonal crossbeam of the A.

Last survey: 2021

Editions and reproductions: LAVERS 1974, pp. 133-135, fig. 2; TAGLIAFERRI 1981, p. 140, n. 169, tav. XLIV; MURAT – VEDOVETTO 2021, p. 178, n. 33.



From MURAT – VEDOVETTO 2021

[---]salvavi[---]

1.14 AQUILEIA, Museum of Early Christianity. Inscription of unknown function (8th c.)

Of these two fragments of a ciborium arch, we only know that one of the two was found in 1999 in the foundation of the so called *chiesa dei Pagani*.

The measurements of the pieces are cm 52 x (54) x 9 x 10 cm (ferrule) and unknown for the second piece, composed of white crystalline limestone, they present various chippings. At the top is the inscription, below are depicted a lion and a lamb and probably the posterior of another lion; the remaining space is occupied by a stylised eight-petalled flower on each of the two fragments. Underneath, the profile of the arch is decorated with a stylised series of acanthus leaves, while on the vertical side a decoration of small arches can be glimpsed.

The text is arranged on a single horizontal line; the letters present a vertical module, apex and are made with a triangular groove. Presence of punctuation symbols between VERI and ET in the shape of one triangle. There are no abbreviations, nexuses or ligatures. Noteworthy are G made with internal curly cauda, the R with eyelet left open and the S with a slightly angular lower loop.

Last survey: 2023

Editions and reproductions: LAVERS 1974, p. 135, fig. 3; RUGO 1975, vol. 1, p. 26, n. 16; TAVANO 1977, p. 192; RUGO 1988, fig. 2; TAGLIAFERRI 1981, p. 188, n.282, tav. LXXI; LOMARTIRE 2017, p. 110, fig. IV.9.



[Ar]vigeris veri et [---s(an)c(tu)]s Petri [---]

1.15 AQUILEIA, Early Christian Museum, inv. 1879. Inscription of unknown function (mid 8th c.)

Dossale di cattedra (seatback of the bishop chair) almost entirely reassembled, broken into three contiguous fragments; it was referred to by Tagliaferri as being of unknown origin.

Slab of white crystalline limestone measuring cm 95 x 82.5 x 9.5 (upper part) x 7 (lower part). The inscription is placed within the arms of the cross and consists of a single word. The decoration in the upper band includes a central cantharus from which two doves, placed symmetrically at the sides, are drinking, also two vine shoots with clusters are growing from it. In the larger area below is a big central circle bordered by a herringbone cord, above and below it is embellished with small striped triangles and supported by four small arches. At the sides, filling the entire space, are two peacocks in profile. Inside the circle is a Greek cross with ansate arms decorated with small curls at the vertexes; between one arm and the other are stylised lilies. Centrally, on the other hand, it is bordered in a circle by a rope decoration at the centre of which is a cross composition of multi-ribbed spearheads.

The text, the beginning of which is marked by the typical cross symbol, is arranged one letter per arm; the letters, of different sizes, are made with a V groove and present a module tending towards a rectangle and with apex. Note the O realised as a small circle and the S with a loop that is more developed than the other and realised on the reverse, as if to indicate the direction of reading with respect to the centre of the cross.

Last survey: 2000

Editions and reproductions: RUGO 1975, vol. 1, p. 27, n. 17; TAGLIAFERRI 1981, p. 181, n. 273, tav. LXVII; RUGO 1988, fig. 2; LUSUARDI SIENA – PIVA 2002, cat. 5, pp. 300-301, fig. 12; GOODSON 2017, p. 369, fig. IV.4.



Courtesy of the Early Christian Museum

((crux))N/e/v/os

1.16 AQUILEIA, National Archaeological Museum, deposit. Funerary inscription (1063)

Partially reassembled slab (three contiguous fragments, two integral) bearing the epitaph of patriarch Goteboldus of Speyer (1049-1063) from the Patriarchal Basilica of Aquileia.

Made of marble, the larger, adjoining fragments of the artefact measure 94 x (42) x 10.5 cm and 94 x (60) x 10.5 cm, while the two smaller adjoining fragments measure (39) x (25.5) x 10.5 cm and (36) x (17) x 10.5 cm. The text is arranged on two sections: the frame and the four areas confined by the arms of the centrally placed cross. The text in the frame of the slab is arranged on two lines. The slab is oriented by placing the longer side horizontally.

The text on the frame is arranged on two lines; the text in the central part is arranged on one line separated and delimited by the arms. The letters have a completely uniform module tending towards the square and are perfectly ordered in relation to the base line, with apex and a V groove. Peculiar feature: E is uncial twice, four times it is capital; M presents the crossbeams touching the base line. No ligatures, links or abbreviations to be noted in the text that has come down to us.

There is a manuscript tradition of this epigraph, however, the numerous inconsistencies between the various versions do not allow the gaps to be securely filled (L. A. MURATORI, RIS, XVI,

Mediolani 1730, col. 12; B. M. DE RUBEIS, MEA, appendix, p. 11; G. CAPPELLETTI, *Le chiese...*, cit., p. 187).

Last survey: 2000

Editions and reproductions: RUGO 1988, pp. 400-401, fig. 2; CUSCITO 1991, pp. 165-167; ID., 1992, pp. 166-168; BLASON SCAREL 1997, p. 309, n. 33; ŠTIH 2000, pp. 173-174, cat. XI.23, fig. XI.23.



From ŠTIH 2000

Frame:

((*crux*))Hoc Got[e]boldus iaceo m[4] / [---]men[---] / hic presul dictus / [---]n me[---] / [3] [q]uia mortalis m[5] / [4]pe dei nu[nc] [3] / [---]lo / [---]uo.

Central part:

Crux michi / sit req[ui]es], / crux michi / sanct[a] [4]

1.17 AQUILEIA, Civic Museum of the Patriarchate. Funerary inscription (9th c.)

Slab with inscription from the church of Beligna and passed to the Aquileian museum at an unknown date.

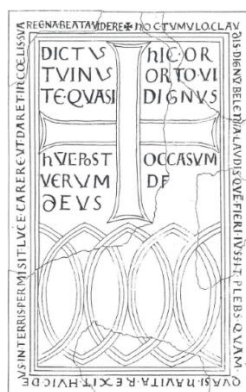
Partially reassembled artefact of stone material, measuring 155.5 x 91 x 15 cm; the slab has now been reconstructed and welded, but during the transfer to the museum it is assumed to have lost a fragment that was before recorded by G. Asquini in the 18th century. The decoration consists of a central Greek cross and a series of large almond-shape interconnected circles in the lower space.

The epigraph has two texts: one positioned along the entire outer frame, in leonine exametre, on one line; the other between the arms of the centrally placed Greek cross, on six

lines divided vertically and horizontally by the shaft and arms of the cross. The outer inscription starts in the upper central section of the frame, at a small cross. The writing is smaller in size for the text on the frame and larger for that in the central section of the slab, but both have a module tending towards the rectangle. The letters present a module tending towards the square. Noteworthy, D and E are uncials; C is squared; G with internal cauda.

Last survey: 1997

Editions and reproductions: BUORA 1979, cc. 465-470, fig. 8-10; TAGLIAFERRI 1981, pp. 97-98, tav. XX, fig. 59; BLASON SCAREL 1997, p. 307, n. 31.



From BLASON SCAREL 1997

Frame:

((*crux*))H[oc] tumulo clau/dis \ dignu(m) Bele[nia ---]dis \ que(m) fieri iussit \ [---] / quasi navita rexit \; hu[---]/[---]isit luce carere \ ut d[are]t in [---]/[---] videre.

Central part:

Dictus / hīc Or-
tuinus / orto vi-
te, quasi / dig[n]us /
hu(n)c post / oc[casum]
5 verum / de[---]
deus / [---]

1.18 AQUILEIA, deposit of the Basilica. Inscription of unknown function (9th c.)

Fragment of slab of unknown origin, yet certainly from a church in Aquileia, now stored in the attic of the Basilica. In absence of precise data, the dating of this piece remains a supposition.

The artefact, of limestone, measures cm (15.2) x (13) x 3.2; only a fragment of inscription survives, no sign of decoration are visible.

The text was probably arranged on multiple lines, two of them remain; the letters present a rectangular module, apex and a V groove. Noteworthy are the G with external, vertical and slightly curved cauda and the S with bigger upper curve.

Last survey: 2022

Editions and reproductions: unpublished



[---]si[---]
[---]gid[---]

1.19 AQUILEIA, deposit of the Basilica. Inscription of unknown function (late 11th c.)

Fragment of slab of unknown origin, certainly a church in Aquileia, now stored in the attic of the Basilica. In absence of precise data, the dating of this piece remains a supposition.

The artefact, of limestone, measures cm (30.5) x (6) x 14.5; this particular fragment does not present evidence of decorations and the letters survived only in portions.

The text could have been arranged on one or more horizontal line/s; the letters present a mixed module tending towards the square, apex and a V groove. Presence of one *nexus litterarum* AE and one included letter.

Last survey: 2022

Editions and reproductions: unpublished



[---]+ae elunlo[---]

1.20 AQUILEIA, Basilica, atrium. Funerary inscription (9th c.)

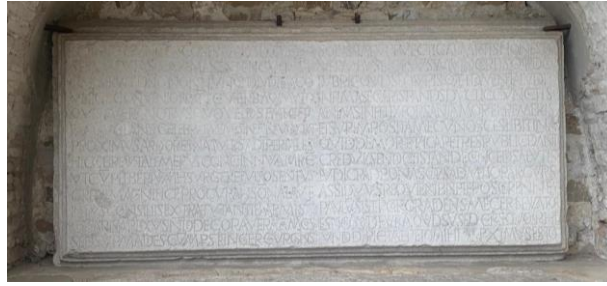
The inscription is positioned on the lid of a sarcophagus in the atrium of the Basilica; we do not know who was buried there nor the story of this artefact.

Material and measurement of this lid of sarcophagus are unknown; there is no presence of decorations.

The inscription is positioned on two columns of thirteen lines each; the letters present a rectangular module, apex and a V groove. As in the Ortwin funerary inscription, there is an interesting mix of uncial and capital letters, and the presence of many *nexus litterarum* and included letters. Abbreviation for PRE in shape of a line crossing horizontally the shaft of P; the abbreviation for PRO is in the shape of a curly prolongment of the eyelet of P. Noteworthy are: A with broken crossbeam; E uncial and capital; G with inner cauda either curled or squared; M with shaft wide apart and crossbeam touching the base line; Q with external, horizontal cauda; R with large loop.

Last survey: 2008

Editions and reproductions: BERTOLI 1739, n. 524, p. 358; VALE 1946, p. 121; CONSOLINO 1984, pp. 27-44; CUSCITO 2008, pp. 424-426.



- Cernito cunctor(um) com<m>er[ci]a vana potentu(m)
 sternunt[ur] vita[e] sola remanente figura.
 Qui servit d(omi)n(o) non hunc deludit imago.
 Unice convenio frat(rem) te verbaq(ue) muto.
 5 Quis fuera(m) notus quo vel de stem<m>ate cretus,
 fama volans celebrat me, me sine fine volutat.
 Proximus ardores na(m) tultus ad imperiales
 hicce brevi tale(m) merui concinnus amore(m)
 ut cu(m) plebe pius mih(i) surgeret ultro senatus.
 10 Crevi magnifice, procurans o(m)nia laute,
 intus consiliis, extra tutantib(us) armis.
 Caesaris a(m)plexus n(on) dedecoravera(m) amicos,
 sed sup(re)ma dies cu(m) me p(er)strigeret urgens, //
 solvi naturae vectigal mortis honestae.
 15 Vermibus exaesus simul in cariesq(ue) redactus
 lubrica quid sequeris, quae te dementia ludit?
 Infima sectaris, pandas dum caelica cunctis.
 Ah nimis infelix, forsán ia(m) morte premeris
 et sup(er) imposita(m) mecu(m) nosces libitina(m).
 20 Quid de morte tui capiet res publica da(m)ni?
 Credulus en dictis tande(m) concede salutis:
 ludicra deponas, citus ad meliora recurras,
 assiduus requie(m) nobis pie posce p(er)enne(m).
 paulu(m) siste p(re)cor, gradiens me cerne viator:
 25 es nunc quod fuera(m), quod su(m) sed eris quoq(ue) p(ost) hec,
 unde d(e)i pietate peto mihi p(ro)ximus esto.

1.21 CIVIDALE, National Archaeological Museum, inv. 183. Dating inscription (690)

Capital found in 1823 during the demolition of a small building in Mr. Gaspare Guazzo's courtyard, in via IX Agosto. Given the proximity to the place of discovery, we suppose that the piece came from the church of St. Savior.

The artefact measures cm 12.5 x 19 x 21 (upper side) x 14.5 x 22 (lower side) and is made of compact gray limestone. About the state of conservation, a large fragment of the upper part is missing and the entire surface is worn and ruined. All the edges are decorated with a rope motif and on one of the sides there is a cross that divides the space into four areas, in each of which there is a Greek letter: *Alpha* and *Omega* above, *Ics* and *Rho* below. The other inscription, the one examined, is in the lower part of the capital.

The letters present a triangular groove of uncertain and non-uniform workmanship and the text includes a supposed indication of the year of creation. There is no ruling or punctuation marks, just as there are no nexus or abbreviations.

Latest survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 19, n. 9; TAGLIAFERRI 1981, n. 431, p. 286-287, tav. CXLVIII; RUGO 1988, fig. 2.



DCXC

1.22 CIVIDALE, National Archaeological Museum, inv. 185. Inscription of unknown function (8th c.)

Fragment of architrave or crowning found by Michele della Torre in 1823 during the demolition of a small building in Mr. Gaspare Guazzo's courtyard, today Costantini house, in via IX Agosto.

The fragment is made of crystalline white limestone and it measures cm 17 x (22) x 10, it is in a fair state of preservation. Today the inscription is colored with black paint to highlight the letters. The text is positioned in the upper part of the architrave, arranged on one line, above a rope motif, while in the lower part there is a three-banded plaited decoration.

The letters present a triangular groove, with a rectangular module and no apex. Noteworthy are, the D in delta-shape and the of abbreviation DNS – DOMINUS.

Latest survey: 2021

Editions and reproductions: RUGO, 1975, vol. 1, p. 20, n. 10; TAGLIAFERRI 1981, pp. 279-280, n. 417, tav. CXLI; RUGO 1988, fig. 2; LUSUARDI SIENA – PIVA 2001, n. 45, p. 572.



[---]d(omi)n(u)s p(---)

1.23 CIVIDALE, National Archaeological Museum, inv. 186. Inscription of unknown function (first half of the 8th c.)

Fragment of a ciborium's arch found, according to the records, in 1822 in Rualis together with other fragments.

The artefact is made of crystalline white limestone and measures cm (26) x (49) x 11.5. It has various fractures and the letters have not been preserved in their entirety. The inscription is placed on the upper row, under it is placed a decoration including various elements: remains of what must have been a peacock, various plant elements, including a vine branch with bunches and a second smaller bird, probably a dove, which feeds on it.

The inscription is arranged on a single horizontal line; the letters have a triangular groove and tend to be rectangular, with the exception of N, and all have dovetail apex. Note the G with internal curl cauda.

Latest survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 13, n. 23; TAGLIAFERRI 1981, pp. 274-275, n. 410, tav. CXXXVI; RUGO 1988, fig. 2; LUSUARDI SIENA – PIVA 2001, pp. 556-557, n. 20, tav. XI, fig. 1-2; VILLA 2006, p. 208, fig. 11.



[---]legensis[---]

1.24 CIVIDALE, National Archaeological Museum, inv. 2025. Inscription of unknown function (first half of the 8th c.)

Fragment of a ciborium arch found in the home of Giacomina Vuga and donated to the museum in 1911; it is believed to have been part of the furnishings of the church of St. Savior.

The artefact, of white crystalline limestone, measures cm (52) x (32) x 11.2 and is in a good state of conservation. The upper band contains the inscription, below there is a decoration with floral elements, in the centre are the remains of the figure of a lion with a thick mane.

The text, of which only a few letters survive, is arranged on a single horizontal line; the letters present a well-defined triangular groove with rectangular and apexed extremities.

Latest survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 21, n. 11; TAGLIAFERRI 1981, p. 273-274, n. 409, tav. CXXXVI; LUSUARDI SIENA – PIVA 2001, pp. 557-558, n. 22, tav. XII, fig. 1-2; VILLA 2006, p. 208, fig. 10.



[---]lch+[---]

1.25 CIVIDALE, National Archaeological Museum, inv. 3085. Inscription of unknown function (8th c.)

Fragment of an arch of ciborium, composed of two contiguous fragments, from the Pieve of San Martino di Turrida in Sedegliano, where it was walled up until 1912.

The piece is made of white limestone and has the following measurements cm (30) x (29.5) x 9. It is composed of three sections: in the upper part is positioned the inscription, immediately below, in the central space of the arch, the head of a bird is visible, probably a peacock, in the lowest band there is a three-banded plaited decoration.

The text is arranged on a single horizontal line and is made with a triangular groove. The letters have a rectangular module and apex. Note: B with the eyelets not closed; R with open eyelet and short diagonal line.

Latest survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 24, n. 14; TAGLIAFERRI 1981, pp. 320-322, n. 486, tav. CLXVIII; RUGO 1988, fig. 2; LUSUARDI SIENA – PIVA 2001, p. 563, n. 29, tav. XVI, fig. 1-2.



[---]receben[---]

1.26 CIVIDALE, National Archaeological Museum, inv. 4759. Inscription of unknown function (8th c.)

Fragment of an arch from the Basilica of Cividale, found during archaeological excavations carried out between 26 and 30 August 1958 near the eastern part of the bell tower, in the small courtyard near the portico.

The piece, of crystalline white marble, measures cm (12) x (20.5) x 7.5 and features a two-banded plaited decoration under which the terminal part of what appears to be a fish is present. The inscription is inserted inside the body of the latter.

The only surviving letter, an A, has a vertical module and is characterized by a broken crossbeam.

Latest survey 2022:

Editions and reproductions: TAGLIAFERRI 1981, pp. 230-231, n. 344.



[---]a[---]

1.27 CIVIDALE, National Archaeological Museum, inv. 4309. Celebrative inscription (late 7th – early 8th c.)

Coming from the plebeian church of Invillino (hamlet of Villa Santina), the artefact was moved to the Cividale Museum to safeguard its already damaged integrity in 1961.

The artefact, of compact gray limestone, survives in an isolated fragment measuring cm 26.5 x (82) x 17 in a poor state of conservation. It is composed of a part with a depiction of lambs in procession, with palmettes/crosses, a decoration that must have appeared mirrored on the other side; in the centre, in fact, there is a table to accommodate the text and towards which the lambs are facing.

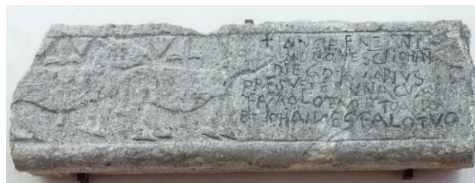
The text is arranged in six horizontal lines; it is created with a triangular groove that is completely irregular in execution; the same irregularity and disorder also characterises the rest of the fundamental aspects of the inscription: the letters have a completely heterogeneous form, with different sizes, and very often it is not possible to identify a single shape for the same letter. The layout of the text is also irregular, with the lines tending downwards from left to right. The text has the initial letter I shared by the first word of the first two lines. Certainly, significant for the writing typology are: D is in delta-shape; G formed by two opposing Cs, also called “double inverted C” (present also in inscriptions from the Venetian area); M with the shaft

spread apart; small, round O; R with open eyelet and a short, high diagonal line. Also, presence of an S made leaning towards the right. Presence of *nexus litterarum*: NH In IN HONORI and AN In IOHAN, VA in IANUARIUS, TE and LI in TEVORTOALIO. Presence of abbreviations: DNI – DOMINI and SCI – SANCTI.

In the final part two letters of the text exit from the table; Mor at the time believed them to be apocryphal, while Tagliaferri admitted them in the transcription of the text. Mor wrote that they cannot be admitted as they insist on a part of the slab that appears to have been reworked at a later time, when, according to his hypothesis, it changed its function. However, analyzing both the two parts of the background – therefore not affected by the figures of the lamb – at the side of the central table, they appear at the same height and with the same irregular workmanship. It can therefore be assumed that the stonemason, of evidently poor ability, was not able to manage the space as best as possible and fit the text in its entirety, finding himself forced to create the last letters outside the specially prepared plate.

Latest survey: 2021

Editions and reproductions: MOR 1964; RUGO 1974, vol. 1, n. 6, p. 16; TAGLIAFERRI 1981, n. 499, p. 329-331, tav. CLXXIV; RUGO 1988, p. 389, fig. 2; LUSUARDI SIENA – PIVA 2001, n. 5, pp. 544-545, tav. IV, fig. 5; VILLA 2006, p. 201-202, fig. 3.



Courtesy of the National Archaeological Museum of Cividale

((*crux*)) *In nomine D(omi)ni,
in honore s(an)c(t)i Iohan-
ni, ego Ianuarius
presveter una cum
5 famulo Tevortoalio
et Iohannes Falotuo*

1. MOR 1964, ...*Falot*...
2. TAGLIAFERRI 1981,*x**famolo Tevortoalio et Iohannes f(---)alo*

1.28 CIVIDALE, National Archaeological Museum, inv. 1954. Inscription of name (9th c.)

Fragment of a small pillar found in the house of professor Arnaldo Piutti and donated by him in 1909 to the museum.

The artefact is made of white limestone and measures cm (25) x 18 x 14. The state of conservation is mediocre as it has various chips. It is decorated on the upper part with a braid motif created in a somewhat irregular and uncertain way; immediately below is a rectangle with the inscription inserted. This is placed above a large patent Latin cross which is supported by a three-banded plaited motif arranged vertically.

The text is preceded by a small Greek cross and is made with a triangular groove; the letters have a mixed module and different sizes. The O is small and round; R has a disproportionate and open loop; S is tilted to the right.

Latest survey: 2021

Edition and reproduction: RUGO 1975, vol. 1, p. 22, n. 12; TAGLIAFERRI 1981, pp. 282-284, n. 425, tav. CXLV; RUGO 1988, p. 403, fig. 2; TAVANO 2000, cat. X.19, p. 151, fig. X.19; LUSUARDI SIENA – PIVA 2001, p. 549, n. 11, tav. VII, fig. 1.



((*crux*))*Orsus*

1.29 CIVIDALE, National Archaeological Museum, inv. 924. Greeting inscription (7th c.)

The artefact, a silver belt seal, was found during the excavations of the Cella necropolis between 1817 and 1824 by the canon Michele della Torre.

This artefact measures cm 6.1 x 1.8 and is decorated on both the front and back sides, and similarly has inscriptions on both sides; there are tendrils, ivy leaves, male profiles and dolphins as decorations. The two texts of the inscription are arranged inside a circular double-string frame.

The letters, engraved, have a module tending towards the rectangle and a three-line layout in both inscriptions. It should be noted that the letters S, B, E, R and L are executed mirrored (retrograde); further letters worth mentioning: S tilted, A crowned on the left side and R with open eyelet.

Latest survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 17-18, n. 7-8; ID. 1987, p. 402, fig. 2; BROZZI 1990, p. 404, cat. X.71, fig. X.71; BORZACCONI – PAGANO 2016, pp. 555, 557.



Courtesy of the National Archaeological Museum of Cividale

Recto:

Sab/ast/ane

Verso:

Ute/re fe/lis

1.30 CIVIDALE, National Archaeological Museum, inv. 1676. Caption inscriptions (late 8th - early 9th c.)

Wooden processional cross covered in silver foil from the church of Santa Maria in Valle and now in the Cividale Museum.

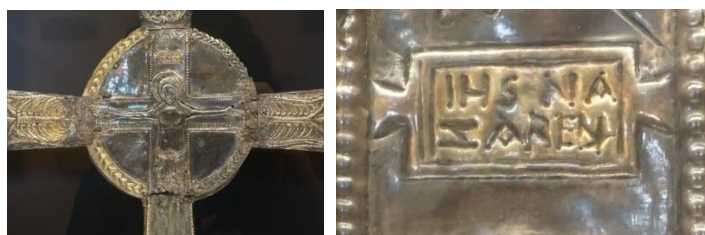
The artefact measures cm 118 x 86.5 x 3 and consists of a central disk edged with a rope motif depicting Christ on the cross with the figures of Mary and Saint John and, above, the sun and the moon; four patent arms of equal length depart from this clypeus; the lower arm is then further extended by a second segment, also patent, which gives the artefact the dimensions of a

Latin cross. The arms are decorated with floral elements such as tulips and daisies, alternately placed.

There are three inscriptions: the caption to the figure of the sun, the formula in the cartouche for the figure of Christ on the cross and a caption to the scene placed under the arms of the cross. The letters are made with a thin groove and a rectangular module; they also feature apex, often made as a simple vertical or horizontal stroke. Worth noting are: A made with broken crossbeam; E of MATER created in nexus with the T; Z of NAZAREN engraved mirrored, wide and vertically compressed, much more similar to a stretched N. Presence of two abbreviation: NAZAREN – NAZARENUS indicated with an oblique stroke on the last shaft of the final N and I – IHESUS.

Latest survey: 2021

Editions and reproductions: CECHELLI 1943, pp. 239-243; RUGO 1988, p. 396, fig. 2.



Above the cartouche:

Sol

In the cartouche:

*Ihe(su)s Na-
zaren(us)*

Under the arms of the cross:

[M]aria ece filius tuos, / a discipule ecce mater.

1.31 CIVIDALE, National Archaeological Museum. Caption and celebrative inscriptions (second half of the 8th c.)

The artefact consists of a *pace* (a wooden tablet decorated with ivory and precious metals), a gift from Duke Orso to the *capitolo* of Cividale, obtained from what was originally the cover of a gospel book which was then re-adapted.

The measurements of the artefact are cm 22.07 x 17.07 x 1.8, while the ivory tablet measures cm 15.5 x 10.5. The excellent state of conservation allows us to fully identify the scene depicted: it consists of a Crucifixion where Christ, on the cross, is surrounded by Mary, John Longinus, Stephanon and Saint John; above, within clypei, the Sun and the Moon. The cross divides the tablet into four segments: in the two upper corners are the two clypei, at the bottom are the participants to the Crucifixion; in the lower part there is a turf with small triangular shrubs. The frame is decorated with a leaf motif.

The inscriptions are: the captions in the two clypei, the caption to the figure of Christ on the cross and the celebrative inscription of the gift of Duke Orso; the latter two are positioned in the free spaces of the body of the cross. All the texts are made with a deep and defined groove, the letters made with a module tending towards the square and apexed. Presence of six abbreviations: IHS – IHESUS, IUDE – IUDEORUM, M – MATER (two times), FIL – FILIUS, PCEP – PRECEPIT; furthermore, A in NAZARENUS are made without the crossbeam. Regarding the layout, it should be noted that FECIT, lacking space, presents the I included in the letter C and the T made smaller and positioned below the word.

Latest survey: 2021

Editions and reproductions: CECHELLI 1943, pp. 223-230; RUGO 1988, p. 396, fig. 2.



Left clypeus:

Sol

Right clypeus:

Luna

Cross, shaft:

Ihe(su)s Naza(renus)

Rex Iude(orum).

Ursus

dux fecit.

Cross, arms:

M(ater) en, fil(ius) tuus, / ap(ostole), ecce m(ater) tua.

Ursus dux / fieri p(re)cep(it).

1.32 CIVIDALE, Christian Museum of the Cathedral. Liturgical-celebrative inscription (first half of the 8th c.)

The *tegurium* of Callisto is a structure made up of eight small arches on columns applied to a baptismal font. This assembly is a modern work, probably designed in 1766 by the architect Giorgio Massari, but built only in 1932. The *tegurium* is the work of the patriarch Callisto (730-756): it was designed for the Baptistry which the patriarch had renovated as part of his restoration of the city of Cividale. Noteworthy is the loss of the eighth and final arch in the 15th century during the moving of the *tegurium*; it was immediately replaced with a new one that included an inscription to commemorate the occasion. A decorated fragment remains of this arch, preserved in the Cividale Museum.

The artefact is made of crystalline white limestone and has an overall measurement of cm 83.5 x 115 x 11.5 (height of ring) x 8.8 (infrados) x 80.4 (arch width). The inscription runs along the top of each arch – except the eighth, while various animal and plant representations are arranged below. An exception is the eighth arch which, however, houses two other inscriptions from the 14th and 17th centuries.

The text is made with a precise triangular groove filled with black dye. The letters, uniform in size and orderly, present a rectangular module, strongly compressed laterally – with the exception of Q, G and C, always, M and O discontinuously – and each is adorned with a heavy dove-tail apex. Presence of punctuation symbols in form of triangles placed in the middle of the line. Presence of three abbreviations: SPU – SPIRITU, DO – DOMINI; XPS –

CHRISTUS. Also, presence of nexus: UA in AQUA, UE in FUERIT, two TE in TESTATE, AM in VITAM, AE in AETERNAM and BAPTISMATAE, OU and NE in IOURDANNEN, TE in NITENS and CERNITES, VE in VERA. The letters worth mentioning are: G with internal curl; O mostly in almond shape; Q spherical and with external cauda; S with almost closed eyelets; Y made with a vertical stroke with a top slightly curved top towards the left and a stroke curved towards the right positioned in the upper part of the letter, in the centre a small triangle; X made as an oblique rod cut by a wavy section.

Latest survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 11, n. 1; TAGLIAFERRI 1981, pp. 210-214, n. 315-321; RUGO 1988, pp. 396-397, fig. 2; LUSUARDI SIENA – PIVA 2001, pp. 553-556, n. 19, tav. IX, fig. 1-3, tav. X, fig. 1-2; VILLA 2006, p. 213, fig. 14.1; CHINELLATO 2011.



Courtesy of the Christian Museum of the Cathedral

((crux))Ex aqua et Sp(irit)u ren//atus fuerit nisi testante vitam Do(mini) quis non videb//i aeternam; mysticum baptismatae sacr//abit veniens Ch(ristu)s hoc in Iourdannen // nitens piorum patuit regnum. Tegur//ium cernites vibrantem armorum sc//ema quod Calisti Beati ornabi // [---]// quos regat trinitas vera.

1.33 CIVIDALE, Christian Museum of the Cathedral. Celebrative inscription (late 8th c.)

The altar of Ratchis was preserved in a room annexed to the Baptistry until the mid-fifteenth century, after which, between 1463 and 1631, it was in the church of San Giovanni Battista. Finally, we know it was in the church of San Martino in Borgo di Ponte until 1946.

The artefact, of Istrian limestone, is composed of four slabs and measures cm 90 x 145 x 87.5, while the slabs individually measure: main slab 90 x 145 x 8, right side 89.8 x 86 x 8.5, rear slab 83 x 133 x 7, left side 90 x 87.5 x 8. What was probably the upper slab that served as a table is missing. Each side houses a part of the long epigraph, which runs in a circular manner along all the slabs together with an underlying decoration, depicting New Testament scenes; only the rear side presents an aniconic decoration with large, gemmed crosses, placed on the sides of a small window, positioned above two six-petalled flowers, near the corners, and a lily wheel in the centre. A four-banded plaited pattern runs all around.

The text is created with a triangular groove regular in size and depth, and is placed on a single horizontal line, at the same height. The letters, all of the same size, have a rectangular module and are arranged very close to each other. Presence of ruling at the base. The significant letters are those characteristics of the Lombard capital of the northern Adriatic area: A with broken crossbeam; D in delta-shape; M with high crossbeams; O almond-shaped; Q with internal vertical cauda; R with open eyelet. Presence of only one abbreviation, on the main side, XPI – CHRISTI; also, presence of two nexus, UT in REFORMARENTUR and TE in TEMPLA.

Latest survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 13, n. 3; TAGLIAFERRI 1981, pp. 203-209, n. 311-314, tav. LXXXI-LXXXIV; RUGO 1988, pp. 389-390, fig. 2; TAVANO 2000, cat. X.11, p. 145, fig. X.11; LUSURADI SIENA – PIVA 2001, pp. 551-552, n. 16, tav. VIII, fig. 1; CHINELLATO 2016.



[M]axima dona (Christi) adclarit, subleimi concessa Pemmoni ubique d(e)i r[ef]o//rmarentur, ut templa nam et inter reliquas // domum beati Iohannis, ornabit pendola tecuro pulchro alt//are ditabit marmoris colore Ratchis Hildeboho[1]lrit.

1.34 CIVIDALE, Cristian Museum of the Cathedral. Didactic-exegetical and celebrative inscriptions (second half of the 8th c.)

The so-called Sigwald's slab is now part of the parapet of the *tegurium* of Callisto; it was most likely inserted in this arrangement during the restoration of the Baptistery.

The pluteus, whose original use is only supposed to be an altar, is made from a slab of crystalline white limestone and measures cm 77 x 125 x non measurable. The rich decoration of the artefact features a band in the centre which divides the slab in half and which houses the celebrative inscription; above, a cross with a braid decoration is placed between a pair of two small trees, two tall candlesticks and two flowers placed near the top of the cross. The lower space is decorated with a tree with lion heads, between two birds with grapes in their beaks and two griffins. On the sides of the composition there are two large "8" knots-figure hosting the symbols of the evangelists. Each of them carries a plate with caption inscriptions.

The five inscriptions are made with a thin triangular groove and present traces of a black dye coloration inside the groove. Absence of ruling, except in the inscription supported by the evangelical animal of the Lion. Presence of punctuation symbols in form of a single dot. The letters have a rectangular module and a very delicate apex. Of interest are the A's with a downward sloping crossbeam; G with external and oblique cauda placed under the body of the letter, or with internal curled cauda; M with very high, short and convex crossbeams; N with wavy crossbeam; almond-shaped O; R with curved diagonal line. Presence of one abbreviation VERB – VERBUM, signaled by a short diagonal line crossing the lower curve of B.

Presence of many nexus and inserted letters: 1. John inscription: RE, AN, QU, AE, HA, NN;

2. Matthew inscription: USA, NE, NE;

3. Marc inscription: MA, UT, AL, RE, ME.

Last survey: 2021

Editions and reproductions: RUGO 1975, vol. 1, p. 12, n. 2; TAGLIAFERRI 1981, pp. 216-219, n. 331, tav. XCVI; RUGO 1988, p. 398, fig. 2; LUSUARDI SIENA – PIVA 2001, p. 559, n. 24, tav. XIII.



Centrally:

((crux))Hoc tibi restituit Sigual Baptista Iohannes.

In the Evangelists tables:

((crux))More volans aquilae verb(um) petit astra Iohannis.

((crux))Hoc Mattheus agens hominem generalliter implens.

((crux))Iura sacerdotis Lucas tenit ore invinci.

((crux))Marcus ut alta fremens vox per diserta leonis.

1.35 CIDIIVALE, Christian Museum of the Cathedral. Didactic and exegetical inscriptions (late 8th - early 9th c.)

Fragment of the so-called Paolino's slab, positioned today on the balcony of the *tegurium* of Callisto; it possesses another decoration on the recto now walled inside the parapet and therefore invisible.

This slab, intact but incomplete, of white crystalline limestone has come to us with these measurements cm (75.5) x (82.5) x (depth non measurable). It is divided orthogonally and completely framed by a three-banded plaited decoration. The two upper panels contain the

evangelical symbols of the Bull and the Eagle, while the lower ones, of which only the upper half survived, contain vegetal decorations. We lack the other two Evangelical animals that most probably were depicted in the lost part of this slab. The inscriptions are placed in plates held by the two animals.

The texts, which still show signs of an ancient black color, are made with a thin triangular groove. The letters, all apex, are arranged in an orderly manner and of equal size, their module is strongly vertical. Presence of one nexus, VE in VERB. Characteristic are: A with an oblique crossbeam; M with short and convex crossbeam; N with a wavy crossbeam; O in teardrop-shape; Q is minuscule; R with a curvy diagonal line and often not resting on the base staff. Noteworthy, the final M in IVVINCIM was a mistake made by the *lapidista* while engraving the inscription: probably the two texts were presented to him written one after the other, and he misread the M as both the final letter for IVVINCIM and the initial one in MORE. Identical to the slab of Sigwald, also here the VERB – VERBUM abbreviation is present, also signaled by a short diagonal line crossing the lower curve of B.

Latest survey: 2021

Editions and reproductions: TAGLIAFERRI 1981, pp. 219-220, n. 332; RUGO 1988, p. 399, fig. 2; LUSUARDI SIENA – PIVA 2001, p. 581-582, n. 62, tav. VI, fig. 2.



((*crux*))*Iura sacerdoti-*
s Lucas tenit or-
e invinci^m.

((*crux*))*More volans aq-*
uilae verb(um) petit a-
stra Iuhannis.

1.36 CIVIDALE, Cathedral, crypt. Funerary inscription (After 802)

Fragment of slab with inscription lying *in situ*.

The artefact is made of marble and measures cm 20 x 50 x (depth non measurable); it is made up of integral and contiguous fragments. What remains of the inscription is placed on a single line and with a large space left empty above it. It should be noted that the letters are filled and colored with black paint.

The text is made with a triangular groove and all the letters are missing from the lower part; there is no ruling and there is a final punctuation mark in the middle of the line. Presence of one abbreviation, PAT – PATRIARCA. The letters present no apex and have a vertical module. Noteworthy, P with eyelet left open.

Last survey: 2018

Editions and reproductions: RUGO 1988, p. 400, fig. 2; CUSCITO 1991, p. 152.



[---]Paulinus pat(riarca).

1.37 CIVIDALE, Cathedral, crypt. Funerary inscription (After 811)

Fragment of slab with inscription lying *in situ*.

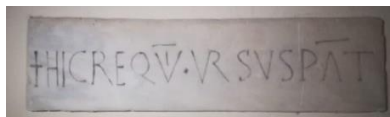
The fragment, of marble, measures cm 20 x 70 x (depth non measurable) and is composed of a single isolated piece in a good state of preservation. There is no presence of decoration and the inscription is placed centrally without a frame. The letters are filled with black paint.

The text, preceded by a Latin cross, is made with a thin triangular groove; the letters present apex and are predominantly rectangular in module. Presence of a punctuation symbol in shape of a dot, preceding URSUS. Presence, also, of two abbreviations, REQUI –

REQUIESCET and PAT – PATRIARCA, as well as one nexus UR in URSUS and an included letter, I in U in REQUIESCET. Peculiar, A without crossbeam.

Last survey: 2018

Editions and reproductions: RUGO 1988, p. 400, fig. 2; CUSCITO 1991, p. 152.



((*crux*)) *Hic requi(escit) Ursus pat(riarca).*

1.38 CIVIDALE, Tempietto Longobardo. Celebrative inscription (second half of the 8th c.)

The painted epigraph of the Tempietto Longobardo runs along a purple band between the eastern and southern walls, from under the small window on the left, up to about half of the presbytery, passing over the fence.

What remains of the inscribed band measures cm 642 x 45 (157 cm on the East wall, 485 cm on the South wall); the letters measure between cm 6,6 – in the first line – and 9 – in the last line – the included ones between 4 and 4,5 cm. The line-spacing also varies from 2.5 to 4 cm. Lomartire supposes that the inscription actually began in the north-eastern portion of the Tempietto, where a band of white plaster is visible today. The largest gap, present on the south wall, is 170 cm in length.

The inscription is made in fresco technique, the letters are made in white on a purple background, all around there was a frame of pearls and gems of which small portions still remain. As identified by Mor, there was a line, presumably made with a thread dirty with dust, used for the ruling, and for the letters the decorator used brushes of multiple sizes to create the outlines and to fill the body of the letters – Mor identified this same technique in the painted inscription of San Salvatore in Brescia. Furthermore, the state of conservation of the inscription suggests that the part in the presbytery was made with relatively fresh plaster, which therefore favored better conservation of the pigments, compared to the rest of the inscription, where the white of the letters is decidedly less legible. The inscription is composed of a rhythmic text in

twenty-four hexameters, indicated by the presence of *hedera distinguens*; however, no abbreviations or nexus are present – or have survived, except for the *nomen sacrum* XPE, present in the second line.

The letters, characterised by a strong *chiaro scuro* effect, all have vertical module and apex; characteristics are: A crowned with broken crossbeam; E is always uncial, with the ends made like “two petals coming out of a branch” (MOR 1982), the median section instead looks like a harpoon; G, present in only one case, has an internal cauda; O made oval.

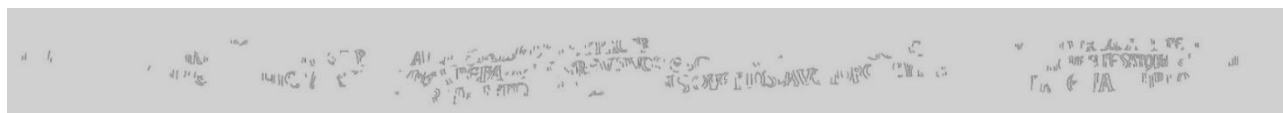
Thanks to the studies of Mor, Tavano and Lomartire, from 1982 to the early years of the 21st century, it was possible to trace the most precise chronology possible both for the Tempietto in general and for the inscription in particular. Thanks to comparisons with two similar fresco inscriptions, namely the one already mentioned in San Salvatore in Brescia and that of Bishop Lopicensino in Modena, and thanks to the study of the socio-political-cultural situation, it was possible to narrow the field to the 60s of the 8th century. Mor, in fact, hypothesized the creation of this complex during the Astolfo-Desiderian period, more precisely during the first years of Desiderio’s regency, before the break with Anselmo of Nonantola, brother of Gisela – founder of the monastery in 758-61 – following the assumption that the latter was still alive. The second hypothesis instead envisages a realization by 770, in the event that Gisela had already died and had therefore left control of the monastery.

Tavano adds that an interesting dating element that lies in the words *CHRISTE FAVE VOTIS* which is nothing more than a hemistich, indicated by the presence immediately before and immediately after of two ivies, taken from Sedulio’s *Carmen paschale*: this “quotation” is found only a few verses before the hexameters used in the Sigwald’s slab. Tavano states, in fact, that this correspondence with another artefact dated a few years earlier, in 750, seems more than a coincidence.

Latest survey: 2021

Editions and reproductions: L’ORANGE 1953; RUGO 1974, vol. 1, p. 14, n. 4; MOR 1982, pp. 95-124; TAVANO 1990, pp. 80-84; P. and O. RUGO – CIOL – PERISSINOTTO 1990, p. 23; LOMARTIRE 2001, p. 456-492.





Drawing made by the author

First row:

[---]ῥα[---] // a++n+ ((hedera)); possederet prop+++ [---] v[---]i Virgo salutem [---]

Second row:

[---]++[---]ῃρι[---]α[1]ερβ//um ((hedera)); Chr(ist)e fave [voti]s ((hedera)), populi vocesq[ue--]
[---] σε+ς[---] ῃρventes atque ve+e+[---]

Third row:

[---]nie[---] hic v+r+//[---] r+dēnto[---]s[---]asque pios ((hedera)), auctore+ cu++[---]
pr+e+ia [te]mplo [---]

1. MOR 1982:

Southern side. Si Virgo salutem q[ueris] / te movente atque meritum [Christi] / pe[rg]e via templo [domini]

First row. [Mira] [v]o[t]u[m] [m]o[n]u[me]nto / me[r]itum [co]re[m] domino (hedera) [d]on/antis;
possede[bit] ita c[o]ron[a] sa[l]ut[is]---

Second row. [Hoc] am[i]co [p]aci[s] di[catum] vic[t]ori m[ale] a[c]erb/um (hedera); Christe fave votis
populi / vocesq(u)e precantes [exaudi---] tu [---] sion [---]

Third row. [T]e certa v[i]a / amo[t]u[m] penites tua hic virtu/te redentorum [custodi] asque pios
auctores cu[rum] --- conve[r]ti[tu]r.

2. RUGO – CIOL – PERISSINOTTO 1990:

Southern side. Virgo salutem queris / movente atque meritum Christi / perge via templo domini mira

First row. Votum monumento meritum coram Domino do//nantis possidebit ita coronam salutis

Second row. Hoc animo pacis dicatam victori mortis male acerb//um [---] Christe fave votis populi
vocesque te certa via amotum

Third row. Penites tua hic virtute // redentorum custodias pios auctores curum convertitur [---]

3. TAVANO 1990:

First row. [4 missing verses][---]vers[---] do//nantis possederet proprio dei c[---] [1 missing verse]
[---]im[---]v[---]v[---]i Virgo salutem

Second row. [4 missing verses][---]rci[---]itori[---] funus acerb[um] Christe fave votis populi
vocesque precantis [audi---]s remove [longi]nque lites atque prud[enter in pace]

Third row. [5 missing verses][---] ante[q]uam hic virtute // redemptoris oves [rag]asque pios auctores
culmin[is] [---]nt[---]pa[---]a[---]n [a]rces ia[m] templo [beato]

4. LOMARTIRE 2001:

First row. [---]ra[---]b[---] // nant[is] (hedera); posseder[e]t proprios b[e]---]u [---]i Virgo salutem
(hedera);?

Second row. [---]ri[---] a[c]erb[um] (hedera); Xp(ist)e fave v[ost]is (hedera), populi vocesq[ue---]n[---]
[---]selcu[---]s reme[---] moventes atque me[---]um

Third row. [---]nie[---]va hic v[i]rtu[te] // te Redemptor[i]s custo[---] asque pios (hedera), auctores
culm[---]p[---]a[---] proemia [te]mplo [---]

1.39 CIVIDALE, Tempietto Longobardo. Didactic inscriptions (second half of the 8th c.)

Group of inscriptions on the walls of the Tempietto, between the north and west sides, remains of what must have been a large group of painted titles that accompanied the depictions of the saints.

Given their position and their advanced state of decay, it was not possible to ascertain their dimensions, which in some cases only include traces of one or two letters. They were all painted in white fresco on a green background, of which sometimes only the imprint is discernible.

Starting from the west side, we find in the lunette of the portal, the inscription that is in an external position compared to the figures: it's the titles identifying saints Michael – written MIHAEL – and Gabriel, the abbreviation for SCS has the same form as that used in the Celebrative inscription: a stroke slightly bent horizontal, cut by small wavy lines.

Continuing, in a lunette on the west wall, in correspondence with the depiction of Christ, although now practically invisible, there are traces of letters; already Cecchelli in 1943 had to make use of what was reported from the inspections carried out by Austrian soldiers (?) conducted in the short period of their government. On the walls, however, the remains of the abbreviation SCS are recognizable, visible on the right side of the door.

A little further on, near the figure of a saint, the letters RCE are visible, integrated by Cecchelli as MARCELLUS or MARCELLIANUS.

On the north wall, near the lunette with the Virgin Mary and the Child: here too all that remains is the M of MARY, on the right of the Virgin's face. Also in this lunette, further down, near the

figure of the archangel, Lomartire identified other fragments of letters, which however are so damaged that they are now unrecognizable.

Continuing on the northern wall, in correspondence with a golden figure, the letters REANUS are visible, which can be completed to the name HADREANUS.

The letters present the same characteristics as the celebrative inscription, with the exception of the E, the only time in which it was not created in its uncial form: Lomartire hypothesizes that this is a case of error due to the phonetic and graphic oscillation so that the decorator, it is presumed, first created an I and then corrected it to E.

Latest survey: 2021

Editions and reproductions: CECHELLI 1943, pp. 117-199; TORP 1953, p. 83; LOMARTIRE 2001, pp. 480-484.



West wall

Lunette of the portal: *S(an)c(tu)s Mihae[l] // S(an)c(tu)s Gabriel*

Lunette of Christ: *[Ihesu)s [X]ristus*

On the wall: *S(an)c(tu)s // [Ma]rce[---]*

North wall

Lunette of the Virgin Mary and Child: *[S(an)c(t)a] // M[aria]*

On the wall: *[S(an)c(tu)s] // [Had]reanu[s]*

1.40 CIVIDALE, Tempietto Longobardo. Inscription of artist's signature (second half of the 8th c.)

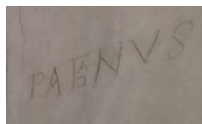
The inscription is located on the left side of the profile of the central window of the western wall, located between the series of statues.

The inscription measures 23.4 cm with an irregular height between 3.9 and 5.4 and is made with a triangular groove on plaster. The absence of lumps, dragging of material and peeling is an indication that the incision was made while the plaster was still wet, therefore by the supposed creator of the decoration of the Tempietto.

The letters, as already mentioned, have variable height, and were evidently drawn spontaneously, without any kind of ruling: this can be deduced, as well as from the variable size of the letters, from the fact that they are aligned at the top, but tend to be descending and oblique in the lower part. Noteworthy: A with broken crossbeam; square G, therefore without a curve but with only right angles and the internal curl; N with the crossbeam not connected to the apexes; S with the upper curve more developed than the lower one. Peculiar, the second A is inserted between G's upper side and the curly cauda.

Latest survey: 2021

Editions and reproductions: CECHELLI 1943, p. 118; L'ORANGE 1953, p. 102; MOR 1965; LOMARTIRE 2001, pp. 472, fig. 14.



Paganus

1.41 OVARO, church of Saint Martin. Funerary inscription (8th c.)

The inscription is on the lid of a sarcophagus, found in Cella di Ovaro in November 1972, during road works.

The intact but incomplete artefact is made of water tuff, a very soft reddish limestone, and measures cm 212 x 88 x 88; the slab that forms the lid, composed of two fragments, is

incomplete, but we know that it originally protruded 5 cm from all sides. The inscription, or rather, one of the inscriptions and the only one that has survived, is on a bas-relief cross placed near the short side. One can glimpse the presence of a second cross, which would have been placed in the centre of the slab and which, in all probability, held another inscription, presumably indicating the name of the deceased. No decoration or ornamentation adorns the burial.

The text presents a singular arrangement: it is in fact arranged along the four arms of the patent cross, so as to have two words per arm and the preposition *pro* in a central position, at the point of intersection. The letters are made with a triangular groove and present a vertical module with strong lateral compression, a choice perhaps also dictated by the particular shape of the frame that houses them. Characteristic are the letters: M with high crossbeams not resting on the base line and with apex at their point of intersection; O made almond-shaped, with corners at the vertices and R with a short, raised diagonal line.

Last survey: 2016

Editions and reproductions: RUGO 1988, p. 402, fig. 2; BUONOPANE – CODEN – DELL’OSTE 2016.



Courtesy of Parrocchia di Ovaro and Museo della Pieve di Gorto

Orate / Deum / p[ro] / hum[i]/li servo

1. RUGO 1988, *Orate pro eum*

1.42 OVARO, Museum of the Pieve di Gorto. Inscription of unknown function (8th - 9th c.)

A small fragment of an architrave with signs of decoration and an inscription, now kept in the Parish Museum of Gorto. It was found in fortuitous circumstances outside the perimeter of the *pieve*, near the apse.

The measurements of the piece are cm (7.1) x (9.6) x 4.4. Two letters survive in the upper part of the fragment, while a three-banded plaited decoration survives in the lower part.

What remains of the inscription is made with a triangular groove; the two letters, both surviving only in a reduced portion, are made with heavy apex and a module tending towards the rectangle.

Last survey: 2015

Editions and reproductions: BERTONE 2015, p. 43, n. 3.17; BUONOPANE – CODEN – DELL'OSTE 2016, p. 65.



Courtesy of the Museo della Pieve di Gorto

[---]ne[---]

1.43 UDINE, Church of Saint Mary of Castello. Celebrative inscription (Liutprandean Age, 712-744)

Small fragment of an architrave with a monumental inscription, preserved on the north side of the church of Santa Maria di Castello.

The marble artefact measures cm 13 x (18) x 6. It is an isolated fragment, without any decoration, comprising only the inscription.

The inscription is made with a perfect triangular groove; the letters, measuring 11 cm in high, are made with a very thin groove and a very strong verticality; they all have apex, made in a perfectly uniform manner. Presence of a punctuation symbol, placed halfway down the line before the L.

Last survey: 2006

Editions and reproductions: RUGO 1975, p. 25, n. 15; ID. 1988, p. 390, fig. 2; BERGAMINI – BUORA 1990, p. 138; LUSUSARDI SIENA – PIVA 2002, pp. 297-299, fig. 7; VILLA 2006, p.205, cat. 3, tav. 3.



Courtesy of the Diocesi di Udine

[---]o Liutp[rando][---]

II.2 SUMMARY

From what we have been able to see in the catalogue, the Friulian epigraphic style followed a rather independent trend and growth during the centuries of the early Middle Ages. A quick comparison with the Pavia's inscriptions proposed in the Introduction makes it clear that 1) the quality and ability of the workshops was far less high in Friuli and 2) that the Lombard capital that developed in Pavia was not always the source material for the local epigraphic production.

In general, the following characteristics can be noted: verticality of the module, which reaches its peak during the Liutprandean Renaissance (712-744); triangular apex; more or less frequent presence of letters characteristic of this area, such as A with a broken crossbeam, M with high crossbeams and oval or almond/drop-shaped O.

As for the inscription types in this region, the following are present: two commemorative, six celebratory, eight funerary, one dating, one name, one augural, nine didactic, one liturgical-celebratory and, finally, one artist's signature. In reality, as far as the two commemoratives are concerned, both belong to this category only by supposition, as the portion of text in which the event described would have been named is missing.

As far as the celebratory are concerned, we see examples of donations by both secular and ecclesiastical figures, and they date between the 7th and 9th centuries and their production is both of high and low quality.

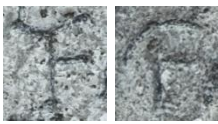
Among the funerary slabs, the one of Vitale II stands out. It is very unusual that the supposed funerary text, of which all that remains is the name of the deceased, is placed on a tympanum, which was in fact above the patriarch's tomb, and not as is usually the case on a slab or sarcophagus. Another interesting example is the funerary slab from San Giovanni d'Antro, dated to the late 9th century, but still made according to the Lombard custom of placing the text perpendicular to the short side; contrasting with this is the epitaph of an unknown dignitary at Aquileia: it can be deduced that the distance from the new centres of Carolingian culture, such

as Aquileia, most likely determined the almost total absence of their influence, thus underlining an initial difficulty in breaking down the Lombard writing system.

Other interesting examples are the two fragments of the epitaphs of the patriarchs Paulinus and Ursus in Cividale, which are very peculiar since they both present an extreme simplicity in appearance with an absence of descriptive text about the life of the deceased as well as decorations or frames. Lastly, the funerary inscription of Ovaro, inserted inside a cross, is worth mentioning: a type used not so frequently and that in cases such as this one denotes a certain care in the ordering of the text.

The didactic typology is numerous as most of the inscriptions in the Tempietto belong to this category. The inscriptions on the cartouches on the slabs of Sigwald and Paolino are also didactic, but of a mixed exegetic type.

If we look at each century individually, we can see trends that unite the products of the same period. Starting with the 7th century, we unfortunately have only one artefact – inv. 183 from Cividale – and this prevents us from establishing or at least tracing a writing trend as we do not have enough elements of comparison. A second artefact – inv. 4309 also in the MAN of Cividale – dates between the end of the 7th century and the beginning of the following century and provides many clues from an epigraphic point of view. In spite of this scarcity, it can be said that these artefacts present a module that tends to be square or at least vertically compressed. Furthermore, the Invillino inscription contains characteristic letters, some of which will be used in later centuries in other regions as well, they are:

-  A with shafts particularly spread out;
-  D in delta shape;
-  F with elongated and curved upper line;
-  M with shafts spread out and crossbeams not touching the base line;
-  N with high crossbeam;
-  O small and round;

-  R with nearly-horizontal diagonal line;
-  S slightly tilted to the right.

On the one hand, this inscription is an example of medium-low level workmanship, thus not the product of an established workshop and/or an expert stonecutter, but on the other hand it represents a first important moment in the use of the epigraphic form by the Lombard society, which had only recently arrived in Friuli and was therefore experimenting with the Latin epigraphic medium for the first time. We cannot, therefore, speak of a prior knowledge of epigraphy as it had been practised for centuries on the Italian peninsula, but rather of a cultural acquisition that was certainly marked by initial uncertainties and difficulties in the 7th century, only to develop independently and characteristically according to a precise taste in the centuries that followed.

This is already evident in the 8th century. There are many epigraphic examples from this period from all over Friuli, less so from the coastal area. Speaking of numbers: there are 3 arch fragments from two different ciboriums and a dossal of chair from the area of Aquileia now kept at the Museum of Early Christianity in Monastero (Aquileia); 12 artefacts are from and kept in Cividale del Friuli, of which 3 are in the Cathedral Museum, 6 in the National Archaeological Museum and 3 are the inscriptions found in the Tempietto Longobardo (the painted *titulo*, the caption texts and the artist's signature); finally, there are 4 from individual localities (the church of San Martino in Ovaro, the church of Saint George in Brazzano, a hamlet of Cormons, the church of Santa Maria in Sylvis in Sesto al Reghena and the church of Santa Maria in Castello in Udine). It is also worth mentioning the presence of three artefacts of uncertain chronology, dated between the 8th and 9th centuries: the slab known as the “slab of San Paolino” in Cividale, in the Cathedral Museum, the astylar cross in the Archaeological Museum of Cividale, a fragment of a ciborium arch in the Archaeological Museum of Muggia and a fragment in the Museum of the Pieve di Gorto (Ovaro).

The main characteristics are undoubtedly those that had already been partly observed in the previous period: the tendency towards a certain verticality, the presence of pronounced apex, the high M and N shafts not connected to the extremities.

Nevertheless, it is possible to detect some more or less obvious differences between the inscriptions, i.e. we can notice inconsistencies and, therefore, the coexistence of different styles:

this is certainly due to external influences, original not only from the Lombard cultural area. It is therefore appropriate to distinguish these different Lombard epigraphic styles present in Friuli in the 8th century:

1. First of all, there is the style that could be defined as "Friulian", that is to say, the one that has unique characteristics that are typical only of this area; the Ara of Ratchis is certainly the example par excellence;
2. Then we find a style very close to that of Pavia, the result of the influence of the so-called "Liutprandean Renaissance"; examples of this are the *tegurium* of Callisto in Cividale and the fragment from Saint Mary in Castello in Udine;
3. Finally, a third style can be identified as the result of influences that probably came from Veneto, but also from Ravenna; an example is the slab of Sigwald³¹.

In fact, the Ara of Ratchis, the *tegurium* of Callistus and the slab of Sigwald, together with the so-called pluteus of Paulinus, form a very special epigraphic group, not only from the writing point of view, but also because of the historical connection they share. They are a perfect example of the link between writing style and political influence: Callisto arrived in Cividale thanks to the help of king Liutprand, and had overall a strong connection with Pavia, Lusuardi-Siena and Piva, who analysed the *tegurioum*, wrote that most probably some expert stonecutter from the capital worked on it³²; on the other hand, the Ara of Ratchis represents the typical Friulian style, both in the writing and in the decorations and scenes and one theory is that Ratchis carefully chose to emphasise his culture in contrast to that brought by Callisto; finally, the slab of Sigwald, created to integrate the work begun by Callisto in the Baptistry, shows another different style, which is the result of various influences, from Ravenna and the coastal region, and was even chosen by Paolino when he commissioned his artefact, now only a slab. The characteristics of the "Friulian" style, which can be seen above all in the Ratchis altar, can be summarised as follows:

-  writing style with a vertical module;
-  triangular apex;

³¹ About the relationship between the Lombard production and other styles see: DE RUBEIS, 2017, pp. 323-347. About the influence of the Liutprandean Renaissance see: JAKSIC, 2010, pp. 17-26.

³² LUSUARDI SIENA – PIVA, 2002, Zagreb, Brepols, pp. 297-298; and LUSUARDI SIENA – PIVA, 2001, pp. 498, 511.

-  A with a broken crossbeam;
-  D in delta shape;
-  M with high crossbeams;
-  O oval or almond-shaped;
-  Q with internal and vertical cauda,
- P and R with a small eyelet.

These features are most probably the result of a process of style refinement that began in products of the 7th century, such as the Invillino inscription, but that unfortunately were lost over the centuries. Surviving examples are: the fragment in Brazzano (1.1), the reredos in Aquileia (1.15), the fragment inv. 185 in Cividale (1.22) and the sarcophagus from Ovaro (1.41). Although less precise and refined than the altar, these products, still belong to the Friulian writing typology, given their similarities with Invillino and the altar of Ratchis.

Turning to the *tegurium*, we immediately notice a characteristic that is very different from the Friulian style: the *chiaroscuro*. In fact, the letters of the tegument's inscription show a distinction between solids and fillets, a play of sizes that gives the text a *chiaroscuro* effect. Other features worth noticing are: a mixed module between vertical and square, swallow-tailed apex, G with curled cauda, M with high crossbeams, O almost round. All these characteristics are very reminiscent of the style of the Liutprandean Renaissance, which proposed the revival of ancient models, whose characters we find here mixed and reinterpreted according to Lombard taste.

As for the Sigwald's slab, it is probably a fragment of a more complex artefact, probably an altar, which was inserted in the context of the Callistine Baptistery and continuing the theme of conversion and baptism; the scriptural style, however, has little to do with that of the *tegurium*: in fact, there is a perfect verticality of the form, the apexes are modest or absent and triangular in shape; the most characteristic letters are the A with crowning on the left, the B with a marked difference in sizes between the eyelets, the G with an external cauda, positioned diagonally below the letter. It is therefore interesting to note that, despite the presence of a writing type

favoured by the court, together with a “traditional” decorative compartment, these were not the norm and indeed appeared from time to time intermingled with this or that style, i.e. the Pavia and Ravenna typologies, but also the style that was emerging in the Veneto area. In fact, it is interesting to note – and we will be said about this later – that certain letters, such as the almond or drop-shaped O, or the G with external and diagonal cauda, are also largely present in Veneto, so much so that one may wonder where they were first used (as it will be discussed in the next section of this catalogue about this type of G). There is no doubt that the Friulian style spread to Veneto, as this is perfectly illustrated by the inscription on the columns of the ciborium of Saint George in Valpolicella: the style used, even if it is the work of an inexperienced *lapidista* not at the level as those who worked on the Ratchis altar, is very reminiscent of the style present there and in the Invillino’s inscription.

During the transition to the 9th century, the focus shifts to Aquileia and Grado, in fact, Cividale offers only one artefact dated to exactly this century; this is not surprising, since after the fall of *Longobardia Major* and thus of the Lombard-Friulian duchy, the new Carolingian power was not so much interested in *Forum Iulii* as in the main and historical bishoprics of Aquileia and Grado (the latter lost its seat at the synod of Mantua in 827)³³. The list of surviving inscriptions also takes into account the production of the 10th century, of which there are only two surviving fragments in the whole Friuli, and which stylistically do not differ significantly from the 9th century style: six 9th-century inscriptions have survived in Grado, two of them are from the 10th century, four instead are in Aquileia, one in Cividale and one (actually of uncertain date) in Antro. Now, more than in the previous century, the first intrusions of the Carolingian epigraphic style can be seen, but never so much as in the rest of the former northern Lombard kingdom.

This is particularly evident – and one might add, only – in Aquileia, where we find a first typology that remains closely completely linked to the Lombard tradition and a second that, given the strong links that Aquileia established with the Carolingian court in those years, shows interesting admixtures of the two styles. The first group includes three fragments of architrave, decorated with the typical *cani correnti*, with remains of inscription: the letters present a mixed form, with developed apex of the E, very similar to how we find it in the Ara, and M with high and slightly convex crossbeams. In contrast, there are two funerary epitaphs, one of Ortwin, from the church of Beligna, and one of an unknown dignitary, kept at the Basilica. Both are characterised by a mixture of capital and uncial letters, and the introduction of other forms not

³³ See AZZARA, 1994.

typically Lombard, such as the crowned A, the square C – as found in Ortwin's tombstone – or the high number of *nexus litterarum* – as in the epitaph of the unknown dignitary. However, this is combined, in a rather interesting way, with a typical Lombard choice of layout: i.e. along the longest side for Ortwin's epitaph and divided into two columns along the short side for that of the unknown dignitary³⁴.

Meanwhile, in Grado, stylistic development continued along a decidedly more “local” path; the most important fragments are certainly those of the celebrative inscription made by Patriarch John Iunior for the dedication of the Basilica to St. Mark; but not only that, the crowning *pergula* or ciborium with the funerary inscription of Patriarch Vitale II (from the 10th century, exactly the year 900) and the inscription of Fortunato also provide interesting elements. The writing of the first artefact presents a strong vertical module, with shapes very similar to those of the inscription of Sigwald in Cividale. In the inscription of St. Mark, we find the typical A with a broken crossbeam – peculiar because it has a flat vertex -, the N with crossbeam not connected to the extremities of the shafts, the R with a short diagonal line not resting on the base line. But we also find elements that deviate from tradition, such as the G with external and vertical cauda – as in Sigwald – also present in Veneto, and the lower case H, a novelty probably introduced by Carolingian epigraphic culture. In the same way, the inscription of Vitale II, presents features close to solutions from the Venetian area, such as the A with diagonal and outgoing crossbeam, the R with short diagonal line or the S slightly tilted to the right (it will be noted how this element is typical especially in the 9th century, with numerous examples in the Venetian area and one in Cividale). Finally, the inscription of the church of Holy Mary of Grace presents together with Lombard-style letters such as the almond-shaped O, or the already mentioned oblique S, letters closer to a Carolingian type, such as the R with a convex diagonal line, or a tendency of the letters to have a perfectly square module.

Finally, we arrive at the 11th century, and it is here that Friuli sees the real abandonment of the Lombard epigraphic style in favour of the Carolingian capital, characterised in this century by an antiquarian re-proposition of ancient models. The most striking example is undoubtedly the epitaph of Gotebold of Speyer, dated 1063: here everything is done according to the Carolingian style, from the minimalist and geometric decoration, to the layout and above all the perfectly square module of the letters.

³⁴ About the layout models of Lombard inscriptions see: DE RUBEIS, *Modelli impaginativi delle iscrizioni funerarie elitarie tra longobardi e carolingi*, in «Scripta», vol. 6, Pisa, Fabrizio Serra Editore, 2013, pp. 57-66.

III. CATALOGUE – VENETO

Province of Belluno

2.1 FELTRE, Sanctuary of Saints Victor and Corona. Commemorative inscription (1096)

The inscription, which is precisely dated to the 16th of September 1096, is preserved in the sanctuary, in a position different from its original one: in 1856 it was moved from the *martyrion* to the external part of the apse, in the sacristy.

The artefact consists of a slab measuring cm 64 x 117.5 x (depth non measurable) made of marble; the text is positioned in a recessed level, framed by a moulding and, on the highest level, a frame decorated with intertwined branches, leaves, flowers and fruits. The text is horizontally arranged in seven lines and some marginal and preparation lines can still be seen. Presence of marks in between the lines, positioned in the middle, shaped like an inverted triangle.

The letters were created with a V groove and a strong vertical module; all of them have spurs. Abbreviations, nexus and inclusions are present in high numbers in this text, giving it somewhat a crowned aspect. Many are the noticeable features of this inscription: E appears both uncial and capital, with eighteen instances of the latter and just four of the first; G with the internal curl; M and N are of course in their characteristic Romanic shape with the traverse always touching the base line and starting from the very top of the letter; Q has its tail positioned at the bottom and going horizontally to the right, this line presents a little bump in the middle; two times, in QUOVE and in CONFESTUS, the shape V is uncial. Surely, the most noteworthy aspect of this inscription are the many inclusions between letters: there are no less twenty-three of them.

Last survey: 1998

Editions and reproduction: PELLIN 1944, p. 68; DEL ZOTTO 1951, pp. 101-105; ALPAGO NOVELLO 1974, pp. 7, 9; RUGO 1978, p. 33-35; ID. 1982, p. 20; DOGLIONI 1984, pp. 39-67; TIEZZA 1996, pp. 100-101; DE RUBEIS 2001, p. 101; ID. 2011, pp. 26-28.



From DE RUBEIS 2011

- Ab ineunte redemption(e) p(u)bl(ica) anno m(illesimo) nonag(esimo) VI, quo stellar(um) casus quove Chr(ist)ianor(um) motus in paganos, Iohannes Visoriensis tam*
pectore et armis quam diviciis et gl(ori)a pollens,
 5 *honor patriae, confectus senior, fundator aulae, XVI die sept(embris) filio suo Arbone pont(i)f(ice) beatis mart(iribus) Victori et Corrone commendatur.*

2.2 FELTRE, Sanctuary of Saints Victor and Corona. Commemorative inscription (end of 11th c.)

This *tabella plumbea*, preserved *in situ* inside the sarcophagus of Saint Vittore and Saint Corona by bishop Solino.

The artefact measures cm 10.4 x 6.7 x (depth non measurable). It is preserved in an overall good state, with just some minor abrasion.

The inscription is positioned all over the area of the *tabella*, surrounded by a double frame, it is organised in thirteen horizontal lines with no baseline or margin line, but some faint remains of a guideline can be seen in the 2nd line; the last portion of the space was left empty. The letters present a V groove and a module tending to the square. The text presents many abbreviations and some nexuses: NC and AR in INCARNATO, VE in VERBO, C(ONSULE), OR in CORPORA, S(AN)C(T)OR(UM), MART(IRUM), TR and VE in TRANSVECTA, S(UN)T twice, HE in THEODORO, AR in MART(IRE), 7 for ET, TA in REC(ON)DITA, CHR(ISTO) IE(S)U. One inclusion, LI in SOLINO. Peculiar is the use of a manuscript style type of abbreviation for UM in SANCTORUM where the diagonal line of the R is crossed by an oblique line; also, a manuscript style type of link for OR in CORPORA where the shaft or the R correspond to the curved body of the O.

Last survey: 1983 (during the internal inspection of the sarcophagus)

Editions and reproductions: PELLIN 1944, pp. 63-64; DAL ZOTTO 1951, pp. 85-93; BIASUZ 1974, p. 56; BELLINATI 1984, pp. 69-74; RUGO 1984, pp. 131-33; TIEZZA 1996, pp. 99-100; DE RUBEIS 2011, pp. 23-26.



From DE RUBEIS 2011

- Anno CCV ab incar-
nato verbo sub
Antonino c(onsule) cor-
pora s(an)c(to)r(um) mart(irum)*
- 5 *Victoris Coro-
ne trasvecta s(un)t
a Theodoro mart(ire).
Et a me, indigno Soli-
no ep(iscop)[o u]rbis Cero-*
- 10 *nie, hic rec(on)dita
s(un)t sub die XVIII
sept(embris). In Chr(isto) Ie(s)u
[---]*

1. BIASUZ 1974, *Q(uae) a me, indigno Soli/no ep(iscop)[o u]rbis Cero/ni(a)e ...*

2.3 MEL, church of the Most Holy Assumption. Funerary inscription (7th – 9th c.)

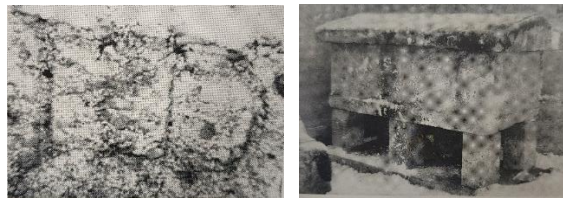
Sarcophagus, originally from the church of Saint Peter in Mel; according to a source of the 15th century, it was placed behind the main altar. In 1663, it was moved to the cemetery and, on that occasion, it was opened. We know nothing of it until 1940 when Pasquetti wrote it was moved to the church of San Fausto and then to the current position in 1955.

The measurements of the case are 73 x 218 x 103 cm and of the covering 31 x 250 x 122 cm; the artefact is entirely recomposed, but it presents broken angles and edges on the lower part and on the northern part of the covering. On the border of the covering there are six Latin crosses pattée.

The inscription is positioned horizontally inside one of the crosses; both the letters are traced with a V groove and are of the same dimension. Both are majuscule.

Last survey: 2023

Editions and reproductions: RUGO 1974, p. 62, n. 68; CANOVA DAL ZIO 1986, p.76-77; FRANCESCON – SARTORI 1982, p. 21-22; ID. 1991, p. 29, photo p. 26; DE RUBEIS 2011, pp. 33-34.



From RUGO 1974

[---]ed[---]

Province of Padova

2.4 CITTADELLA, Pieve of St. Donatus, northern inner perimeter. Inscription of unknown function (8th c.)

The fragment was found in the 1960s/70s during repaving work in the sacristy of the parish church.

The fragment, made of limestone, measures cm (11) x (16) x 7 and is mutilated on all sides, except for the upper side that shows signs of workmanship. In addition to the inscription, the artefact has a curved frame strip, most likely delimiting the inscription.

The text is arranged on a horizontal line with all capital letters, the triangular groove and module are not very regular. Noteworthy are the A with a broken crossbar, the G with double opposing Cs, the M with high crossbars and a module tending to the square.

Last survey: 2021

Editions and reproductions: COLECCHIA 2009, p. 174; VEDOVETTO 2018, p. 206, n. 91; DE RUBEIS 2021, p. 67-68, n. 9.



From VEDOVETTO 2018

[---] *mag(ist)ri*

2.5 MEGLIADINO, church of St. Fidentius, left counter-façade. Funerary inscription (8th c.)

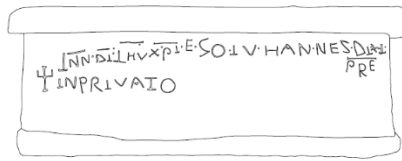
The sarcophagus was found under the floor of the southern chapel near the apse between 1888 and 1906. In 1910, it was purchased by the Museo Nazionale Atestino, after which it was stored in the courtyard next to the church of St. Martin of Este. Finally, in 2003 it was placed in the church of S. Fidenzio.

The material of the artefact is Istrian stone and the measurements are cm 198 x 66 x 92; on the upper part there is the carving that allowed the lid, now lost, to be properly housed; the lower part, on the other hand, consists of an irregularly shaped plinth. Given the presence of the remains of a spiral decoration, it is conceivable that the entire sarcophagus had this motif.

The inscription is placed on two horizontal lines on the main front, in the upper part, the lines have an irregular pattern: the first line has an upward tendency towards the right corner. The letters are all capitalised and made in an irregular V-shaped groove, the size and arrangement are also irregular. There are no punctuation symbols or remnants of ruling. Of note: A very wide and with a broken crossbeam; D in delta-shape; G with cauda positioned under the letter diagonally; I resting on a horizontal line; N with a crossbeam connected to the extremities; O wide and round; P with an open eyelet; R with a slightly concave diagonal line; T with a horizontal line also resting on it. Presence of five abbreviations: N – NOMINE, DI – DOMINI, IHU – IH(ES)U, XRI – CHR(IST)I, PRE – PRESBITER. It should also be noted that in executing the epigraph, the stone cutter omitted the word PRESBITER, which he therefore had to place below the first line between IUHANNES AND DIXI.

Last survey: 2018

Editions and reproductions: COLECCHIA 2009a, p. 189; VEDOVETTO 2018, pp. 256-261.



From VEDOVETTO 2018

((*crux*)) *In n(omine) D(omin)i Ih(es)u Chr(ist)i, ego Iuhannes `pre(sbiter)' dixi in privato.*

2.6 PADOVA, Musei Civici Eremitani, deposit, inv. 720. Inscription of unknown function (9th c.)

The origin of this fragment remains unknown, but given its composition, it can be assumed to belong to a ciborium or an architrave.

Made of Aurisina limestone, it measures (19.5) x (17) x 8.7 cm, presenting fractures on all four sides. The band containing the epigraph is placed centrally, framed by a *fusarole* motif, immediately above a motif of schematised plant elements.

The epigraphic row is positioned vertically in the rightmost part, continue with a 90° angle and then horizontally. The letters, all majuscule, have a rectangular form and heavy apex. No punctuation symbols or traces of ruling are detectable. Noteworthy are: A with flat vertex and broken crossbeam and X with arms of different lengths. AV nexus is present.

Last survey: 2021

Editions and reproductions: VEDOVETTO 2014, p. 605; BASSIGNANO 2016, p. 435, n. 158; VEDOVETTO 2018, pp. 132-135; DE RUBEIS 2021, pp. 175-176, n. 70.



From VEDOVETTO 2018

[---]iret / hic exaud[---]

2.7 PADOVA, Musei Civici Eremitani, deposit (laboratory). Authentication of relic inscription (10th c.)

Lead plaque from the church in San Fidenzio di Megliadino: it was found in the sepulchral ark in the crypt in 1595 during some reconnaissance work commissioned by bishop Corner. We know it was in the Museum in 1877, but then moved in 1880 to the Chamber of the Director, and again in 1903 to the Archaeological Collection. It was restored in 1985 and catalogued in the metal inventory of the Museum of Medieval and Modern Art.

The artefact, of lead, measures cm 8.1 x 16.5 and present several holes and dings all over its surface, these damages compromised both the text and the frame.

The inscription is arranged on four horizontal line – the word EPISCOPUS, because there was no space left, is positioned in two lines. The letters present a mixed module, tending towards the rectangular; their execution and positioning is poor, with lines not running straight (in the case of EPISCOPUS the space for every letter was clearly miscalculated) and the dimension of single letters changing frequently throughout the text. Peculiar, the use of some Greek letters in the last line to indicate a church in Asia Minor, precisely in Bithynia, in the city of Cios. Presence of five abbreviations: REQUIESC – REQUIESCIT, SCS – SANCTUS, EPIS – EPISCOPUS, ICA – ICAESIE, C – CONFESSOR.

Last survey: 2015

Editions and reproductions: FORLATI TAMARO 1981, p. 297; GIACOMELLI 1984, pp. 88-89; SANNAZARO 1989, p. 249; DE RUBEIS 2000, p. 209, n. 421; BILLANOVICH – BUSON 2003, p. 77-86; BENUCCI 2015, pp. 297-303, n. 75.



From BILLANOVICH - BUSON 2003



From DE RUBEIS 2000

((*crux*)) *Hic requiesc(it)*
s(an)c(tu)s Fidensius, epi/s(copus)
Novense
icλ(esiae) Kiov c(onfessor).

2.8 PADOVA, cathedral, antechapel of St. George Barbarigo in the cript. Funerary and exhortative inscription (late 8th c.)

The tombstone was found in the crypt in 1723 in fragments; it was reassembled by Giovanni Brunacci and placed on the right wall of the antechapel in 1748.

The slab is made of an undefined material, undoubtedly a compact carbonate rock, and measures 238 x 166 cm; the piece has numerous reassembled fractures and is missing two corners. It may originally have been the front of a sarcophagus. There are no decorations or depictions and the inscription occupies all the available space.

The text is arranged in four full-page horizontal lines, the letters, all capital and slightly apical, have a V-shaped groove and a mixed module between square and rectangular. There are single and double triangular punctuation symbols, the latter used only to indicate abbreviations. No ruling is visible. Noteworthy are: D in delta-shape, with the shaft not vertical but positioned diagonally, resulting in an appearance more similar to a triangle; E compressed laterally; G with cauda positioned under the letter and diagonally, very similar to that found for example in Sigwald's slab; M with high crossbeams and slightly divaricated shafts; N with crossbeam connected to the extremities; O both round and oval; Q with external cauda positioned below the letter and ending in a slightly convex horizontal line; the first R, in REQUIESCIT, has the eyelet left open and the diagonal line convex, in FUERUNT and ROGO it is high and not resting on the base line, the last three instead are touching the base line; S is slightly leaning to the left. Presence of ten abbreviations: REQ – REQUIESCIT, EPISC – EPISCOPUS, SCAE – SANCTAE, PAT – PATAVINAE, AECL – AECLESIAE, SED – SEDIT, M – MENSIBUS

present twice, QUIB – QUIBUS, VIX – VIXIT, REQ – REQUIENTE. No *nexus litterarum* are present.

Last survey: 2018

Editions and reproductions: NICOLETTI 2004, p. 26; BENUCCI 2015, pp. 12-16; BILLANOVICH 2016, pp. 224-228; VEDOVETTO 2018, 176-179.



From VEDOVETTO 2018

((*crux*)) *Hic req(uiente) in pace Tricidius episc(opus), huius s(an)c(t)ae pat(avine) aecl(esiae) sedis, qui sed(it) a XXVI m(ensibus) VIII et fuerunt omnes dies vitae eius quib(us) vix(it) annis LVII m(ensibus) III; omnes rogo orate pro req(uiente).*

2.9 VALLE SAN GIORGIO (BAONE), church of St. George, south perimeter. Exegetic and exhortative inscription (8th c.)

Eight architrave fragments – plus two now missing – were found at various times and places in the area; we know that nos. 126-127 were kept for some time at the Este Museum; no. 128 came from a private house where it was placed as a *fogolare*. The two missing today were found: one in the courtyard of the presbytery and presumably bore the letters [---]TR[---], while the second one was seen by Salomonio in 1654 inside the bell tower and read [---]ESTA[---]. Its origin is unknown, but most probably, given the type of text, the inscription was positioned on the façade of the church.

The preserved fragments measure: n. 121 cm (12) x (25.5);

n. 122 cm (11.9) x (44.7);

n. 123 cm 14 x (92);

n. 124 cm 13.9 x (149.9);

n. 125 cm (11.3) x (12.2);

n. 126 cm 14.8 x (40.8);

n. 127 cm 15.6 x (47.8);

n. 128 cm 16.5 x (55.8).

They form an inscribed band framed by deep grooves.

The letters of the text, all in majuscule letters made with a triangular groove, are aligned on a single horizontal line with a regular course. The form always tends towards the rectangle and the apex is strongly developed. Worthy of note are: A with an oblique crossbeam, high on the right side – thus contrary to what can be found, for example, in the Lanfridus tombstone –; C both square and round; D as a delta; G with cauda placed under the letter and diagonally; M with high crossbeams; N with a crossbeam not connected to the extremities; O as a rhombus; R with high diagonal line. Three abbreviations are present: DI – DOMINI, BEDS – BENEDICTUS, SCE – SANCTE. There is an AV nexus in AULA and AUGUSTA. Sannazaro reports that the text is a citation of a passage from the Letter of S. Paul to the Romans (8, 17).

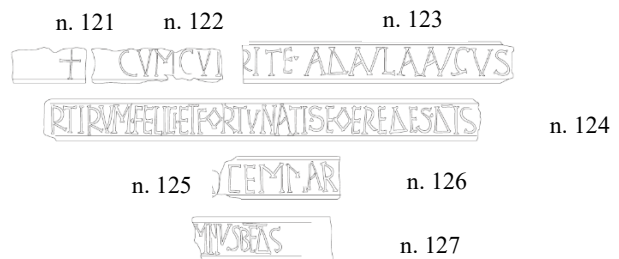
Last survey: 2018

Editions and reproductions: SANNAZARO 1989, pp. 248-249; QUARENA 2017, p. 115; VEDOVETTO 2018, pp. 268-272.



n. 128

From <https://www.euganeamente.it/san-giorgio-in-valle-prima-di-san-giorgio-colli-euganei/>



From VEDOVETTO 2018

((*crux*))Cumcur[r]ite ad aula augus[ta ma]rtirum Felici et Fortunati, seo eredes D(omin)i s[---] pacem mar[tyrum ---][do]m(i)nus be(ne)d(ictu)s [---] ore s(an)c(t)e s[---].

1. VEDOVETTO 2018, *Cumcurrite ad aula augusta martirum Felici et Fortunati, seo eredes Domini, seo coheredes Christi...pacem martyrum...sit Dominus benedictus...ore sancte s...*

Province of Rovigo

2.10 ROVIGO, Monastery of the Friars Minor Capuchin, garden at the entrance, left side.
Funerary inscription (7th c.)

An uncovered sarcophagus, probably originally from Jesolo, transported to Venice in the 18th century and then to Rovigo, near the convent to serve as a basin for the monks.

The artefact, made of grey tufa from the quarries of Nanto, measures cm 220 x 70 x 70 and is in good condition. Apart from the lack of a lid and signs of reuse – two pins on the edge of the rear part and the removal of part of the edge near the pins – the sarcophagus shows loss of material at the lower right rear corner, the upper right front corner and the lower left corner, as well as an evident bruise near the beginning of the seventh line that has destroyed a letter. No signs of decoration or depictions are present.

The inscription is arranged in eight horizontal lines and occupies the entire space of the front side; the letters, all capital, have a rectangular module and are arranged neatly and with a regular size. There are no punctuation signs or ruling, and the text is preceded by a cross. The letters to be noted are: A with crossbeam placed diagonally; D as a delta; F in the last line with the upper stroke elongated at the back; G in the “double C” form in PREGO in the first line and, instead, with internal cauda in GACOB in the fifth line; M with high crossbeams; O slightly smaller than the other letters; Q with cauda beginning inside the letter, which then develops below the letter horizontally; R with slightly short diagonal line; S occasionally appears slightly sloping to the right. Abbreviations present: DS – DEUS, SCIS – SANCTIS, PRB – PRESBITER, RNO – REGNO, I – IN; *nexus litterarum* NE in VENET, TE in CUMENDET and AV in REPAUSA. In the first line there is an inversion in the word PREGO between E and R. Finally, Dorigo proposes the reading PECATOR, but an A is perfectly visible next to the missing P due to damage, hence the reading changes to PACATOR.

Last survey: 2023

Editions and reproductions: RUGO 1975, p. 38, n. 37; DORIGO 1994, p. 85, 146, 161; AGAZZI 2005, p. 566.



- ((crux)) *Leto animo p^rre^ogo a te D(eu)s. Redime me quia de limo terre plasmasti me. Iusio tua venet ut cumendet terra corpus meum anima quam dedisti mihi. Suscipe ea et repausa ea in seno Abraam et Is-*
 5 *ac et Gacob cum s(an)c(t)is et electis tui. Sic requiescet benememori^{us} famulus tuos Custam-*
sius, [p]acator pr(es)b(ite)r, cugus vita in oc seculo in r-
(eg)no fuet et fines i(n) pace s[eq]uta est. Amen. ((crux))

Province of Treviso

2.11 ASOLO, Civic Museum. Votive inscription (second half of the 7th c.)

Fragment of a mosaic pavement from a religious building that once was annexed to Rocca di Asolo during the archaeological excavation in 1987-88. The fragment was collected and transported to the Museum.

The fragment measures cm (40) x (28), it is composed of white and black tiles, it presents damaging caused by the successive creation of a tomb of a child and by a fire. Thanks to the reconstruction of La Rocca, we know that probably the epigraphic space measures cm 100 x 100.

The text, realised with black basaltic tiles presents only majuscule letters, disposed in horizontal lines, arranged in rectangular modules. Noteworthy the letter O in rhomboidal shape.

Last survey: 1997

Editions and reproductions: NICOLETTI 1988, pp. 46-47, 50-51, fig. 4; ROSADA – NICOLETTI 1988, p. 44; LA ROCCA 1989, p. 249; LACHIN 1999, p. 56; DE RUBEIS 2011, p. 52-53.



From DE RUBEIS 2011

Hoc [---]
Deo [---]
O[---]

2.12 CENEDA, Palazzo Graziani (intersection between via del Fante and via E. Forcellini).
 Inscription of unknown function (9th c.)

The slab is of unknown origin, in its current position it has a decorative and architectural function. It is positioned 131 cm above the street level.

The artefact presents various breakages and erosions and because it is positioned inside the wall, its actual size is not registrable.

The text is positioned without ruling or frame on a single horizontal line, no signs of decorations are visible; it is realised in an irregular groove. Shape and alignment of letters are irregular too. Noticeable, the letter G presents angular shape where the curve meets the inner shaft; the O is quite compressed laterally; the U present a perfectly vertical shaft in the left part. All letters are slightly apexed.

Last survey: 1998

Editions and reproductions: MORET 1982, n. C.G.T/CE/3; DE RUBEIS 2011, p. 58-59.



From DE RUBEIS 2011

[---]gous vot[---]

1. MORET 1982, [---]gonsu ot[---] and also [---]consu</> ot[---]

2.13 CENEDA, Palazzo Graziano (intersection between via Fante e via E. Forcellini).
Inscription of unknown function (11th c.)

The slab is of unknown origin, in its current position it has a decorative and architectural function. It is positioned 140 cm above the street level.

The artefact presents various breakages and erosions and because it is positioned inside the wall, its actual size is not registrable.

The text is positioned on a single horizontal line with no ruling or frame; no sign of decoration; the letters measure 5 cm, with the included ones between 2 and 2.5 cm. all have a module tending to the square and presents small apex. The high number of inclusions suggests that the inscription once responded also to an ornamental function. Included letters are CI, MIS and RI; one nexus ME.

Last survey: 1998

Editions and reproductions: MORET 1982, n. C.G/CE/5 and also p. 236; DE RUBEIS 2011, p. 59-60.



From DE RUBEIS 2011

[---]icite miseri [---]

2.14 CENEDA, Niche of Saint Mary of the Rosary (intersection via Porcia, via Antonio Correr).
Inscription of unknown function (10th c.)

Parallelepiped block of unknown origin now positioned recessed in the wall of the building above the sixteenth-century capital dedicated to Saint Mary of the Rosary.

This artefact measures cm 35 x 102 (depth non measurable), it presents a thin frame with many damages of natural origin. Inside the frame a complex decoration of knots.

The inscription is positioned in the lower part of the frame; the letters are executed with a V groove and realised in a square module. The text presents a chronological indication which, unfortunately, became incomplete in the central part. Giovanni Tomasi proposed 754, filling the

gap with an L. Flavia de Rubeis, studying the type of decoration – which does not align with a Lombardic type, but presents a strong Carolingian influence – and the style of the writing – well different from the vertical and thin Lombard type – proposed a later dating, also because the gap in the chronological indication is too wide to have included just one letter; more probably, according to De Rubeis, the gap included two CC, moving the creation of this artefact to the 904.

Last survey: 1998

Editions and reproductions: TOMASI 1998, vol. 2, p. 435, fig. 237; DE RUBEIS 2011, pp. 56-58.



From DE RUBEIS 2011

Boi[.]t[---]a[---]g[---]DCC[.]IIII

1. TOMASI 1998, *F.GT[---] DCCC(L)IIII*

2.15 TREVISO, Civic Museum L. Bailo. Inscription of unknown function (9th c.)

This fragment of a pluteus is of unknown origin and is currently preserved at the Civic Museum L. Bailo in the lapidary of Ca' Noal.

The artefact measures cm 27 x (12) x 9; the text was cut into the lower half, the upper half being decorated with circular braiding composed of three bands.

The text is positioned horizontally, realised with an irregular V groove, the letters are all majuscule with a module tending to the square. No presence of preparational base lines. Noticeable is the form of the G realised with a small main body and a long vertical shaft positioned underneath. The O is rhomboid.

Last survey: 2023

Editions and reproduction: POLACCO 1990, p. 44-45, n. 64; DOGLIONI 1996-97, I, p. 133-134; DE RUBEIS 2011, p. 47-48.



From DE RUBEIS 2011

[---]god[---]

1. POLACCO 1990, [---]sod[---]

2.16 LOST. Authentication of relics (1025-1030)

The inscription was realised on the urn of the saints Fiorenzo e Vendemmiale; this artefact was lost during the bombing of the city of Treviso in 1944. We know that the original place of the urn with relics was in the baptistery of saint John the Baptist. From here it was moved already in the 9th century, and another couple of times before being installed on two columns in the small courtyard behind the apse of the baptistery.

The urn measured cm 44 x 110 x 39 and the inscription was realised on its front. There were no decorations nor frames to the text, but we have a report from 1760 stating that the letters were golden. The three lines of the text fill all the space, letters are well distanced.

The text was realised with a V groove, the letters are all majuscule apart from two Q in the first and second line which are minuscule. Presence of marks in the shape of an inverted triangle and the symbol for the abbreviation is in the form a horizontal line crossed by two diagonal smaller lines. Other noticeable features include the first A in the second line missing its crossbeam, the I after an L is positioned horizontally in the middle of the shaft of the L and the abbreviation for UM realised as in a manuscript with a diagonal line crossing the front shaft of R. Abbreviations are numerous: RELIQ – RELIQUIAE, SCOR – SANCTORUM, CFES – CONFESSORUM, ATQ – ATQUE, EPOR – EPISCOPORUM, VINDEMIAL – VINDEMIALIS.

Last survey: 1938

Editions and reproductions: AZZONI AVOGARO 1760, p. 263; CAPPELLETTI 1854, X, pp. 602-603; COLETTI 1911, p. 52, photo p. 48; MARCHESAN 1923, II, p. 354; COLETTI 1935, p. 225; MICIELI 1938, p. 28; SARTORETTO 1969, p. 21; MICIELI 1988, p. 55; DE RUBEIS 2011, pp. 39-42.



From DE RUBEIS 2011

Rel(i)q(uiae) s(an)c(t)or(um) c(on)fes(sorum)
atq(ue) ep(iscop)or(um) Floren-
tii et Vindemial(is).

Province of Venice

2.17 VENEZIA, National Archaeological Museum. Funerary inscription (late 8th - beginning 9th c.)

The two joined fragments come from the same sepulchral ark of which evidently only the inscriptions were chosen to be preserved; together with the other two finds in the Archaeological Museum in Venice, the provenance is to be assumed in the Monastery of Saint Hilarius. It should be noted that the present display of the two fragments is incorrect: in that, for a correct reading, the position of the two texts should be inverted.

Both fragments, of limestone, are (45) cm high and thick, in the upper part 7, in the lower part 12, while the width varies between (34) and (41) cm; the letters are 5.5 cm high. The two finds present numerous fractures and chipping as well as a general wear to the surface; despite this, the text is still legible. There is no sign indicating the presence of decoration.

The text is arranged on two columns of four lines well delimited by ruling. The letters are characterised by a deep, triangular groove and a module tending towards the rectangle. Characteristics are: A's of ANCILLA and the last one of COSTANCIA are uncial; the B with open eyes and the curve of the lower one ending in a small curl; C both right-angled and curved; D of QD is uncial; the second E of REQUIESCIT, the first E of RELECTAM and the last E of RET are uncial; M of TUMOLO and RELECTAM with the crossbeams high and convex, the M's of DOMINI and M(EMORIAE) are uncial; O of ISTO almond-shaped and apical; Q small

and high with a long tie going out to the right and curved; R with the eyelet left open and the crossbar not resting on the base staff. Presence of three *nexus litterarum*, namely TU of TUMOLO, NC of COSTANCIA and NC of ANCILLA. The last line of the epigraph is still difficult to read, especially its final part; Michela Agazzi proposed the translation “widow of the late Domenico Bene”.

Last survey: 2022

Editions and reproductions: RUGO 1975, vol. 2, p. 30, n. 30; POLACCO 1980, p. 39, cat. 25; AGAZZI 2005, p. 566, fig. 16; CALAON 2011; DE RUBEIS 2017, p. 342.



((*crux*)) *In isto tu//molo re-//
quiescit // Costancia //
D(e)i ancilla // relectam //
q(uon)d(am) Domini//co bene mtret(?)*.

1. RUGO 1975, POLACCO 1980, *In isto tumolo requiescit Costancia D(omin)i ancilla relectam qd Domini dobnmtret*
2. CALAON 2011, ((*crux*)) *In isto tumolo re/quiescit Costancia / D(omin)i ancilla relectam / qd Domino co b(o)n(ae) m(emoriae) t ret*

2.18 VENEZIA, National Archaeological Museum. Funerary inscription (early 9th c.)

A marble sepulchral slab with decoration from the Saint Hilarius area; for some time, it was at the Fondaco dei Turchi and then arrived at the Correr Museum deposits in the 1930s.

The fragment measures cm (81) x (72) x 16, it has numerous losses and fractures, but the inscription has survived intact. A small portion of the decoration in the upper part persists, sufficient, however, to identify a *chrismon*, and the same decoration is repeated in the lower part: while in the upper part this is traced with three parallel grooves and framed by a circular decoration of five parallel lines, that of the lower part is formed by two grooves and surrounded by four concentric lines.

Between the two *chrismon* is the inscription, arranged on four lines divided vertically by a staff. The letters have a maximum height of 6 cm and a minimum of 3.6 cm, with a size decreasing from the first line towards the last. The module is rectangular and the groove deep and triangular. The letters also present marked apex. Interestingly, the letter A is realised in three different ways: with the first shaft less sloped and a flat vertex, the crossbeam is prolonged outside, on the left part with a curvilinear upward movement and the trapezoidal space between the two shafts and the crossbeam is decorated with a triangular groove that follows the profile of the space as if to give greater depth to the letter (the shape of this letter recalls that present in manuscripts); with the two shafts equally sloped, the crossbeam horizontal and the vertex still flat; without crossbeam and pointed vertex. Other noteworthy letters are: B with both eyelets left open, of which the upper one is significantly smaller than the lower one; C squared twice and once curvilinear shape; G with vertical outer cauda; M realised with the shafts well set apart and the crossbeams touching the base line (as the A in LANFRIDUS, this form is similar to those of manuscripts); N realised only once with the crossbeam grafted to the extremities and three times with the crossbeam positioned centrally; K realised with a vertical shaft and two oblique lines that do not connect to it, of which the upper one is made slightly concave; Q in the shape of an inverted drop, from the lower vertex starts the cauda and it is slightly curved towards the right.

Last survey: 2021

Editions and reproductions: RUGO 1975, vol. 2, p. 30, n. 29; POLACCO 1980, p. 38, cat. 24; AGAZZI 2005, p. 565, fig. 2; CALAON - FERRI - BAGATO 2009, p. 503; DE RUBEIS 2017, pp. 341-342.



V *k*(alendas) *sept*(embris) / *obiit* /
Lantfrid/us in pace. /
Qui legit <*h*>*unc* / *versiculum* /
oret pro me / *a*(*d*) *D*(eum) *N*(ostru)m *D*(ominu)m.

2.19 VENEZIA, National Archaeological Museum. Funerary inscription (second half 9th c.)

Sarcophagus without lid; the artefact comes from the Monastery of Saint Hilarius and was first deposited at the Ca' d'Oro Museum and then transferred to the Archaeological Museum in 1967.

The artefact, made of soft limestone and measuring cm 73 x 200 x 68, is now in a serious state of decay that has rendered the inscription completely illegible. At the time of Rugo and Polacco's publications, between 1975 and 1980, the state of preservation of the artefact was already at an advanced stage of deterioration and the inscription was partially illegible. In addition, the large fractures affecting the lower part of the sarcophagus were already present: more than half of the support base of the sarcophagus was lost. In general, the entire surface is affected by erosions and fractures. About the decoration, it is composed of a four-banded, three-strand braid design, positioned on the long side, in the upper part, immediately below the inscription; a Latin cross with expanded ends is also still visible in the lower right part.

Thanks to the photographic documentation of Rugo and Polacco's studies, it is possible to partially study the inscription that ran almost the entire length of the sarcophagus; Rugo reports that the letters were 7 cm high and can be seen to have had a vertical module tending towards a rectangle; positioned on a single line, the letters appear neat in their positioning, no ruling is visible. No abbreviations or ligatures appear.

Last survey: 2022

Editions and reproductions: RUGO 1975, vol. 2, p. 29, n. 28; POLACCO 1980, p. 27, cat. 12; AGAZZI 2005, p. 570, fig. 21.



From POLACCO 1980

Donatus et G+esr++se++us++u++o++rc[---]

1. RUGO 1975, POLACCO 1980, (*Don*)atus et... s... livs

2.20 VENEZIA, Patriarchal Seminary. Funerary inscription (9th c.)

This epigraphic artefact, now kept at the Patriarchal Seminary, originated, according to E.A. Cicogna's reconstruction, from the church of Saint Dominic of Castello. Cicogna reports also that “servì questo cassone dall’epoca della sua scoperta fino al dicembre 1823 di abbeveratoio delle pienate ne’ pubblici giardini”.

The artefact, wall-mounted on a wooden frame, as reported by Agazzi, measures cm (57) x (209) x (depth non measurable) and is made of Nanto stone. Due to a serious deterioration of the surface, caused by flaking, the text is no longer visible. It was placed in a central table surrounded by a three-part wide knot decoration. However, a reproduction by Cicogna in *Delle iscrizioni veneziane* (vol. 1) survives.

The text was arranged on a single horizontal line. Due to the loss of the text, it cannot be stated whether or not there was ruling or what the groove of the letters looked like. The module appears rectangular, with the letters well-spaced out. Presence of small apex. According to Cicogna’s reproduction, there are numerous stylistic peculiarities of this inscription: the A's of the text are presented with the crossbars well apart, the A of VITALES most of all, and with a broken crossbeam; C has square shape, except for the small C included in IHC; G of INGATES was most probably made in the "double inverted C" type; the H of IHC is minuscule, with the second leg not resting on the base line; the Q is minuscule; R is made with the crossbeam high up and not resting on the base line; U in REQUIISCIT is perhaps the most peculiar form of this inscription, as it is reminiscent of the shape of the capital H in its insular type, i.e. with the double horizontal line, in this case positioned true to the bottom of the body of the letter, but not resting on the line, on the contrary, the U i EIUS is made as a V; the V of VITALES is made as a squared U. Of note in the word PAULINA is the L with a small I included. Presence of punctuation symbols between REQUIISCIT and VITALES reported by Cicogna with three vertically arranged dots.

Last survey: 2005

Editions and reproductions: CICOGLA 1824, vol.1, p. 147, n. 95; AGAZZI 2005, p. 507



From CICOGLA 1824-53

((crux)) HIC REQUIESCIT VITALES, PAULINA IUGALES EIVS. ((crux))

2.21 VENEZIA, Lapidary of St. Apollonia. Funerary inscription (8th c.)

Fragment of a sarcophagus from the Basilica of St. Mark, it was found in unknown circumstances.

The artefact, of grey limestone, measures cm (24) x (197) x 3.5; it presents many floral and figurative decorations, such as doves and grapes. The inscription is arranged in a plate positioned at the centre. The first line is damaged by a cut: in fact, this fragment is the result of a rework of a sarcophagus which separated this side from the rest of the artefact and impacted both its length and height.

The text, filling all the space of the plate, is arranged in three horizontal lines; the letters have small apexed extremities, mixed module and a V groove. Presence of a Greek cross ansata before the text. The disposition of the lines and the size of the letters are uneven. Characteristic are the L with curved line, the small and round O and the S slightly tilted to the right.

Last survey: 2002

Editions and reproductions: RUGO 1975, vol. 2, p. 37, n. 36; DORIGO 1983, pp. 651-652; AGAZZI 2002, p. 565, fig. 5.



From AGAZZI 2002

((crux)) Bo-
nel-
lus.

2.22 TORCELLO, Archaeological Museum of Torcello, inv. 661. Funerary inscription (9th c.)
VENEZIA, Franchetti Gallery in Ca' d'Oro. Funerary inscription (9th c.)

The inscription examined here is all that remains of the sarcophagus of Iohannis Vyllari whose fragments were found in the Monastery of Saints Felix and Fortunatus in Ammiana; the piece from Ca' d'Oro together with the one from Torcello were already proposed in their respective studies by Renato Polacco and Manuela Agazzi.

The two macro-fragments measure, respectively, cm (56) x (132) x 11.5 the one in the Giorgio Franchetti Gallery, and cm (44) x (39) x 9.5 the one in Torcello, both in limestone. The monument conserved at the Gallery is composed of three integral fragments, of which a central portion is missing. The portion preserved in Torcello, on the other hand, is composed of two integral fragments. The Ca d'Oro fragment has a good portion of the upper side of the sarcophagus slab intact, as well as a part of the right side.

The text is arranged on two horizontal lines delimited by the hank decoration and divided between them by a continuous groove. There is no trace of ruling. The letters are made with a triangular groove and are characterised by heavy apex. Presence of punctuation symbols in the shape of three and two vertically positioned triangles. The module presents itself as vertical, with some letters having a marked lateral development, as is the case with all the M's, which are made with the shafts and crossbeams wide apart, which gives the letter a much broader appearance than the others. Noteworthy are: A realised with the crossbeam coming out to the left of the body of the letter curving upwards, in the same way as the A of LANFRID in the funerary epigraph in the Archaeological Museum of Venice; G with curly inner cauda; N with the crossbeam not grafted at the extremities; O is made in an almond shape; R, whose eyelets are always closed, has the diagonal line slightly longer than the shaft and therefore descends below the base line; X, found in the Torcello fragment, is realised as two intersecting S with very stretched curves and oriented diagonally, this gives the letter more than double the size of the others; Y is realised with two curved arch-like sections of equal length, which are generated at the shaft and bifurcate to the right and left in a symmetrical manner.

Presence of abbreviations: in the fragment preserved at Ca' d'Oro, OMS – OMNES, DM – DEUM; while in the Torcello fragment they are: [N]M – NOMINE, DNI – DOMINI, NRI – NOSTRI, IHU – IHESU, XPI – CHRISTI, IOH – IOHANNI, ME – MEMBRA.

Last survey: 2022

Editions and reproductions: POLACCO 1978, pp. 31-34, n. 24; DORIGO 1983, p. 27; POLACCO 1994, p. 140-144; DORIGO 2003, p. 27; AGAZZI 2005, p. 570; GELICHI – MOINE 2012, p. 43-44.



Courtesy of the Museum Ca d'Oro

*[In n](o)m(ine) D(omi)ni n(ost)ri Ih(es)u Chr(isti) [---]Am(en). In huc tumuli claustra requie-
[sci]t Ioh(anni) Vyllari me[(mbra)---]. Om(ne)s qui legitis orate D(eu)m pro eo. Am(en).*

1. GELICHI – MOINE 2012, ...*Ioh(anni) Vyllarine(nsis)*...

2.23 MURANO, Museum of the Glass. Celebrative inscription (8th c.)

BERLIN, Staatliche Museen, Museum für Spätantike und Byzantinische Kunst, inv. 6.
Celebrative inscription (8th c.)

The two fragments were part of a ciborium once in the church of Saints Mary and Donatus, which was destroyed and repurposed for different functions in the 12th century. Part of this ciborium, including the fragment in the Murano Museum, was repurposed as a church balustrade, another piece, the final portion of a small arch, was found unaltered and remains in the deposits of the Murano Museum, and finally, the arch in the Berlin Museum arrived intact in its original form and is assumed to have been among the artefacts sold during the 19th century, more precisely in 1841, by the antiquarian Pajaro to the Berlin Museum.

The Murano fragment measures cm (22) x (170) with a thickness of between 11 and 8 cm and has come down to us scattered into three pieces; the Berlin arch, divided into two macro-fragments, measures cm 88 x 181, both of greyish limestone. The Murano fragment has, in the upper part, the band containing the inscription, which runs along a single horizontal line, this has unfortunately been heavily ruined by the second phase of use; immediately below, in a central position, is a cross with what remains of a decorative band with faults and clusters, in the corners there are double laced clypeus decorations terminating in a tree-like decoration. The Berlin arch has the exact same decorations and positioning as the Murano fragment, which in fact led first Hugo Rahtgens and then Michela Agazzi to believe that it was part of the destroyed ciborium.

As for the portion of text on the Murano fragment, it is so ruined that it is now illegible. In contrast, the portion preserved in Berlin is almost completely intact and legible; the letters present apex and strongly vertical module, with a rectangular form, no minuscule letters; no preparatory signs such as ruling are visible, nor are any punctuation symbols. Of particular interest are: A of PATRIS with no crossbeam; D are in delta-shaped; presence of an uncial E in NOMINE; G in the form “double inverted C”, with the second one making up the cauda much smaller than the other; M’s have extremely high crossbeams; O’s are oval and slightly smaller than the other letters; P’s are made with the eyelet left open; Q has the cauda outside the letters, positioned almost horizontally; R’s have the diagonal line grafted on the eyelet and not on the shaft. Six abbreviations are present: NM - NOMINE, DE - DEI, NE - NOMINE, SCOQUE - SANTOQUE, SPO - SPIRIT, M - MARIA. There are also numerous nexuses: NM, TR, AR, NTE, NTA, MPER, NE.

Last survey: 2002

Editions and reproductions: VOLBACH 1930, p. 8; GRAY 1948, pp. 190, 117, n. 105; DORIGO 1983, p. 653, nota 551; AGAZZI 2002, p. 54, n. 3.



From AGAZZI 2002

In n(o)m(ine) De(i) patris, in n(omin)e filii s(an)c(t)oque paraclito sp(irit)o intercedente M(aria) semper +++rgine ++sii [---]

2.24 MURANO, Museum of the Glass, deposit. Celebrative inscription (8th c.)

This arch fragment was found in the church of Saints Mary and Donatus and was transferred to the Murano Museum.

The measurements of this fragment are cm (57) x (72.5) x 8.5, the material is greyish limestone, the lower and right ends are missing; the text is positioned in a horizontal band at the top, immediately below, in the triangle, a plant-themed decoration, and finally a four-part interlaced band.

The text fills the whole band on which it is positioned and has no ruling or punctuation symbols. The letters, all in capitals, appear to have delicate apex and an extremely rectangular vertical module. Worthy of note are: A with the crossbeam positioned diagonally; B with eyelets left open; G realised in its “double inverted C” version; N with the crossbeam slightly convex; R has a concave diagonal line; S of INDIGNUS is realised slightly pendant. Presence of three nexuses: ND and NU in INDIGNUS and AN in IOHANNACI.

Last survey: 1995

Editions and reproductions: RAHTGENS 1903, p. 38, fig. 32; RUGO 1975, p. 23, n. 14; VECCHI 1995, n. 153; AGAZZI 2002, p. 46.



From RUGO 1975

[--- i]ndignus Iohannaci pr(es)b(iter) v[---]

2.25 MURANO, Museum of the Glass. Funerary inscription (10th – 11th c.)

Sarcophagus found during works at the church of Saints Mary and Donatus in 1866, during the excavation of the Chapel of Saint Philomena; about 80 cm below the surface were found the two sarcophagi now on display at the Glass Museum in Murano.

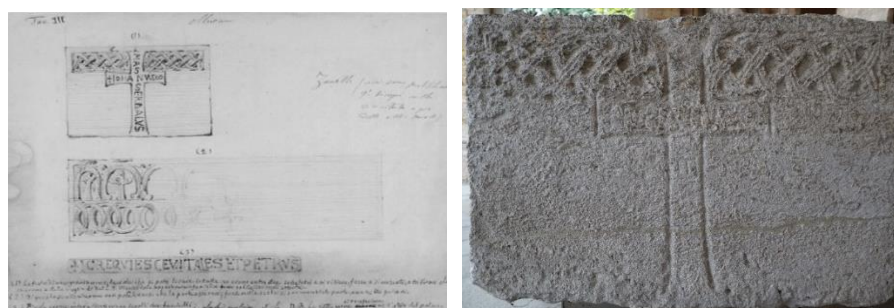
The artefact, made of limestone, measures cm 51 x 206 x 84; its state of preservation is very bad as the surface is affected by numerous losses of material, most likely caused by the action of water, a damage that has also affected the inscription, which is now almost completely illegible. In many places, large portions of material have detached, especially at the corners,

and the lid is completely absent. A three-banded knot design runs along the entire upper perimeter.

The inscription is arranged within a Latin cross, which fills the entire central part of one of the two short sides, from the bottom to the top, inserting itself between a braid decoration. The layout includes a horizontal line in the short arms and a vertical line along the shaft of the cross, so that the letters meet in the centre. A similar arrangement is present in the *humilis* sarcophagus of Cella di Ovaro (UD). In contrast to the latter, however, the layout was not so finely thought out: at the intersection of the arms of the cross and thus of the two words, there is no letter common to the two, so that it would form part of both words at the same time; on the contrary, the vertically arranged word is broken up by the horizontally arranged one. Given the state of preservation of the text, it is not possible to make out ruling, possible punctuation or symbols. One can, however, still see the presence of apex at the extremities of the letters. Thanks to the reproduction commissioned by Abbot Vincenzo Zanetti, sent by letter to the scholar and epigrapher Giovanni Battista de Rossi in 1878, we can see the inscription in its entirety. It was the abbot in 1868, in fact, who discovered this urn and many other Murano's finds during excavations in the church, such as the Barbola inscription or the urn of Pietro and Vitale. Thanks to this reproduction, one can see the use of particular letters such as the A with the broken crossbeam, the delta-shaped D, the second N of IOHANNES engraved mirrored and the final S positioned horizontally.

Last survey: 2022

Editions and reproductions: AGAZZI 2005, p. 570, fig. 22; CALVELLI 2014, pp. 37-38, fig. 7.



From CALVELLI 2004

Iohannes / [M]as/se[rdalus]

2.26 MURANO, Museum of the Glass. Funerary inscription (8th c.)

This small sarcophagus was found in 1866 at the church of Saints Mary and Donatus, during excavations on the north side of the basilica, corresponding to the then portico “of the dead”, together with the other sarcophagus (2.25) now in the Glass Museum in Murano.

The measurements of the artefact are cm 50.5 x 135 x 58, the material is limestone. The surface is affected by degradation caused by the wear of time and probably by the action of water, with the presence of moss on the surface, especially in correspondence with the inscription; the sarcophagus retains its lid where the epigraph was in fact engraved.

There are no decorations of any kind on this urn, only the text survives, made on the thickness of the cover, on the long side. The inscription is arranged on a single horizontal line, with no ruling or margins. The letters are made in a V-shaped groove, with irregular module and size, but well-spaced from each other, they also have a heavy apex. There are no abbreviations, nexuses or ligatures, just as there are no punctuation symbols or decorations. Noteworthy are: the R of REQUIESCE with a diagonal line high above the base line; the E that follows as the lines slope downwards; Q immediately following, composed of a spherical O with a long cauda descending diagonally downwards; S with a very pronounced curvature, developing more in width than in height.

Last survey: 2022

Editions and reproductions: RUGO 1975, p. 22, n. 11; AGAZZI 2005, p. 566.



((*crux*)) *Hic requiesce Vitales et Petrus.*

2.27 MURANO, Museum of the Glass. Inscription of unknown function (9th c.)

The provenance of this fragment is not known, nor how it came in the Museum, but it most probably originates from the church of Saints Mary and Donatus.

This fragment of an architrave, made of limestone, measures cm (14.5) x (60) x 6, is missing both ends and has numerous losses, the text on the left side is in fact illegible due to the detachment of material. In the upper part there is a *cani correnti* decoration, while the lower part bears a braid design.

The text is placed on a single horizontal line that fills the entire central band; there is no indentation. The letters, made with a triangular groove, are characterised by strong apex and are extremely vertical. The shapes of the letters are peculiar: A with the right-hand shaft coming out of the vertex and with the crossbeam broken; M with the crossbeams high and not resting on the base line; O small and almond-shaped; R with the diagonal line high and not resting on the base line.

Last survey: 2022

Editions and reproductions: RUGO 1975, p. 22, n. 12.



[---Costan]ncia et filius meus timporibus [---]

2.28 MURANO, church of Saints Mary and Donatus, chapel of St. Philomena. Funerary inscription (9th c.)

This sepulchral slab, now kept in the chapel of St. Philomena, was discovered in 1878 by Abbot Stefano Zanetti during the removal of large marble slabs from the floor of the Murano church that he suspected were hiding work from earlier periods.

The front, made of Proconnesio marble, measures cm 73 x 193 x 13.5 and dates back to the beginning of the 3rd century A.D.; it features a central *tabula ansata*, flanked by two arches with twisted columns and stylised arches; in the centre of each is a winged erotes standing erect holding a extinguished torch. Below runs a three-stranded braid design.

The text presents an arrangement that for years, as reported in Lorenzo Calvelli's exhaustive study, made this inscription a real enigma. It is laid out inside the *tabula ansata* and around a Greek cross positioned centrally and equal in height to the *tabula*; we find a horizontal line along the entire upper margin, one along the entire lower margin and one inside the horizontal arm of the cross. The rest of the text is arranged in two vertical columns positioned one along the right margin and one along the left margin, their margins ideally dictated by an imaginary line tangent to the vertex of the arms of the cross: the result is that the space under the arms remains completely empty. Furthermore, thanks to the indicative presence of the *signum crucis*, the presence of three distinct sentences is evident: one including the two horizontal lines positioned along the upper and lower margins, one consisting of the text present in the left column, lastly the text positioned in the horizontal arm of the cross and continuing in the right column. The positioning of the lines is somewhat uncertain and irregular – as can be seen from the central vertical alignment of the left column according to the imaginary vertical line which has not been respected, so that the letters protrude into the central area. There are no lines or rulings. The letters, made with a triangular groove, have irregular dimensions, a module tending towards the square and apex at their extremities. Of considerable importance is undoubtedly the ET ligament of REQUIESET in the first line; the RL ligament in BARBOLA between lines 7 and 8 and the NE nexus in DOMINE. With regards to the individual letters: A, somewhat spread apart, always has a broken crossbeam; B does not have the eyelets closed; the D is made as a delta; M with the crossbeam high; O small, both circular and oval; Q with the cauda half inside the letter and half protruding towards the right; R with the diagonal line always high and not resting on the base line; S with very pronounced curves.

Last survey: 2014

Editions and reproduction: ZANETTI 1878, p. 323; RAHTGENS 1093, p. 34; MARZEMIN 1937, p. 277; CESSI 1942, pp. 201-205; RUGO 1975, p. 21, n. 10; VECCHI 1995, pp. 76-77, n. 116; CALVELLI 2014, p. 29.



From CALVELLI 2014

Upper and lower margins' text:

((*crux*))*Hic re/quieset*
 ((*crux*))*in secu/lum seculi.*

Left column's text:

Ic
re-
qui-
evit
Bar-
bola.

Arms of the cross and right margin's text:

((*crux*))*Per crucem tuam libe-*
ra
eum
D(omi)ne.

2.29 MURANO, church of Saints Mary and Donatus. Celebrative inscription (first half 9th c.)

Fragment of an architrave now positioned high on the external wall of the apse of the church; given the presence in the text of a dedication to Saint Stephen, it is not possible to indicate whether the artefact originates from another now lost church or had always been present in the abbey of Murano and the dedication to the saint refers to a sacred object and not to the building. According to what was reported by Lorenzo Seguso in 1859, a part of this inscription collapsed to the ground and was subsequently sold to an unknown Prussian Museum (now probably in the Staatliche Museen in Berlin).

The fragment consists of an upper band decorated with *cani correnti* and the one below which houses the inscription; finally, a woven skein decoration. Measurements and material are unknown.

The inscription, positioned along a single horizontal line, consists of strongly apexed capital letters and with a module tending towards a square. No signs of ruling or punctuation symbols are visible. Of note are: A with broken crossbeam; D in delta shape; E with the shaft protruding from the body of the letter; G in the “double inverted C” shape; M and N with high crossbeams; O small and high compared to the basic line; R with diagonal line not resting on the base line. Presence of SCS abbreviation; presence of *nexus litterarum*: NE in GENETRICIS and ME in DOMENICUS.

Last survey: 2024

Editions and reproductions: SEGUSO 1859, p. 19; RUGO 1975, p. 21, n. 9; VECCHI 1995, n. 111bis, 155; AGAZZI 2002, p. 46, note 12, p. 28, note 24; DE RUBEIS 2017, p. 340, fig. 7.



[---]t s(an)c(t)e Marie D(e)i genetricis et beati Estefani martiri, ego indignus et peccatur
Domenicus t[ribunus ---][--- Cos]t[a]ncia et filius meus timporibu[s ---]

2.30 MURANO, church of Saints Mary and Donatus. Celebrative inscription (9th c.)

Multifaceted strip lying *extra situm* and of unknown origin, is now walled up on the main façade of the Basilica.

The artefact, of grey limestone, measures cm (22.9) x (48) (front facade); the upper part of the section affected by the inscription has a *cani correnti* decoration facing in both directions, the point of convergence is positioned above EGO; below there is another strip decorated with arches. Furthermore, the artefact presents countless losses and erosions.

The text, in a single somewhat irregular horizontal line, is in a poor state of preservation due to erosion by atmospheric agents. The letters are executed with a triangular groove and

have a module tending towards a square. Of note, the A with the broken crossbeam, the D in deltas shape, the round O.

Last survey: 2024

Editions and reproductions: RUGO 1975, p. 22, n. 13; DE RUBEIS 2017, p. 340, fig. 6.



[---de] donis D(e)i, eg(o) // Iohannaci p(resbi)t(er)o // fier[i] pre[cepi].

2.31 TORCELLO, Provincial Museum, inv. 308. Inscription of unknown function (9th c.)

There is no information about this architrave's fragment and it is not present in the old Museum catalog of 1888. Neither Rugo nor Zattera report any bibliography regarding this artefact.

The fragment measures cm (24) x (34) x (depth non measurable) and is made of greyish limestone (Zattera says marble); there are signs of fracture on all four sides, although probably a few centimeters are missing from the upper portion given that, by way of comparison with other artefacts, it is known that the *cani correnti* decoration is always positioned in the highest band. Apart from this there are no other decorations.

The inscription runs on two horizontal lines positioned on the rest of the space of the fragment. Dividing it from the upper decoration, is a simple smooth slat frame. The letters, despite the general state of deterioration of the surface caused by atmospheric agents, are readable. They have a module tending towards the square and apexes are visible on the letters C, E and S. No punctuation symbols or preparatory lines are discernible. Characteristic are: A with broken crossbeam; B with eyelets not separated; O small and suspended in the middle of the line.

Last survey: 2022

Editions and reproductions: RUGO 1975, p. 19, n. 5; ZANETTE 1978, p. 85, n. 75.



[---]beati Dani(ele)[---]
[--- Dom]inicus et Ioh(annes)[---]

2.32 TORCELLO, Provincial Museum, inv. 310. Funerary inscription (9th c.)

Fragment of an inscription found, according to the testimony of Cesare Augusto Levi, near the banks of the Rio Maggiore.

The artefact, of marble, is the result of a rework, as can be seen from the well-finished margins, and measures (11) x (62) x (depth non measurable). There are no decorations or images, while the inscription is very abraded and difficult to read.

The letters, arranged on a single horizontal line, are positioned in a disorderly manner and of irregular size; the module appears tending towards the rectangle, except for the M's whose shafts are spread wide apart. The O is small, round and positioned centrally with respect to a hypothetical staff, the S is slightly leaning towards the right.

Last survey: 2022

Editions and reproductions: LEVI 1888, p. 11, n. 109; RUGO 1975, vol. 2, p. 19, n. 6; ZATTERA 1978, p. 84-85, n. 73.



[---tu]mulo ep(i)sc(opus) Dominic[us ---]

1. RUGO 1975, *mu l pscl Domin(icus)*
2. ZATTERA 1978, *m m episc' Dominic*

2.33 TORCELLO, Provincial Museum, inv. 660. Inscription of unknown function (8th c.)

Inscription composed of two solid fragments found in 1879 in the surroundings of Saint Margaret.

The artefact, made of limestone, measures cm 22 x (68) x 6.5, with letters measuring between 5.5 and 6.5 cm in height. This find is affected by a general corrosion of the surface, most likely due to the action of atmospheric agents, numerous chippings and the complete loss of the portion corresponding to the right corner. The right side presents the terminal part of the decoration and inscription. The text is arranged on a delimited band, positioned in a single horizontal line, above which is positioned a band of *cani correnti* facing left.

The letters have a strongly vertical module and a stacked positioning, with a thin triangular groove. Characteristics are: E which presents, contrary to what can be found in most cases, the upper section longer than the lower one; curled G; almond-shaped O; R made with a relatively small eyelet compared to the general size of the letters and, in return, a very long diagonal line; finally, Y made with a shaft slightly curved to the right and a diagonal line, also slightly curved, inserted just below half of the first. Also worth mentioning is the AU nexus.

Last survey: 2022

Editions and reproductions: POLACCO 1976, n. 23; ID. 1978, p. 22, n. 14.



[---]a s(an)c(t)i Laurencii ego Ealecysch dif[---]

2.34 TORCELLO, Provincial Museum, inv. 662. Funerary inscription (9th c.)

The fragment was found in the church of Saints Felix and Fortunatus in Ammiana and is now preserved in the Provincial Museum of Torcello.

The artefact measures cm (74) x (24) x 8.5 and is made of limestone; it shows a large chip on the upper part and signs of truncation on three sides. The upper band is decorated with a two-banded braid design while the lower one contains the inscription; at the end of the text we notice a vegetal decoration.

The letters that make up the inscription have a strongly vertical module with lateral compression and developed apex; there are no miniscule letters. The rather regular groove is triangular in type. Originally the inscription comprised several lines of which today only one remains. Peculiar: N is present in two types with the crossbeam once connected and another time not connected – positioned high – to the extremities of the shafts.

Last survey: 2022

Editions and reproductions: RUGO 1975, p. 19, n. 4; POLACCO 1976, p. 61; ID. 1978, p. 31, n. 23.



*In n(omine) D(omi)ni in hunc thu[mulus ---]
[---]*

2.35 TORCELLO, Provincial Museum, inv. 663. Inscription of unknown function (9th c.)

Fragment of an architrave which, according to the *Catalogo degli oggetti di antichità del Museo Provinciale di Torcello*, comes from the estuary and was donated in 1881 by A. and L. Seguso.

The measurements are cm (28) x 23 x 6.5 and the material is marble; the artefact is mutilated on the right and left as well as being corroded on the right side. In the upper part there is a *cani correnti* decoration, below the inscription, in the lower part, is a dentil frieze.

The text, positioned on a single horizontal line, is composed of capital letters with a rectangular module and developed apex, made with a V-shaped groove. To be noted: P with eyelet not connect to the top of the shaft; R with the eyelet left open, not connected to the top and with short and almost horizontal diagonal line.

Last survey: 2022

Editions and reproductions: LEVI 1888, n. 6, 32; POLACCO 1976, n. 26; ID. 1978, p. 37, n. 29.



[--- *te*]mpori[*bus* ---]

2.36 TORCELLO, Provincial Museum, inv. 1905. Inscription of unknown function (8th c.)

The only information regarding the origin and discovery of this artefact is reported in the Torcello Museum's catalogue and states that this fragment was recovered in a sack in Murano.

This limestone fragment measures cm (18) x (68) x 10, has no signs of decorations; the letters are missing the top part, making it difficult to clearly recognize some of them; loss of material and chipping affect the surface near the letters.

The text is arranged on a single horizontal line and, given the width of the blank space preceding it, it could be the beginning of the line; however, it is equally likely that there was a superior line that was lost. About the morphology of the letters, as already mentioned, the state of conservation of the artefact has prevented the reading of a good part of them: the module is rectangular, with apex at the extremities and the use of a V groove. The first letter has a clearly distinguishable vertical shaft and a short horizontal line and is therefore identifiable as an L. It follows the terminal part of a descending curvilinear line next to a vertical shaft: although no capital letter has a curvilinear line on the left side, already in the 6th century as with some mosaics in Grado, and in the 7th century in the Invillino inscription, the F presents a curved

extension of the upper line which descends to the left side; for this reason the second letter could be either an F or a T – as seen in 2.45, a slab from the 6th – 7th century. Still, the meaning of the first two words remains unclear.

Last survey: 2022

Editions and reproductions: ZATTERA 1978, p. 85, n. 74.



[---]
lfn̄ telato resil[---]

2.37 TORCELLO, garden of the Provincial Museum, inv. 327. Funerary inscription (9th c.)

Sarcophagus with lid discovered in Eraclea in 1869, now positioned on the western side of the Archival Palace, in the garden of the museum.

The marble measures cm 76 x 207 x 14; there are no signs of decorations, only the inscription survives, even if in a degraded state. It is positioned on the lid.

The text uses one horizontal line; the letters present a mixed module, tending towards the square. Characteristic is the minuscule Q.

Last survey: 2024

Editions and reproductions: CONTON 1909, p. 28; CALLEGARI 1930, p. 32, n. 119; RUGO 1975, vol. 2, p. 20, n. 8; ZATTERA 1978, p. 165, n. 282.



[Hic r]equie[sit] Fel[ix e]pi[scopus].

2.38 TORCELLO, church of the Assumption. Commemorative inscription (639)

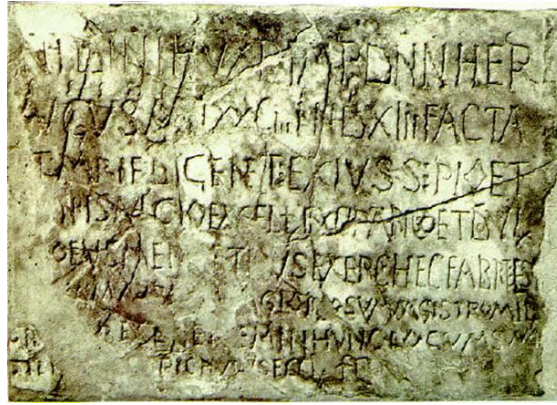
The slab is positioned in the left apsis of the church; it was recovered in 1895 during some archaeological research in a wall of the crypt. It is presumed that the present church is not the original location nor the one mentioned in this inscription.

The artefact, of marble, measures cm 49.5 x (67.5) x (depth non measurable); it features many fractures and losses of portions, especially in the leftmost part, where also a portion of the inscription was lost. As reported by Lazzarini, some fractures were made back in 1895 during the extraction of the slab, but it was recomposed and placed in a box in the Museum of Torcello. Flavia De Rubeis states that most probably the slab was already damaged at the end of the 7th century, as it soon lost its importance. There are no signs of decoration and the inscription fills the entire front side.

The text is arranged on eight horizontal lines; the letters present a mixed module, no apex and a V groove, also, the disposition on the base line is irregular. Presence of at least seven nexuses: RA IN HERA[CLIO], AU in AUGUSTO, MA in MARIE, NE in GENETRICIS, AT in PATRICIO, UM in GLORIOSUM, MA in MAGISTRO. Presence of several inscribed letters, like O in D in DEO. More than twenty abbreviations. Noteworthy letters are: A with broken crossbeam; B with smaller upper eyelet; C sometime not perfectly curve; D in delta shape; G with external vertical cauda; M wide and with high crossbeams; O either round or rhombus; P with open eyelet; R with open eyelet and short diagonal line. Interesting to note, the dimensions of the letter decreases constantly from top to bottom, and the very first line recalls the *litterae elongata* of official documents.

Last survey: 2017

Editions and reproductions: LAZZARINI 1938, p. 121; CESSI 1942, p. 24; ID. 1951, pp. 33-36; RUGO 1975, p. 2, nr. 1; PERTUSI 1962; DE RUBEIS 2017-18.



From <https://www.imperobizantino.it/la-venezia-bizantina/>

- [In nomine Domini Dei nostri Ihesu Christi, imperatore domini nostri Hera-
 clio perpetuo] augus(to), anno XXGIII, ind(ictione) XIII, facta
 [est ecclesia sanc]t(e) Marie Dei genet(ricis) ex iuss(ione) pio et
 [devoto domi]n(o) n(ostro) Isaccio excell(entissimo) ex(ar)c(o) Patricio et D(e)o vol(ente)
 5 [dedicata pr]o eius mer[itis] et [ei]us exerc(itis), hec fabr(ica)t(a) es[t]
 [a fundamentis per bene] m(eritum) M[a]ur[iciu]m glor[i]osum Magistro mil(itum)
 [provinciae Veneti]ar(um) rese[d]en[t]em in hunc locum suum,
 [consecrante] s(anc)t(o) et [reverendissimo Mauro e]pi(s)copo huius eccl(esiae).
 F(e)l(i)c(i)t(er).*

2.39 TORCELLO, church of the Assumption. Funerary inscription (980)

Roman sarcophagus with lid, reutilised in the 10th century; it was discovered before the First World War during some works in the sacristy. Now it is positioned in the sacristy, behind its altar.

The artefact, in a very poor state of preservation, consists of marble and measures cm 88 x 195 x (depth non measurable); the lid still presents acroterion and a tile design. The inscription is positioned on a plate in the front side of the sarcophagus; the spaces at its sides looks either unfinished or the decorations were removed.

The text is positioned on four horizontal lines; the letters present a vertical module, apex and a V groove. Presence of nine abbreviations: N – NOMINE, DNI – DOMINI, ANN – ANNO, INC – INCARNACIONE, DNI – DOMINI, PRB – PRESBITER, DM – DOMINUM, Q – QUI, P – PRO. Characteristic are: wide A; D both capital and uncial; G in double C-shape;

M with wide shaft and crossbeam not touching the base line; N with crossbeam not connector to the vertexes; O rhombus; Q minuscule; R with short and nearly horizontal diagonal line.

Last survey: 2024

Editions and reproductions: CONTON 1909, pp. 71-73; CESSI 1942, vol. 2, p. 199; AGAZZI 2005, p. 571.



*((crux))In n(omine) D(omi)ni ann(o) ab inc(arnacione) D(omi)ni DCCCC-
LXXX; in uc tumulum requesit
Dominicus pr(es)b(ite)r mas[---].
Q(ui) legitis orate D(ominu)m p(ro) me peccatore.*

2.40 BERLIN, Staatliche Museen, Museum für Spätantike und Byzantinische Kunst, inv. 6.
Funerary inscription (8th c.)

The sarcophagus comes from an unknown church in Venice; as with many other medieval finds, it was sold in 1841 by the antiquarian Pajaro to the Berlin Museum.

The artefact, missing only the covering slab, measures 69 x 223 x 94 cm and has decorations on all four sides. On the main front there are two peacocks facing each other pecking grapes from bunches hanging from a centrally placed cross, a vegetal frame encloses the scene; the second long side and one of the two short sides features geometric and vegetal decorations. The side that houses the inscription has a cross positioned centrally as high as the slab and decorated with arms ending in double volutes.

The text has come down to us in fragments. It is assumed that it was arranged around the cross that divides the lines vertically, arranged on at least three lines. The letters, strongly apexed, have a rectangular module and a thin, triangular groove; the size of the letters and their positioning are irregular. The text is introduced by a cross. Of notable interest are: E with vertical shaft longer than the rest of the body of the letter; N has the crossbeam positioned low,

not connected to the extremities of the shafts; R has the vertical shaft longer than the rest of the letter, the eyelet and the diagonal line are not connected, also the diagonal line is positioned almost horizontally; S is positioned completely horizontal, lying on the base line.

Last survey: 2020

Editions and reproductions: RUSSO 1974, p. 54; EFFENBERGER – SEVERIN 1992, pp. 204-205; MILOŠEVIĆ 2002, p. 290, fig. 5b; AGAZZI 2005, p. 565, fig. 7.



Courtesy of the Staatliche Museen

((*crux*))*It reciesce (i)n p-*
[ace ---]e[---]
[---]s[---]

2.41 JESOLO, Permanent Archaeological Exhibition in the “Tintoretto” room of the Tourist Promotion Company. Funerary inscription (8th c.)

Front of sarcophagus found in 1961 in the ruins of the Jesolo basilica; in 1975, Rugo reports that, for some time, it was preserved in the atrium of the Michelangelo middle school.

The fragment, of Istrian stone, measures cm 56 x (113) x 13.5-15 and has a rich decoration of double ring arches with lithoform capitals; they enclose palmettes and crosses with expanded arms. This decoration must have been reproduced on the other side of the inscribed plate. Below a band, is a decoration of symmetrical semi-palmettes. The fragment presents numerous chips, especially in the upper part of the plate.

The text is positioned on four horizontal lines that occupy the entire space of the plate. The letters, all capitals, have apexed extremities and a module tending towards the rectangle; there are no punctuation symbols or preparatory lines. Noteworthy: E with the shaft protruding

from the body of the letter; G in its “double inverted C” shape; N in three variants: square module, rectangular module with crossbeam connected to the extremities of the shaft and rectangular module with unconnected crossbeam; circular O with a dot in the centre; R with concave diagonal line; S slightly tilted. Furthermore, there is a CO inclusion in CON(IUX).

Last survey: 2009

Editions and reproductions: SARTORI 1970, pp. 587-600; RUGO 1975, p. 24, n. 17; DORIGO 1983, p. 253; CUSCITO 1985, p. 210; AGAZZI 2005, p. 565; CUSCITO 2009, p. 382-384.



From CUSCITO 2009

*Hic re[q]uies-
ce(nt) Antoni-
nus tribun(u)-
s et Agnella con(iux).*

2.42 SUMMAGA, Votive chapel of the Abbey. Didactic inscription (11th cent)

Painted inscription, originally in the Romanesque votive chapel, realised in *affresco* on the *velum*; these three inscriptions are positioned knee-high on the western side.

The first is positioned near the figure of an angel and was already noticed by Rugo in 1988, the second and third, which were not mentioned, are: one between the same angel figure and an armoured man, the other is positioned on the right side of the entrance, in vertical, between the jamb and the corner. The first inscription measures 2.6 (corresponding to the height of the letters) x 42 cm, the second 2.5 (corresponding to the height of the letters) x (8) cm and the third 46 x 5.5-4 cm (corresponding to the height of the letters). The letters are carried out in reddish paint on a white surface.

As already mentioned, the first two are arranged horizontally, while the third is written vertically. At the beginning of every inscription there is a dot. The letters, all majuscule, presents apex elongated with thin lines. No sign remains of the preparatory lines and rulings. No abbreviations, nexus or inclusions. In letters such as A and R, the distinction between bold and fine strokes is drastically emphasised.

Last survey: 2018

Editions and reproductions: RUGO 1988, p. 401 (first inscription), unpublished (second and third inscription).



First inscription:

Desp/eracio

Second inscription:

Tēm/[perancia]

Third inscription:

Avaricia

Province of Vicenza

2.43 BASSANO DEL GRAPPA, Archive Library Museum. Didactic inscription (10th – 11th c.)

The inscription accompanies the *affresco* of enthroned Christ with Mary and saint Bartholomew; this fragment comes from the church of saint Bartholomew in Pove del Grappa, but after a disastrous flood in 1966 the church was heavily damaged and so the *affresco* was moved to be preserved in the museum.

The inscribed band is positioned above the scene and has suffered many loses of text, the majority of which is now destroyed. The letters are 6.5/7 cm high and present a moderate

differentiation between bold and fine strokes. Noteworthy: A has a broken crossbeam and is crowned; O is almond-shaped. Presence of one abbreviations S – SANCTUS.

Last survey: 2009

Editions and reproductions: PASSAMANI 1978, p. 92; SPARAVENTI 1993, pp. 51-54; PAGNON 1996-97, pp. 119-120; DE RUBEIS 2011, pp. 120-121.



From DE RUBEIS 2011

S(ancta) M[a]r[i]a [Iesus Ch(ristus)] S(anctus) Ba[r]th[o]lomeus

2.44 LUMIGNANO DI LONGARE, Eremo di San Cassiano. Funerary inscription (8th c.)

Fragment of a tomb slab discovered under the foundation, in the south area, during the excavation conducted in 1993-96 by Brogiolo. The slab was the cover of tomb US 39 and is now not visible since it was repositioned in its original spot.

The artefact measures 60 cm (other measurements are unknown) and is made of limestone; the inscribed area is delimited by a circle and internally decorated with a Greek cross. The entire space is used for the inscription.

The text is executed with an irregular groove; no sign of ruling or lines for the text; presence of majuscule, minuscule and uncial letters. Peculiar of this inscription are D and E always uncial, S is slightly tilted to the right. Abbreviation PER realised with a diagonal line intersecting the P.

Last survey: 1999

Editions and reproductions: GIOVÈ MARCHIOLI 1996, pp. 265-273; NAPIONE 2001, p. 152-154, tav. XIV; DE RUBEIS 2011, pp. 126-128.



From DE RUBEIS 2011

[---]
 [--- I]esu
 [---]a
 [---]senp(er) + des-
 5 idera i ave-
 re.

2.45 VICENZA, Abbey of Saints Felix and Fortunatus, Lapidary. Funerary inscription (6th – 7th c.)

Limestone slab of unknown origin, excavated during the work conducted near the narthex in 1934; now is displayed in the Lapidary Museum of the abbey.

The slab measures (127) x (60) x 12 cm, presence of many small erosions and fracture all over the surface of the object. No decoration is present. The text is surrounded by a frame created by two parallel lines.

The text is arranged in four lines, horizontally in respect to the short side. The letters have a vertical module and are realised with a V groove, the height of the letters increases from the top to the bottom line. No lines or rulings visible. All the letters are majuscule; peculiar are: A wide and with broken crossbeam; E very thin; L has a long and curved line going below the baseline; N with the crossbeam not always connected to the extremities; O very round and wide; Q is small and the cauda is positioned horizontally and is quite long. As in the funerary inscription of *Iohannis lector* (2.48), this inscription presents a characteristic abbreviation sign: similar to a small S, it is positioned right after the Q to abbreviate REQUIESCIT.

Last survey: 2009

Editions and reproductions: BOGNETTI – FORLATI TAMARO – LORENZON 1959, p. 28; RUGO 1974, p. 32, n. 22; PREVITALI 1979, p. 401; ID. 1983, p. 25; SETTIA 1988, p. 20; PAGNON 1996-97, p. 29-30; DE RUBEIS 2011, p. 78-79.



From DE RUBEIS 2011

*((crux))Hic req(uiescit)
in pace
Ansvlt
Innox.*

2.46 VICENZA, Abbey of Saints Felix and Fortunatus, Lapidary. Funerary inscription (late 9th c.)

This inscription is of unknown origin and commemorates an unknown person. It was probably discovered during the excavation work of the abbey in the 1930s; now it is positioned in the crypt where the lapidary is located.

The slab consists of limestone and measures cm 90 x (50), it lacks both the extremities; there is a decorated frame with spiralling branches terminating in three small leaves, we can see that they originated from a central vase. Most probably the slab and the inscription are not contemporary, since the artefact is rather from the 7th century.

The text is positioned horizontally without ruling and cut with a V groove; the letters are well executed in a square module; noteworthy, the M with high diagonal shaft.

Last survey: 2008

Editions and reproductions: PREVITALI 1983, p. 137; PAGNON 1996-97, p. 66-70; NAPIONE 2001, p. 96-97; DE RUBEIS 2011, p. 106-107.



From DE RUBEIS 2011

[---F]ebr(uarii) obit dominus Leu[---]

2.47 VICENZA, Abbey of Saints Felix and Fortunatus, Lapidary. Funerary inscription (9th cent)

Inscription of unknown origin, most probably it originally belonged to cemeterial area; from there it could have been moved in the 10th–11th century to the internal area of the abbey where it is now positioned on the wall.

This fragment of limestone measures (37) x 25 x (depth non measurable) cm; it does not show further signs of erosion or fracture. There is no decoration or frame.

The text is positioned on a single horizontal line with no lines or ruling. The letters are executed with a V groove in a vertical module, the O is the only squared letter. Presence of apex. High presence of inclusions: OS and SA in OSSA, HU and MI in HUMILIATA; presence of one nexus in NT. Noteworthy, the H has a convex stroke.

Last survey: 1999

Editions and reproductions: BOGNETTI – FORLATI TAMARO – LORENZON 1959, p. 28; RUGO 1974, p. 31, n. 21; PAGNON 1996-97, pp. 59-60; DE RUBEIS 2011, pp. 105-106.



From DE RUBEIS 2011

[--- exultab]unt ossa humiliata

2.48 VICENZA, Abby of Saints Felix and Fortunatus, Lapidary. Funerary inscription (6th - 7th cent)

Limestone fragment of unknown origin, found during excavations work in 1991-92, in the parvis; now conserved in the lapidary museum of the abbey.

The slab measures (94) x 57.7 x 14 cm; it lacks the lower portion and presents various breakage. The inscription is positioned centrally with a frame, created by two parallel lines; no decoration is present.

The text is organised in five lines, organised horizontally in relation to the short side. The letters, in a vertical module, are realised with a V groove; the shape of the lines is irregular, going upwards in the right side, creating a curved aspect. All letters are majuscule, apart from the Q in REQUIESCIT. Noteworthy are: A very wide and with a broken crossbeam; E very thin and vertical, the one in LECTOR presents a top line elongated outside the body of the letter and a double middle line, carried out as a curved line; L has a long curved stroke, descending below the baseline; M very wide with crossbeams not touching the baseline; N is quite vertical, with crossbeam not connected to the extremities; O is round and quite small; R in REQUIESCIT has a small stroke at the base of the shaft, the one in LECTOR is thinner and the diagonal line does not touch the baseline.

Peculiar is the abbreviation sign for REQUIESCIT, as noted by Flavia De Rubeis, which consists in two slightly curved lines positioned on both side of Q; a similar method is present in another inscription of this group (2.45).

Last survey: 2009

Editions and reproductions: PAGNON 1996-97, p. 24-28; DE RUBEIS 2011, p. 76-78.



From DE RUBEIS 2011

((*crux*))I<n> n(o)m(ine) D(omi)ni
 hic r(e)q(uiescit) in
 pace Io-
 hannis
 5 lector.

2.49 VICENZA, Diocesan Museum. Celebrative inscription (8th c.)

This marble tub presents the celebrative inscription of the *gastaldo* Radoald who have it made. The tub is most probably a roman artefact that was reused in a public space and then liturgically as a baptismal font until 1823.

The artefact is scattered and partially reconstructed; the inscription is positioned on the small side in an area measuring 70 x 120 cm, complete measurements were not available. The edge of the tub is decorated with a frame of three parallel lines.

The text is positioned on three horizontal lines, with no lines or ruling; the letters, cut in a V groove, have a square module and present apex. Peculiar are the D in delta-shape, the G with descending cauda and the S with very developed curves. Presence of a particular abbreviation: VM for VIR MAGNIFICUS.

Last survey: 2008

Editions and reproductions: MAGRINI 1848, p. 23; RUMOR 1887, p. 35; MANTESE 1952, p. 63; BOGNETTI – FORTLATI TAMARO – LORENZON 1959, p. 10; JARNUT 1972, p. 365; PREVITALI 1983, pp. 52-53; SETTIA 1988, p. 4; LUSUARDI SIENA 1989, pp. 213-214; PAGNON 1996-7, pp. 94-96; NAPIONE 2001, p. 72; DE RUBEIS 2011, pp. 116-117.



From DE RUBEIS 2011

((*crux*))Radoald vi(r) m(agnificus) gastaldius,
 hunc lavellum et potiale fieri or-
 denavet.

Province of Verona

2.50 VERONA, Castelveccchio Museum, inv. 4623-4B0332. Celebrative inscription (first half 8th c.)

SAN GIORGIO DI VALPOLICELLA, Parish church. Celebrative inscription (first half 8th c.)

The inscribed columns, one of which is now in the Museo di Castelveccchio, come from the parish church of Saint George in Valpolicella. In the early 18th century, the two small columns were transported to the Lapidary Museum in Verona to be exhibited there. Later, at an unknown time, but certainly between 1840 and 1909, the first column was broken and the upper part was lost. This was until 1932 when it was found during the cleaning of the Adigetto canal. Meanwhile, in 1923 what remained of the small columns returned to Saint George, where the ciborium was reconstructed. The fragment found in Verona remained there and a copy was made for San Giorgio in Valpolicella. A third column must be added to this list, which has been neglected hitherto, but which nonetheless comes from the parish church and has a short and incomplete inscription that must nevertheless be considered part of the context of the ciborium.

The three inscribed columns of the ciborium – the first entirely reconstructed, the second intact but incomplete and the third intact and complete, made of “masegna” stone – measure cm: 1. 109 x Ø 60 upper, 73 lower;

2. 69 x Ø 57 upper, 72 lower;

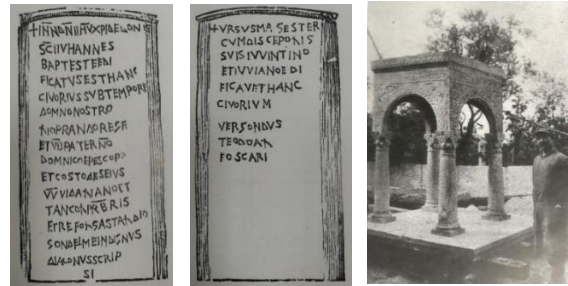
3. 109 x Ø 64 upper, 75 lower.

The columns, apart from the damage already discussed, show no signs of degradation. They also show no decorations, except in the part of the capital.

The inscription, placed in an open field, is executed with a triangular groove and capital letters, with no previous ruling marks or punctuation symbols. There are developed apex and irregularity in the arrangement of the lines. Noteworthy letters are: D in delta-shape; G with an external cauda positioned slightly diagonally below the letter; L with the line positioned diagonally at the middle of the shaft; M and N with high crossbeams; O in rhombus and circular shape positioned centrally in the line; R with a high, almost horizontal diagonal line. Thirteen abbreviations are also present, of which VB and VV are of difficult reading.

Last survey: 2017

Editions and reproductions: NAPIONE 2008, pp. 195-202; BRUGNOLI – CORTELLAZZO 2011-12, pp. 13-44; BROGIOLO 2017, pp. 116-117; NAPIONE 2021, pp. 289-296.



From BRUGNOLI – CORTELLAZZO 2011-12

Column 1:

- ((crux)) *In n(omine) D(omi)ni Ih(es)u Chri(sti), de donis
s(an)c(t)i Iu(hann)es
Bapteste, edi-
ficatus est hanc*
5 *civorius sub tempore
domno nostro
Lioprando rege et v(iris?) b(eatissimo?) pater no(stro)
Domnico episcopo
et costodes eius*
10 *v(iris?) v(enerabilibus?) Vidaliano et
Tancol pr(es)b(ite)ris
et Refol gastaldio.
Gondelme indignus
diaconus scrip-*
15 *si.*

Column 2:

- ((crux)) *Ursus magester
cum discepolis
suis Iuvantino
et Iuviano edi-
5 ficavet hanc
civorium.*

*Vergondus
Teodoal*
10 *Foscari*

Column 3:

((crux)) *In n(omine) D(omi)ni [---?]*

III.2 SUMMARY

As in the case of Friuli, an analysis of the epigraphic material grouped by centuries will be provided also for Veneto, highlighting the most representative features, similarities and changes from one century to the next. As already mentioned in the chapter on methodology, the westernmost part of the territory, that is to say the province of Verona, represents a particular area: there is an epigraphic matrix not entirely linked to the Friulian experience, which determines the coexistence of two Lombard writing types, one close to the Friulian style – not very present – and one linked to the Pavia's style or at least to the Centre-north – much more present. This means that, for the purposes of this research, not all the material from Verona is significant. In order to keep a time-table that was feasible with what was initially planned for the PhD, it was considered convenient and more pertinent to the purpose of the research to leave out those inscriptions that, although coming from Veneto and dating between the 7th and 11th centuries, have no connection with the Lombard style of the north-east³⁵.

With regard to the presence of scriptural types, we count: three commemorative, twenty-four funerary, two authenticating relics, six celebratory, one votive, two didactic and one exhortative-exegetical. The commemorative typology is rare for the centuries prior to the 11th and we have only one specimen from the 7th century, whose troubled history of abandonment suggests that, probably, between the 7th and 11th centuries the practice of commemorating events through inscriptions had become little practised; of course, this is only probable as one must always take into account that many inscriptions were lost over time.

There is then a very large number of funerary inscription, and thanks to this quantity, subcategories can be analysed, distinguishing first of all between inscriptions placed on the lid and those placed on the chest: in five cases we find the inscription on the lid – twice along the edge and three times on the upper side, one of which is inserted in a cross; twenty, on the other

³⁵ Some of the other inscriptions from this province can be found in the site BeWeb.it. Unfortunately, no mention to the location of the artefact is given.

hand, are in different positions on the chest – three are in the upperpart of the front side, three cover the entire front side, three are inserted in a table positioned on the front side, four are centrally positioned and framed, two are on the short side, one of which is inserted in a cross. The remaining four are either on a non-covering slab or in a fragment that cannot be recognised as a precise element of a sarcophagus.

Another typology present in high numbers is the celebratory one; apart from the Murano ciborium whose text is too ruined to find the patron named, in all other cases we find: *presbiter* mentioned twice, once a *tribunus*, once a duke. The most interesting case for this typology is undoubtedly the ciborium of San Giorgio in Valpolicella: the text is reported to be written by the deacon Gondelme and the entire work is signed by magister Ursus and his disciples; three other names, however, remain without a specific link to the act of creation and commission of the ciborium. This is an incredible document regarding the creation process of ecclesiastical furnishings, in which we see mentioned not only important and dating figures of the Reign (*sub tempore domno nostro Lioprando rege*), the church and the duchy, but also the figures who actively worked on the ciborium: we therefore understand that the *ordinator* of the text were also figures from outside the workshop, as they must have been literate persons, in this case a deacon. Furthermore, very interestingly, a master is spoken of with his disciples, a very precious attestation of the organisation within workshops in the Early Medieval period.

One inscription only belongs to the votive typology: it is a seventh-century example that carries on a tradition that was much more present in the previous century and which saw lay figures as donors of money to help complete the mosaic pavement of churches. In these cases, in fact, the text often contained information on who had participated in this donation, thus a figure often male with a wife and/or children, and then indicated how many feet of pavement they had helped to complete.

Lastly, we have a single example in the area, very rare for this period, of an exhortatory inscription, but above all an example of an exposed inscription, which, as described in the introductory chapter, had the main purpose of addressing the population as directly as possible, in this case it called them inside the church for the celebration of services.

Starting from the 7th century, the first thing to note is the presence of valid examples that allow us to visualise the writing style of the period more clearly than in Friuli (where only one fragment from the 7th century has survived). The artefacts that can be dated with certainty to the 7th century are: the foundation slab from Torcello (2.38), the sarcophagus in Rovigo (2.10) and the mosaic fragment from Asolo (2.11). In addition, two slab fragments in the Lapidary Museum of Vicenza (nos. 2.46 and 2.49) are uncertainly dated between the 6th and 7th centuries,

while the sarcophagus of Mel is more broadly dated between the 7th and 9th centuries. The Rovigo sarcophagus is therefore an excellent example of the writing style of the period. Looking at it we can see, in addition to a module tending towards a rectangle:

-  A with diagonal crossbeam;
-  D in delta-shape;
-  G in the double inverted C shape;
-  M with high crossbeams;
-  O small and round;
-  Q with diagonal cauda positioned from the inside to the outside of the letter;
-  S slightly tilted.

In regard to the mosaic fragment, taking into account that the writing style always adapts to the medium on which it is used – in this case mosaic tiles –, it presents the almond-shaped O. These characteristics are familiar to us since they were present in Friuli at the same date. Looking at the two slabs from Vicenza, we can see some interesting characteristics: A with broken crossbeam; E particularly thin; L with descending and curvilinear line; N with crossbeam not connected at the extremities; lowercase Q (in 2.49); T with curvilinear and diagonal line. It is interesting to note that the curvilinear and diagonal lines of L and F are present in the F of the Invillino inscription or, going further back, in a Celebrative inscription on the mosaic floor of the church of St. Euphemia a Grado dating from the second half of the 6th century.



The characteristics of the Venetian writing, both from the lagoon area – the sarcophagus in Rovigo most likely comes from Jesolo – and from the hinterland, seems to be completely in

line with those of the Friulian epigraphic writing: that is, the presence of the same characteristic letters and a module that tends towards the rectangle.

Turning now at the 8th century, we must first of all note the wealth of finds that have been preserved, both in the Veneto's hinterland and in the Venetian area. Fifteen are them date back exactly to this century: the fragment of Cittadella, the sarcophagus of Megliadino, the tombstone of *Tricidio episcopus* from Padua, the fragments of architrave from Valle San Giorgio, the sarcophagus of Bonellus from Venice, the arches and fragments of ciborium from Murano and Berlin, the sarcophagus of *Vitales et Petrus*, another fragment of a tabernacle also from Murano, fragments no. 660 and 1905 in Torcello, the sarcophagus kept in Berlin, the sarcophagus of *Antoninus tribunus et Agnella* in Jesolo, the fragment of a tombstone from the Eremo di San Cassiano, the marble basin of Vicenza and the columns of Saint George in Valpolicella. The only one with an uncertain date, between the 8th and 9th centuries, is the pair of tombstone fragments at the Archaeological Museum of Venice.

This abundance of writing production implies the presence of diversified styles, as we have seen in Friuli – with the coexistence of different declinations of the Lombard style. In the same way, three typologies can be distinguished, very similar, but deriving from different influences:

- A style linked to the Friulian typology, as seen in the columns of Saint George in Valpolicella or the sarcophagi of Jesolo and Berlin;
- One deriving from the influences of Pavia, therefore characterized by a marked verticality, such as fragment 660 from Torcello or the ciborium arch from Murano;
- A transitional style between the Lombard and the Carolingian typologies, and therefore containing elements of both, as seen in the examples from Valle San Giorgio, in the epigraphs of Bishop Tricidius and in the fragments of funerary slabs in the Archaeological Museum of Venice.

Starting with the first type listed, it is present both inland and in the lagoon area; the fragments: 2.4, 2.27, 2.37, 2.40, 2.41, 2.49 and 2.50 belong to this group. Here we find all the characters which, as already mentioned in the Friuli section, identify the Friulian-type Lombard capital: module tending towards the rectangle, A with broken crossbeam, D in delta-shape, G in double-inverted C shape, M with high crossbeams, O small and round, R with diagonal line not resting on the base line. On closer inspection, these characteristics can obviously be more or less present, especially since this style had never undergone real standardization and is therefore often characterised by digraphisms (thus we see that the A can or cannot have a broken crossbeam, the O can be oval, the N can or cannot have the crossbeam connected to the

extremities, etc.). Among all these, the columns of Saint Geroge in Valpolicella are certainly an excellent example of the range of influence of this style, especially considering that the Verona area has always been much closer to the writing culture of the centre-north. With regard to this inscription, it is interesting to underline the presence of two particular letters: L with the stroke positioned centrally on the shaft and diagonally, but above all G with external cauda positioned diagonally. We find these features here and in the Padua area, in all three inscriptions from this period, while in Friuli we saw it first in the Sigwal slab and then in Grado in the 9th century. Thanks to the indications on the first column, i.e. [...] EDIFICATUS EST HANC CIVORIUS SUB TEMPORE DOMNO NOSTRO LIOPRANDO REGE [...], we know that the columns are certainly predates Sigwal's slab, who only took office in 756, therefore after the period of Liuprand's regency: this provides us with an interesting temporal data on the use of this form of G.

The second typology, as already mentioned, also finds similarities in the Friulian area, especially with the fragment from Saint Mary in Castello in Udine: this writing, in fact, as



Detail of Murano ciborium, from AGAZZI 2002

already mentioned in the Friulian section, presents a highly compressed module and is the result of the meeting between the local Lombard style and that of the Liutprandean Renaissance. Also, from a decorative point of view, if we look at the ciborium from Murano for example, the characteristics are very close to the tastes of the end of the 8th century, which makes it part of the cultural current

coming from Pavia³⁶.

The third typology can be seen in the examples that certainly date back to the end of the century or between the 8th and 9th centuries and that show both Lombard and Carolingian characters. A study of the fragments of architrave found in Valle San Giorgio reveals the following particular characteristics: A with diagonal crossbeam; C both square and curved; D in delta-shape; G with diagonal cauda (as described above); M with high crossbeams; O rhombus; R with high diagonal line. With regard to the fragments from Saint Hilarius and now in the Archaeological Museum of Venice, as already studied by Flavia De Rubeis³⁷, they present numerous indications

³⁶ For a stylistic analysis of this ciborium see AGAZZI, *Un ciborio altomedievale a Murano*, in *Hadriatica: attorno a Venezia e al Medioevo tra arti, storia e storiografia; scritti in onore di Wladimiro Dorigo*, "Miscellanea. Facoltà di Lettere e Filosofia dell'Università di Venezia", Padova, Il Poligrafo, 2002, pp. 43-54.

³⁷ DE RUBEIS, *Scrittura longobarda, bizantina o carolingia? Retaggi, modelli e imitazioni tra Ravenna, Venezia e l'Istria nei secoli VIII-X*, in *The Age of Affirmation: Venice, the Adriatic and the Hinterland between the 9th and 10th Centuries*, Turnhout, Brepols, 2017, p. 342.

of a mixture between Lombard and Carolingian styles – the letter M appears both uncial and capital or the C is both squared and curvilinear –, Carolingian manuscript style is also present (as for A and E).

The 9th century production presents itself as the continuation of two of these typologies: that of Lombard Friulvenetian origin and that of Carolingian contamination. The following artefacts belong to this period: the fragment in the Eremitani Museums (2.6), the fragment walled in Ceneda in Palazzo Graziani (2.12), the fragment in the L. Bailo Museum in Treviso (2.15), the fragment of a sepulchral slab (2.18) and the sarcophagus (2.19) from Saint Hilarius, the sarcophagus at the Seminario (2.20), the sarcophagus fragments at Torcello and Ca' D'Oro (2.23), a fragment in the Glass Museum (2.28), the sarcophagus of Barbola (2.29) and the two external inscriptions of the Basilica of Murano (2.30 and 2.31), the fragments numbers 308, 310, 662, 663 and 327 at the Torcello Museum (2.32, 2.33, 2.35, 2.36, 2.37), finally two fragments at lapidary of Vicenza (2.46 and 2.47). To this list we must add the citation to a recent discovery, currently being studied by Flavia De Rubeis: the *affresco* in the church of the Assumption, in Torcello, which presents at least one inscription³⁸. In general, it can be noted that all these finds fit perfectly into the writing context of the 9th century, where Lombard writing was now in a declining phase, gradually replaced by Carolingian style. A hypothetical distinction into two categories can therefore be drawn according to the presence or absence of the characters of the new epigraphic style. As was already the case in the 8th century, the products from St. Hilarius present a good mix of Lombard and Carolingian – as well as presenting letters of the manuscript style. The Murano inscriptions, on the contrary, still present a purely Lombard typology, characterized by D in delta-shape, O small and round, A with the broken crossbeam, etc. Compared to other areas of northern Italy, we can see that the transition from one typology to the other was much slower and more gradual, presenting solutions of perfect fusion rather than clear abandonment of the old. Only one example is different, and it is fragment 2.47 from Vicenza: here only the slightly vertical module remained, while all the rest of the writing features are those of the Carolingian capital.

For the 10th century the material is drastically reduced, and only 3 finds can be dated with some certainty to this century (2.7, 2.14, 2.39), while the sarcophagus of Iohannes Masserdalus (2.26) and the fresco in Bassano del Grappa (2.43) are uncertain dated between the 10th and 11th centuries. If, on the one hand, the leaden tablet does not contain any significant

³⁸ Article about the discoveries and the church of Torcello in the online site of the University of Ca' Foscari < https://www.unive.it/pag/14024/?tx_news_pi1%5Bnews%5D=9235&cHash=5083a549eb7d3be36da411d0ffb18dd3>.

elements from the point of view of development of writing and the Ceneda fragment is too damaged to be read clearly, on the other hand, the Torcello sarcophagus represents an interesting case: there is still a strong reluctance in acquiring the Carolingian capital given by the use of Lombard forms such as the A with a broken crossbeam, G in the double-inverted C shape or the N with the crossbeam not connected to the extremities. Still we can see some uncial and lowercase letters that are purely Carolingian in shape.

The examples from the 11th century, namely the two commemorative inscriptions at Feltre (2.1, 2.2), the fresco inscriptions from Summaga (2.42) and the authentic relic inscription from Treviso (2.16) represent more or less clearly the definitive transition to the Carolingian capital; a clear example of this is the inscription from Feltre dated to 1096 where, apart from the still vertical module, we can see the characteristics of the epigraphic writing known as Romanesque capital. In fact, note the A's with bridged crown, the uncial E's still open and the curled G's. Furthermore, other characteristics also denote the abandonment of the Lombard style: the A's with shaft well apart and with horizontal crossbeam, the M's with crossbeams practically resting on the base line, the high number of nexus and included letters.

IV. CATALOGUE – CROATIA

Krapina-Zagorje Region

Municipality of Lobor

3.1³⁹ ZAGREB, Archaeological Institute of the Faculty of Philosophy, University of Zagreb.
Inscription of unknown function (first quarter of 9th c.)

Fragment of the a gable of an altar fence, from Lobor, discovered after the devastation of the 1991-1995 War of Independence in Croatia, in the northeast part of the church of St. Marije Gorske, inserted into the wall that surrounds the whole area.

The piece, of coarse-grained limestone, measures cm (13.5) x (27) x 10.5; the decorative apparatus of this fragment consist in a lower row of three-strand braid. The inscription is positioned in the upper half.

The text is arranged on a single line, the letters have a vertical module, apex and a V groove. Characteristics: O is almond-shaped, S present a bigger lower curve.

Last survey: 2000

Editions and reproductions: FILIPEC 2000, p. 92, n. II.14.

³⁹ In Croatia, most of the artefacts are now in museums or in *extra situm* locations, but for the aims of this research, it is much more important to specify the original location. Thus, all the inscriptions will be included in the regional/municipal group of their origin, not that of their current location.



From FILIPEC 2000

[---]ꝯ sua s(an)c(t)a M[aria---]

3.2 ZAGREB, Archaeological Museum of Zagreb. Inscription of unknown function (early 9th c.)

Fragment of the architrave of an altar fence found in 1946 as *spolium* in a house near the church of St. Marije Gorske, in Lohor.

This fragment, consisting of limestone, measures cm 21 x (31) x 9; the decorations consist in an upper row of *cani correnti*, below is positioned the inscription, in the lower part a double-strand braided design.

The surviving text is positioned on a single horizontal line; the letters present a rectangular module, with a V groove and apexed endings. Peculiar is the M with high crossbeams.

Last survey: 2000

Editions and reproductions: FILIPEC 1999; TOMIČIĆ 1999 pp. 26-27, 105; DELONGA 2000, pp. 91-92, n. II.13.



From DELONGA 2000

((*crux*))Summe[---]

City of Zagreb

3.3 ZAGREB, Archaeological Museum. Celebrative inscription (first half 9th c.)

Fragment of the gable of an altar fence from an unknown location, Delonga proposed an origin from Dalmatia, presumably from Lika.

The measurements are cm 29 x (21) x 9 and the material is whitish sandstone. The decoration presents a row of *cani correnti* in the upper right part of the fragment, below there is the inscription.

The text is arranged on a single horizontal line, slightly curved, following the shape of the fragment. The letters present a vertical module, apex and a V groove. Noteworthy: A with broken crossbeam; M with high crossbeams; R with small and high eyelet and diagonal shaft not completely touching the base line; S far bigger than the other letters and with stretched loops; X with the lower left diagonal line longer than the other.

Last survey: 2000

Editions and reproductions: HORVAT 1954, p. 97; MIHALČIĆ – STEINDORFF 1982, p. 101; DELONGA 2000, pp. 115-116, n. II.60.



From DELONGA 2000

[---]šamer auxš[it---

1. DELONGA 2000, [---De]šamer auxš[it---

Istraska Region

Municipality of Fažana

3.4 POLA, Archaeological Museum of Istria, inv. S 3607. Celebrative inscription (8th – 9th c.)

Fragment of the arch of an altar screen found in unknown circumstances in the area of the church of St. Elia in Fažana.

The fragment, of limestone, measures cm 13 x (28) x 14; the decoration presents a row of *cani correnti*, below that the inscription.

The text is arranged on a single horizontal line; the letters present apex, vertical module and a V groove. Peculiar: B with opened eyelets; O small and round; P in OPUS presents a peculiar shape due to the presence of a dent in the stone, Marušić and Delonga saw it as an R and suggest it to be the result of an error during the engraving process that was immediately corrected, but that left the letter R with a strange shape, the other R has the eyelet left open and the diagonal line not reaching the base line. Also, near this last letter what appears to be another engraving error can be seen.

Last survey: 2000

Editions and reproductions: MARUŠIĆ 1982-85, pp. 314-317, 329, 331, 335; DELONGA 2000, pp. 38-39, n. I.26.



From DELONGA 2000

[---]opus tribu[ni ---]

1. DELONGA 2000, [--- Theod]orus

Municipality of Kanfanar

3.5 PULA, Archaeological Museum of Istria, inv. S4453, inv. unknown. Inscription of unknown function (late 8th – early 9th c.)

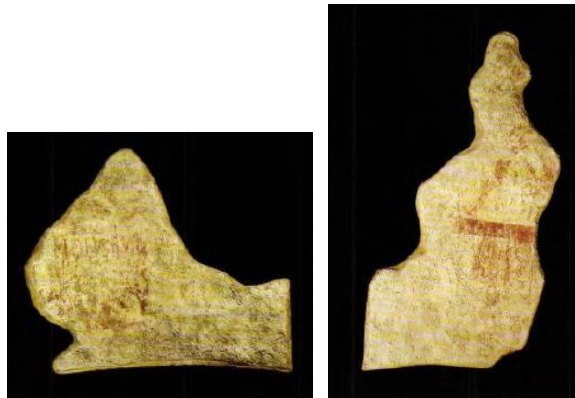
Fragments of frescoes from the church of St. Sophie in Dvigrad, discovered in 1962 by B. Marušić among the rubble of a small, inscribed apses. In order to better preserve their integrity, in 1969, they were strapped and transported to the Museum in Pula.

In total there are five fragments, but only two present signs of a painted inscription in a red paint on white background; they measure cm (189) x (143) and unknown. About fragment S4453, some horizontal band can still be seen, the inscription is positioned between them; on the other fragment, some drapery can be seen and a horizontal red band.

The surviving letters, very poorly preserved, present apex and a vertical module. Unfortunately, no other peculiar features can be distinguished.

Last survey: 2000

Editions and reproductions: MARUŠIĆ 1971; MATEJČIĆ 2000, pp. 33-34, n. I.22.



From MATEJČIĆ 2000

Fragment inv. S4453:

[---]labortus[---]

Fragment inv. unknown:

[---]Ioh(ann)is butina[---]

City of Novigrad

3.6 NOVIGRAD, cathedral, baptistery. Celebrative inscription (late 8th c.)

Eight fragments of arches of a hexagonal ciborium from the cathedral of Novigrad; nowadays is positioned in the South-western angle. As early as in the 17th century, bishop Tommasi saw some of these fragments used as *spolia* in the benches of the baptistery. The old state and position of the ciborium were described in the drawings of Leon Defourny (1754-1818), who saw it already in ruin. Therefore, we do not possess concrete information about its original state or position. In the 18th century, bishop Negri had five sides of the ciborium displayed on a wall of the cathedral. During a recent excavation of the cathedral (1998-2000), a fragment of the second arcade was found together with a capital.

These fragments are made of limestone, the recorded measurements are a reconstruction of the original dimensions of each arch: side one, two and three are all composed of two fragments each, side four and five consist of just one piece each. The sixth arcade is completely missing. They measure cm: 1. (61) x (104) x 10;

2. (29) x (75) x 10 and (54) x (35) x (depth non measurable);

3. (47) x (100) x 11;

4. (52) x (108) x 10;

5. (37) x (70) x 10.

The decoration consists in a vegetal design row that follows the arch and other floral and faunal elements that fills the central parts. The upper part presents the inscription, separated from the central decoration by a dentil frieze. On the first arch, probably due to a lack of space, the inscription was arranged on the decorative elements, a space not originally devised to host it.

The text is positioned on one horizontal line, plus the additional four lines on the first arch; the letters present a mixed module, with apexed vertex and a thin V groove. Presence of three nexuses: ME in TIGMEN, AU in MAURICIUS and LU in PLURA. Noteworthy: A with broken crossbeam; D is delta-shaped; G in double-inverted C shape; M with high crossbeams; Q minuscule; R with small eyelet left open.

Last survey: 2010

Editions and reproductions: CAPRIN 1905, p. 55; PARENTIN 1974, p. 223; CUSCITO 1984, pp. 117-118; PORTA 1985, pp. 152-155; MARUŠIĆ 1988-1989, p. 13; CUSCITO 1988-89, p. 68; MARUŠIĆ 1994-95, pp. 336-338; JURKOVIĆ 1995, pp. 141-149; ID. 2000, pp. 52-55, n. I.41; JAKŠIĆ 2010, pp. 24-25.



From JURKOVIĆ 2000

*((crux))Hoc tignum lucefluo almoque // [---] baptistero digno marmor[e ---] // Mauricius
episcop(us) o[bt]uli D(e)o summo // e studio devote pectore toto. Beate Iohannis // [---]erre se
delearis plura nost[ra ---]*

Additional line in arch 1:

*[---]sa se cog/noscamu(s) in quidnos in par-
adisi
re/gna
Vitali(s).*

3.7 NOVIGRAD, crypt in the church of St. Pelagius. Authentication of relic inscription (late 8th – early 9th c.)

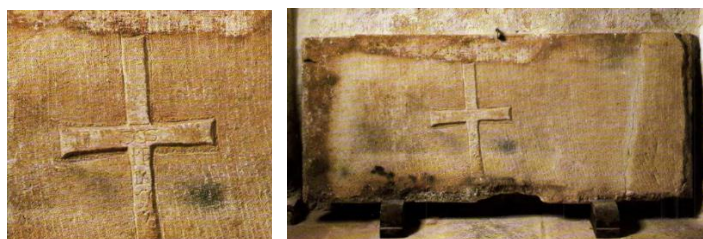
Single slab, once part of a sarcophagus from this same church; in the course of the same investigations made in 2000 it was verified that it was once part of the chest/sarcophagus for the relics of St. Pelagius.

The slab, consisting of marble, measures cm 88 x 204 x 9.5; the decoration comprises of a central relief of a cross. The inscription is positioned inside of it.

The text is arranged on five lines, the letters present a vertical module, apex and have a V groove. Presence of one abbreviation SCS – SANCTUS. Peculiar is G with cauda positioned below the body of the letter and curved backward.

Last survey: 2000

Editions and reproductions: MATEJČIĆ 2000, pp. 51-52, n. I.40.



From MATEJČIĆ 2000

S(an)c(tu)s
Pe/la/gi/us

City of Poreč

3.8 POREČ, Euphrasian basilica, atrium of the baptistery. Dedicatory inscription (late 8th – early 9th c.)

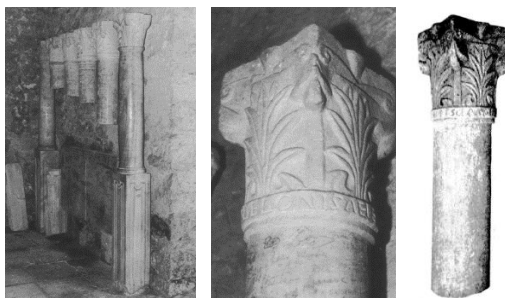
Pier-colonnette with capital from the baptistery of the basilica.

The artefact, of Greek marble, measures cm 31 x 60 (?) and presents a capital decorated with acanthus leaves (?), the inscription is positioned on the necking band.

The text is arranged on one line; the letters have a mixed module, apex and a V groove. Peculiar are A with broken crossbeam, D in delta shape, M with shafts set wide apart, O round.

Last survey: 1988

Editions and reproductions: RUGO 1975, p. 66, n. 87; TERRY 1988, p. 42, n. 38, fig. 103, 106.



From TERRY 1988

From RUGO 1975

De donis Dei et s(an)c(t)e Mari(e) Stefan(us) c(---) ec(clesie)

1. RUGO 1975, *De donis dei et sce Mansieean c ec*

3.9 POREČ, Euphrasian Basilica, atrium. Celebrative inscription (9th c.)

Two rejoined fragments discovered under unknown circumstances; in 1991 E. Russo noticed that the two pieces were part of the same fence and proposed an according reconstruction.

The fragments, of limestone, measures cm: 22 x (120.5) x 12; the decoration presents, in the upper part, *cani correnti*, and, under the inscription, a three-plait braided design.

The text is arranged on a horizontal line, the letters have a rectangular module, apex and a V groove. Presence of two abbreviations: PRE – PRESBITER and SCS – SANCTUS. Noteworthy: A crowned and with broken crossbeam; F, probably due to an error during the engraving process, is shaped like an E, but with a diagonal line starting in the upper left corner; G with diagonal external cauda; M with high crossbeams; S mirrored; T with shaft designed in a curve shape, like a C.

Last survey: 2000

Editions and reproductions: ŠONJE 1982, p. 90; RUSSO 1991, pp. 175-176; MATEJČIĆ 2000, pp. 59-60, n. I.48.



From MATEJČIĆ 2000

((crux))Leopardiis pre(sbiter) (h)oc fecit in amore s(an)c(tu)s Pelagi [---]

3.10 POREČ, baptistery of the Euphrasian basilica. Celebrative inscription (7th – 8th c.)

Fragment of the mosaic pavement from near the columns on the right side of the basilica.

The measurements are cm (50) x (117); the artefact presents a decoration displaying leaf arranged in spiral with a grape at the end, this decoration occupies three quarters of the fragment; the last bit, on the higher part, presents the inscription, framed by a double line of tiles. The letters, frame and decoration are made by black tiles.

The text is arranged on a single line, the letters have a vertical module, presents apexed vertexes – in the shape of a small horizontal line. Peculiar, A with broken crossbeam, C both squared and curved, S slightly tilted to the right. The shape of the H is difficult to interpret with only the photo at hand.

Last survey: 1975

Editions and reproduction: RUGO 1975, p. 66, n. 86.



From RUGO 1975

[--- D]ominicus archidiaconu[s ---]

City of Pula

3.11 PULA, Archaeological Museum of Istria, inv. S186-188, VI/434. Inscription of unknown function (9th c.)

Remains of a six-sided baptismal ciborium with a pyramidal roof; only three complete façades are preserved, one of which is in two joined and contiguous fragments, and a fragment for each of the remaining three façades; no fragment remains of the roof; the artefact was discovered in the cathedral of Pula.

The measures of the arches are cm 89 x 170 x 7.5, arch diameter 133.5 (unfortunately, the reference text does not give the measurements of the individual fragments or façades). The decoration of the ciborium features variations of intertwined skeins, knots, rosettes and geometric shapes. Positioned centrally in one of the three intact sides is a tablet with the inscription.

The text consists of a single, perfectly visible letter, an A with a rectangular module, no apex, a flat top and a broken crossbeam, the first side is positioned perfectly vertical. P. Kandler proposed the reading *Anonimus Episcopus*, after seeing an E next to the A, while M. Mirabella Roberti saw an N and proposed only *Anonimus*.

Last survey: 2000

Editions and reproductions: MIRABELLA ROBERTI 1943; MARUŠIĆ 1967; VEŽIĆ 2000, pp. 62-63, n. I.51.



From VEŽIĆ 2000

A[1]

1. KANDLER 1847, *A(ntonius) E(piscopus)*;
2. MIRABELLA ROBERTI 1943, *A(nton)n(ius)*.

3.12 PULA, cathedral of St. Mary, southern façade. Commemorative inscription (857)

Decorated lintel immured into the southern wall above a now closed door.

The artefact, of limestone, measures are cm 73 x 208 x (depth non measurable); the decoration resembles that of a sloping lid with acroterion, the central part is occupied by a tabula with the inscription: above it are two doves facing a central monogram for the name of the bishop Handegis; on its sides are two peacocks. As noted by Cuscito, the first three letters of the last line may have been damaged by some restoration works, thus they now appear to have odd shapes.

The text is arranged on four horizontal lines; the letters present apex, vertical module and a V groove. Presence of punctuation symbols in the form of a single triangle dot and seventeen abbreviations. Presence of eight *nexus litterarium*: ND in INDICIONE, TE in REGENTE, MP in IMPERATORE, AU in AUGUSTO, ND in HANDEGIS, AE in AECCLESIAE, NTE in PENTEOSTE, ON in CONSECRATUS; and two inclusions: OV and US. Peculiar: A with a flat vertex; C both squared and circular; G with internal spiral cauda; M with high crossbeam; O almond shaped; R with diagonal line concave.

Last survey: 2018

Editions and reproduction: RUGO 1975, p. 96, n. 140; ŠONJE 1978, p. 170; MATEJČIĆ 2000, pp. 60-61, n. I.49; MARAKOVIĆ – JURKOVIĆ 2007, pp. 359-374; CUSCITO 2008, pp. 428-429; MATEJČIĆ – MUSTAČ 2014, pp. 224-225; ZONI 2018, pp. 293-294.



From MATEJČIĆ 2000

*An(no) incarnat(ionis) D(omi)ni DCCCLVII
ind(icione) V reg(nan)te Loudowico imp(eratore) aug(usto)
in Italia. Handegis huius aeccl(siae)
elect(tus) d(ie) pente(costes) con(secratu)s ep(iscopu)s sed(ens) an(no) V.*

1. MATEJČIĆ 2000, ...*e(a) l(ege) e(rigendum) c(uravit) d(ie) pente(coste) cons(acravit) ep(i)s(copi) sed(is) an(no) V*

3.13 PULA, Archaeological Museum of Istria, inv. S3055. Inscription of unknown function (early 9th c.)

Fragment of an altar fence from the church of St. Vito at the Castle, found under unknown circumstances.

The measurements are cm 16 x (28.5) x 9; the artefact, of limestone, presents a *cani correnti* decoration in the upper part.

The text, arranged on a single horizontal line, uses apexed letters with a vertical module and a V groove. Punctuation symbols in the shape of a single triangular dot. Particular are A with broken crossbeam and S slightly tilted to the right.

Last survey: 2000

Editions and reproduction: MARUŠIĆ 1956, p. 93; ID. 1982-1985, pp. 311-A9, 328, 331; DELONGA 2000, pp. 64-65, n. I.54.



From DELONGA 2000

[---]tera presu[l---]

3.14 PULA, Archaeological Museum of Istria, inv. S/50, S53, S49. Inscription of unknown function (early 9th c.)

Three fragments of an altar screen from the church of St. John of the Nymphaeum recovered during archaeological excavation work in 1906 in the area of the old nymphaeum and cemetery of the early medieval church.

These fragments, all of limestone, measures cm: Inv. S53. 24.5 x (56) x 12;

Inv. S/50. 25.5 x (69) x 12;

Inv. S49. Unknown.

Unfortunately, there is no photo available for fragments S/50 and S49. The decoration consists of an upper row of *cani correnti* and a lower band with a chess-board design. The inscription is positioned in the middle.

The text is arranged on a single horizontal line; the letters, made with a V groove, present a vertical module and apexed endings. Noteworthy is M with high crossbeams and shafts set slightly apart shaft.

Last survey: 2000

Editions and reproductions: GNIRS 1906, pp. 254, 256; ID. 1915, p. 30; GRAY 1948, p. 114; DELONGA 2000, p. 64, n. I.53.



From DELONGA 2000

Fragment S/05:

[---]subduci facias ubi splend[---]

Fragment S53:

[---]the[a] est et cum sanctis m[---]

Unavailable fragment S49:

[---]mulo et po[---]

3.15 PULA, Archaeological Museum of Istria, inv. S 46. Celebrative inscription (first half 9th c.)

Fragment of an altar enclosure from an unknown location and found under unknown circumstances.

The fragment, of limestone, measures cm 17 x (41) x 13.5; the decoration is positioned in the upper part of the fragment and consists of a row of *cani correnti*. The inscription is positioned underneath.

The text is arranged on a single horizontal line, the letters present a mixed module, V groove and apex. Noteworthy, D is delta shaped; N has the crossbeam positioned high; O is round.

Last survey: 2000

Editions and reproductions: DELONGA 2000, p. 65, n. I.55.



From DELONGA 2000

[---de] donis D[ei ---]

City of Rovinj

3.16 PULA, Archaeological Museum of Istria, inv. S 4463. Celebrative inscription (first half 9th c.)

Two fragments of an architrave found under unknown circumstances in the area of the monastic complex of the church of St. Andrew in Betika, near Rovinj.

The fragments are of limestone and the measurements found in the available literature refer probably only to the bigger fragment, cm 14 x (38.5) x 8; the decoration consists of an upper row of *cani correnti*. The inscription occupies the lower portion of the fragment. The presence of a simple engraved line functioning as a frame for the inscription suggests that this is the starting portion of the text.

The text is arranged in two parallel horizontal lines, the letters present a mixed module, V groove and apex. Noteworthy: A with wide shafts; B with smaller upper eyelet; D delta shaped; M with high crossbeams and the first shaft positioned diagonally; O is small and round; R has the diagonal line not touching the base line and the eyelet closing on it and not on the shaft. Presence of one abbreviation [FRAT]RIB(US).

Last survey: 2000

Editions and reproductions: MARUŠIĆ – ŠAŠEL 1986, p. 323; DELONGA 2000, p. 28, n. I.15.



From DELONGA 2000

*Doctr[ina ---]+edivi s(anctus) Andreas fam[ulus ---]
una c[um frat]rib(us) et matrem[---]*

3.17 PULA, Archaeological Museum of Istria, inv. S 321. Celebrative inscription (first half 9th c.)

Fragment of an architrave found under unknown circumstances in the area of the monastic complex of the church of St. Andrew in Betika, near Rovinj.

The fragment, of limestone, measures cm (6) x (35) x 10. The decoration has not been preserved. The inscription hence occupies the entire fragment. Presence of a simple engraved line functioning as a frame for the inscription on the upper edge.

The text is arranged on a single horizontal line, the letters present a vertical module, V groove and apex. Noteworthy, A with slightly diagonal crossbeam.

Last survey: 2000

Editions and reproductions: DELONGA 2000, p. 28, n. I.16.



From DELONGA 2000

[---]nes diacon[us ---]

3.18 PULA, Archaeological Museum of Istria, inv. S 10, 937. Celebrative inscription (first half 9th c.)

Fragment of an architrave found under unknown circumstance in the area of the monastic complex of the church of St. Andrew in Betika, near Rovinj.

The fragment, of limestone, measures cm 19 x (48) x 8. The decoration consists in an upper row of *cani correnti*; the inscription occupies the lower portion of the fragment.

The text is arranged on a single horizontal line, the letters present a mixed module, V groove and apex. Noteworthy: A is uncial; E in ROCTEGAUSUS seems uncial; G in the double-inverted C shape; M is uncial; N with high crossbeam; O is rhombic; R has the diagonal line not touching the base line and the eyelet closing on it and not on the shaft; S with nearly horizontal middle part and highly marked curves.

Last survey: 2000

Editions and reproductions: MARUŠIĆ 1963, p. 256; RAPANIĆ 1982, p. 183; ID. 1987, p. 136; DELONGA 2000, p. 28, n. I.14.



From DELONGA 2000

[---]Roctegausus inmerit[us ---]

City of Vodnjan

3.19 PULA, Archaeological Museum of Istria, inv. 285. Funerary inscription (8th c.)

Three fragments of a sarcophagus lid discovered in 1910 together with its sarcophagus in the annex of the church of St. Lucy in Val Sudiga, near Galijana.

These fragments, integral and contiguous, measure cm 94 x 199 x 17 and are made of limestone. The surviving decoration consists of a Latin cross as tall as the lid (168 x 79). The

inscription is positioned in the top left corner, in the square of space delimited by the beam and arm of the cross. Alfa and Omega letters are placed under the two arms of the cross.

The text is arranged on two horizontal parallel lines perpendicular to the long side; the letters, all majuscule, were realised with a V groove, mixed module and no apex. Peculiarly M has the shaft spread wide apart with a vertically compressed module; O is small and round; R has a small eyelet which was left open.

Last survey: 2000

Editions and reproductions: MARUŠIĆ 1967, pp. 28-30; ŠONJE 1978, p. 168; JAKŠIĆ 2000, pp. 74-75, n. I.67.



From JAKŠIĆ 2000

Memoriam honorati [---]

3.20 GALIŽANA, church of St. Justus, in front of the sacristy entrance. Funerary inscription (9th c.)

Fragment of an architrave of altar screen from the church of St. Justus and still preserved there.

The piece is made of limestone and measures cm 23.5 x (166.5) x 8.5; the decoration consists of *cani correnti* above the inscription.

The text is arranged on a single line, the letters present a vertical module, no apex and have a V groove. Peculiarities: A positioned tilted to the left, crowned and with a broken crossbeam; M with module tending towards the square and high crossbeam; O, like all the eyelets, is circular and proportioned to the other letters; P and R with an overdeveloped eyelet; Q in the shape of an O left open in the right lower section and here the cauda goes just a bit down vertically; R has the diagonal line slightly convex and starting from the eyelet; S with a smaller upper curve. The small I before QUI is surely a modern addition.

Last survey: 2000

Editions and reproductions: RUGO 1975, p. 97, n. 142; DELONGA 2000, p. 39, n. I.27.



From DELONGA 2000

[---] qui le(g)is et intele(g)is oro pro me pecato[re ---]

3.21 PULA, Archaeological Museum of Istria, inv. 225. Funerary inscription (late 8th – early 9th c.)

Sarcophagus without lid found in the church of St. Silvestra in Vallsura, near Galižana.

The artefact consists of limestone and measures cm 51 x 204 x 66, the only decoration being a low relief cross positioned on the front side, to the right. The inscription covers the entire front side.

The text is arranged on three parallel horizontal lines; the letters are all majuscule, with a vertical module, small apex and a V groove. The punctuation symbols have the shape of two dots. Presence of one nexus NE and three abbreviations: two MAGS – MAGISTER, XPI - CHRISTI. Peculiar are also: A with horizontal, diagonal or without crossbeam; B with elongated shaft; G with diagonal external cauda; E with elongated shaft; M with high crossbeams; O small and round; Q with cauda positioned under the body of the letter, diagonally; R short diagonal line.

Last survey: 2000

Editions and reproductions: ŠONJE 1972, p. 498; ID. 1978, p. 169; RAPANIĆ 1982, pp. 179, 183; ID. 1987, pp. 133-134, 136; DELONGA 2000, p. 75, n. I.68.



From DELONGA 2000

((crux))Hic requiescit Iohannes mag(i)s(ter)
((crux))et Garibertus mag(i)s(ter) requiescat
in pace in nomine Chr(ist)i.

Primorsko-goraska Region

City of Malj Lošinj

3.22 OSOR, church of St. Peter, exterior. Inscription of artist's signature (11th c.)

Fragment of a larger decoration from the church of St. Peter.

The fragment, of unknown material and of undetermined measure, presents a peculiar decoration of three big adjacent pinecones. As noted by Jurković, other pinecones are present in other decorations in the portal of the church. In the lower part is positioned a band with the inscription. Surely, the artefact was bigger in its original measurements, presenting more text and probably other decorations.

The text is arranged on a single horizontal line; the letters present a mixed module, apex and a V groove. Presence of two nexus AU and SU in MENGAUSUS and one included letter CI in FECIT. The letter C is composed of two engraved lines instead of the classic single engraving of a curve line: the upper part is a diagonally positioned line, attached to it is a curved L-shaped form. Other peculiar letters are: A with broken crossbeam; G with internal cauda; M with wide shaft and high crossbeams touching; N with crossbeam not connected to the extremities.

Last survey: 2013

Editions and reproductions: RAPANIĆ 1982, p. 179; MARASOVIĆ T. 2009, vol. 2, pp. 99-106; JURKOVIĆ 2013, p. 274.



From JURKOVIĆ 2013

[---?] *Mengausus me fecit* [---?]

3.23 UNKNOWN. Celebrative inscription (9th – 11th c.)

Two fragments of an architrave found under unknown circumstance, originally from an undetermined church in Osor.

From the available literature, no information about measurements and material was found; the decoration consists in an upper row of *cani correnti* and an engraved horizontal line above and below the inscription.

The text is arranged on one horizontal line; the letters present a vertical module, no apex and a V groove. Presence of one abbreviation DI – DEI. Noteworthy are: O oval or rhombus-shaped; R with big eyelet and slightly short diagonal line.

Last survey: 2009

Editions and reproductions: MARASOVIĆ T. 2009, vol. 2, pp. 99-106.



From MARASOVIĆ T. 2009

Fragment 1:

[---]hs prior vi[---]

Fragment 2:

[--- ho]nore D(e)i +[---]

3.24 UNKNOWN. Inscription of unknown function (9th – 11th c.)

Fragment of an architrave found under unknown circumstance, from an unidentified church in Osor.

The piece is of unknown material and measurements; the decoration consists of an upper row of *cani correnti*.

The inscription is arranged on one horizontal line; the letters present a vertical module, no apex and a V groove.

Last survey: 2009

Editions and reproductions: MARASOVIĆ T. 2009, vol. 2, pp. 99-106.



From MARASOVIĆ T. 2009

((*crux*))Ded[---]

3.25 UNKNOWN. Inscription of unknown function (9th – 11th c.)

Fragment of an architrave found under unknown circumstance, from an unidentified church in Osor.

The piece is of unknown material and measurements; the decoration consists of an upper of *cani correnti*.

The inscription is arranged on one horizontal line; the letters present a vertical module, no apex and a V groove. Characteristic is the M with high crossbeams.

Last survey: 2009

Editions and reproductions: ĆUS-RUKONIĆ 1991, p. 37; MARASOVIĆ T. 2009, vol. 2, pp. 99-106.



From MARASOVIĆ T. 2009

[---]mus die[---]

1. ĆUS-RUKONIĆ 1991, [---hec est do]mus D(e)i e[t porta coeli ---]

3.26 UNKNOWN. Inscription of unknown function (9th c.)

Fragment of the architrave found under unknown circumstance, from an unidentified church in Osor.

The piece is of unknown material and measurements; the decoration consists of an upper row of *cani correnti*.

The inscription is arranged on two horizontal lines; the letters present a vertical module, no apex and a V groove. Noteworthy: the D in delta-shape; M with high crossbeams; N with crossbeam not connected to the extremities; S with smaller upper curve.

Last survey: 2009

Editions and reproductions: ĆUS-RUKONIĆ 1991, p. 37; MARASOVIĆ T. 2009, vol. 2, pp. 99-106.



From MARASOVIĆ T. 2009

[---]nis D(e)i et s(an)c(t)i +[---]
[---]em++[---]

1. MARASOVIĆ T. 2009, [---]nis diet scimul [---]/[---]fmsu[---]

3.27 UNKNOWN. Inscription of unknown function (late 8th – 9th c.)

Four fragments of the architrave found around 1953 by Branko Marušić in an early medieval church once located 100 m from an area called “Punta Secca”, on the coast of Cres, 2 km from Osor, before Nerezina.

The pieces, of limestone, measures cm: 1. (12.5) x (11) x 9;

2. (14) x (22) x 9;

3. 22 x (27) x 8;

4. (16) x (15) x 10.5.

The decoration, visible only in fragment 3, consists of an upper row of *cani correnti*. This same fragment appears slightly curved, maybe being a part of a gable, presenting also a decreasing height of the decoration, probably this was an extremity. Fragment 2 has a heavily damaged surface and the text appears (from the photo) barely visible. Apart from the fact that they were found in the same location and thus are from the same church, there is no actual evidence that they are from the same trabeation, only the similarities in the inscription hinting at that.

The text is arranged on one horizontal line; the letters present a strong vertical module, apex and a V groove. Overall, the disposition of the letters appears messy, with some letters of smaller dimension, as in included letters, like the X in fragment 3. In this same fragment, in the leftmost part, a part of an abbreviation sign can be seen. Peculiarly, the R presents the diagonal line connected to the eyelet and not to the shaft, also the X has both the shafts slightly curved.

Last survey: 2009

Editions and reproduction: MARUŠIĆ 1956, pp. 9, 12; MARASOVIĆ T. 2009, vol. 2, pp. 107-109.



From MARASOVIĆ T. 2009

Fragment 1:

[---]ece[---]

Fragment 2:

[---]usph[---]

Fragment 3:

[---] dexter[---]

1. MARASOVIĆ T. 2009, *de ter*

Fragment 4:

[---]+te[---]

3.28 UNKNOWN. Inscription of unknown function (10th c.)

Fragments of an architrave found, together with 3.27, around 1953 by Branko Marušić in an early medieval church once located 100 m from an area called “Punta Secca”, on the coast of Cres, 2 km from Osor, before Nerezina.

The pieces, of limestone, measures cm (19) x (22) x 9; there is no surviving decoration.

The inscription is arranged on two horizontal lines: the letters present vertical module, apex and a V groove. Although the photo is dated and not very detailed, one can observe a TE nexus. Other characteristic features are: E uncial and Q minuscule.

Last survey: 2009

Editions and reproductions: MARUŠIĆ 1956, pp. 9, 12; MARASOVIĆ T. 2009, vol. 2, pp. 107-109.



From MARASOVIĆ T. 2009

[---]et teili[---]
[---]+pst eq+[---]

City of Krk

3.29 KRK, church of St. Quirinus. Inscription of unknown function (late 8th – 9th c.)

Fragment of an architrave found, together with other artefacts, by Žic Rokov in 1956 after removing a plaster from the northern wall near the sacristy in the cathedral of Krk.

The fragment measures cm 18 x (20) x 12 and is made of limestone, presents a *cani correnti* design in the upper part.

The inscription is arranged on one horizontal line under the decoration. The letters present a vertical module, apex and a V groove. Presence of two smaller engraved letters R and C.

Last survey: 2009

Editions and reproductions: ŽIC ROKOV 1971, p. 148, n. 10; SKOBLAR 2006, p. 69, n. 29; MARASOVIĆ T. 2009, vol. 2, pp. 42-47.



From MARASOVIĆ T. 2009

[---]archiep[iscopus ---]

1. ŽIC ROKOV 1971, [---]s(an)cti Hier[onimi ---]
2. MARASOVIĆ T. 2009, [---]setihier[---]

3.30 KRK, Frankopan castle. Inscription of unknown function (9th c.)

Fragment of an architrave from the church of St. Lorence, outside of Krk; the circumstance of its discovery is unknown.

The artefact, of limestone, measures cm 22 x (29) x 10.5; presence of a *cani correnti* design in the upper row. The surface appears quite damaged and the inscription barely readable.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. An abbreviation DI – DEI seems to be present. The letter D is in delta-shape.

Last survey: 2009

Editions and reproductions: SKOBLAR 2006, p. 68, n. 24; MARASOVIĆ T. 2009, vol. 2, pp. 48-49.



From MARASOVIĆ T. 2009

[---]+c D(e)i p[---]

1. SKOBLAR 2006, MARASOVIĆ T. 2009, [---]sca[---]

City of Rab

3.31 RAB, Lapidary, church of St. Christophorus. Celebrative inscription (early 11th c.)

Three fragments discovered under unknown circumstances in the church of St. Ivan the Evangelist.

The fragments, presumably of limestone, are contiguous and measure cm 18.5 x 125 (frag. 1 is cm 45.6, frag. 2 is 48.3 and frag. 3 is 28.7); the letters, of monumental dimensions, cm 15, occupies all the space, therefore no signs of decoration are visible. Erosion and damages have deteriorated the lower side of fragments 1 and 2.

The text is arranged on a single horizontal line, the letters have a rectangular module, apex and a V groove. Presence of one abbreviation CU – CUM as well as nexuses MU, ND and AV. Noteworthy: A with broken crossbeam; M with high crossbeams; O small and round; P with small eyelet; R in PERA with eyelet left open and extremely short diagonal line.

Last survey: 2023

Editions and reproductions: MARASOVIĆ T. 2009, vol. 2, pp. 129-132 (no photo).



[---]Mundo cu(m) Radav[--- o]pera [fecit ---]

3.32 RAB, church of St. Andrew the Apostol. Celebrative inscription (first half 11th c.)

Fragment of an architrave or lintel discovered under unknown circumstances; at some point it was placed upside down as one of the steps of the entrance staircase of the church St. Andrew.

This object, of unknown measurements and material, is just a fragment of a much longer artefact; there is no decoration visible.

The text is positioned in two horizontal parallel lines; the letters were executed with a V groove, vertical module and apex. Presence of five abbreviations: DNI – DOMINI, NRI –

NOSTRI, IHU – IHESU, XPI – CHRISTI, PBR – PRESBITER. Presence of punctuation symbols in form of a single dot. Peculiars: A crowned, B with central line curved; C with small internal spike decoration; E uncial; G with internal vertical cauda, the letter is shaped like the half of an 8; M with square module and long crossbeams, but still not touching the base line; N has the crossbeam positioned centrally with a small semi-circle in the middle; O oval or drop-shaped with small internal spike decorations; P has the eyelet with small internal spike decoration; R with diagonal line starting from the eyelet, the latter has small internal spike decoration.

Last survey: 2023

Editions and reproductions: OSTOJIC 1963, p. 356, fig. 234; MARASOVIĆ T. 2009, vol. 2, pp. 134-137 (no photo).



*[In nomine] D(omi)ni n(ost)ri Ih(es)u Chr(ist)i, ego p(res)b(ite)r Madius una cu[m ---]
[---]mincia cum tota ço(ngre)gacione hedificabim(us) [---]*

Lika-Senj Region

City of Novalja

3.33 ZADAR, Archaeological Museum, inv. 521. Inscription of unknown function (9th c.)

Fragment discovered in 1949 in the area of the house of Ivan Šonje in Novalja and is supposed to originate from the early medieval church of St. George at Caska.

The measures are cm (22) x (21) x 7; the artefact, of limestone, shows remains of a *cani correnti* decoration and a horizontal line with the inscription.

The text, arranged on a single horizontal line, presents highly developed apexed letters with a vertical module and V groove. Peculiar is the O in a rhombus shape with apexed vertexes and R with elongated shaft.

Last survey: 2009

Editions and reproduction: KURILIĆ 1994, pp. 223-224; DELONGA 1996, p. 236, n. 188; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---]+oru[---]

3.34 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novalja, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This piece is made of limestone and measures cm (14.5) x (13) x 8; it has lost its decoration and thus only features an inscription.

The surviving text is arranged on one horizontal line; it consists of just two letters, with vertical module, apex and a V groove.

Last survey: 1996

Edition and reproductions: KURILIĆ 1994, p. 204; DELONGA 1996, p. 242, n. 196.



From DELONGA 1996

[---]ar[---]

3.35 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novalja, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This piece is made of limestone and measures cm 20 x (55) x 9.5; it is heavily damaged all over its surface and bears signs of abrasion, still, some traces of an upper *cani* corrente decoration can be seen; also, a second decoration, a two-banded plaited design, is present, positioned in the lower row. The inscription is positioned centrally.

The text is arranged on one horizontal line, the letters have a vertical module, apex and a V groove. Overall, the text is poorly aligned, with letter positioned not at the same height or touching the base line. Peculiar are the A's with broken crossbeam; E is a lot smaller than the other letters, with an elongated shaft.

Last survey: 1996

Edition and reproductions: DELONGA 1996, pp. 243-244, n. 199.



From DELONGA 1996

[---]nør beat[u]s C[---]

3.36 ZADAR, Archaeological Museum, inv. 116. Inscription of unknown function (9th c.)

Fragment slightly curved of ciborium found in 1906 in the area of the early medieval church discovered at the site of the modern church of the Mother of God in Novalja.

This slightly curved fragment, of limestone, measures cm (48.5) x (40) x 8.5; the decoration consists in a central cross with a two-banded plaited design inside, below its right arm a curved leafy tendril ending in a flower. Next to the arm extends a three-banded design positioned horizontally. The inscription can be found above the right and left arm and this design. The lower row of the fragment features a rope frieze.

The surviving text, only three letters, is positioned on a singular line interrupted by the shaft of the cross; the letters present a rectangular module, with a V groove and apexed endings. Presence of punctuation symbols in form of three triangular dots. Peculiar is the O in an inverted drop or almond shape.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 240, n. 192; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---]t // vo[---]

3.37 NOVALJA, “Stomorica” Collection. Celebrative inscription (9th c.)

Fragment found under unknown circumstances, in Novaljia, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

The measurements are cm (39) x (19) x 14 and the material is limestone. The decoration presents a row of *cani correnti* in the upper right part of the fragment, the inscription is positioned in the upper left part and in the lower half.

The text is placed in the vertical row following the terminal part of the gable, then it is positioned in three horizontal parallel line in proximity to the part connecting to the architrave. The letters present a vertical module, apex and a V groove. Noteworthy: A with broken crossbeam and flat top; G in double-inverted C shape; I looks like it has the dot on top; M with high crossbeams; O rhombus shaped.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 239, n. 190; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---u]ṇa cum con/iogę / sua [---]

3.38 ZADAR, Archaeological Museum. Celebrative inscription (9th c.)

Three fragments of an architrave of an altar fence found in 1949 and 1952, one was found in the yard of the house of Ivan Šonje; they probably came from an early medieval church in the site of the modern church of the Mother of God in Novalja.

The pieces, of limestone, were reconstructed and now measure cm (23) x (121) x 10. The decoration presents a row of *cani correnti*, placed underneath is the inscription.

The inscription is arranged in a single horizontal line; the letters present apex, vertical module and a V groove. Peculiar: A with a broken crossbeam; M with high crossbeams; O rhombus shaped.

Last survey: 2009

Editions and reproductions: ŠONJE 1981; KURILIĆ 1994, pp. 200-201; DELONGA 1996, p. 238, n. 189; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---] *Dio ratione mea et clamur* [---]

3.39 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novaljia, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This fragment, of limestone, measures cm (20) x (33) x 10; the decoration consists of an upper row of *cani correnti*, further below is the inscription.

The surviving text is positioned on a single horizontal line; the letters present a rectangular module, with a V groove and apexed endings. Peculiarly the Q presents the cauda positioned diagonally half inside and half outside the body of the letter.

Last survey: 2009

Editions and reproductions: KURILIĆ 1994, pp. 201-202; DELONGA 1996, p. 241, n. 193; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---]nus qu[e ---]

3.40 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novaljia, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This fragment, of limestone, measures cm (15.5) x (23.5) x 7.5; the decoration, heavily damaged and almost completely lost, appears to have been a row of *cani correnti*, below it is the inscription.

The surviving text is positioned on a single horizontal line; the letters present a slightly rectangular module, with a V groove and apexed endings. Peculiar is the first N with a somewhat lowered crossbeam.

Last survey: 2009

Editions and reproductions: KURILIĆ 1994, pp. 202-203; DELONGA 1996, p. 241, n. 194; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---]nen[---]

3.41 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novaljia, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This piece is made of limestone and measures cm (13) x (21) x 8.5; it has lost any decoration, it only presents the inscription.

The text is positioned on a horizontal line, the letters have a mixed module, apex and a V groove. Peculiar is the N in a square module in contrast to the B which is vertical.

Last survey: 1996

Edition and reproductions: DELONGA 1996, p. 243, n. 197.



From DELONGA 1996

[---]nib[---]

3.42 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novaljia, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

The measurements are cm 23 x (27) x 8 and the material is limestone. The decoration presents the final part of a *cani correnti* design, underneath we find the inscription.

The inscription is arranged on one horizontal line; the letters, with vertical module, present apex and a V groove. Peculiarly the A looks like it had a broken crossbeam and R has the loop left open.

Last survey: 2009

Editions and reproductions: KURILIĆ 1994, p. 203; DELONGA 1996, pp. 239-240, n. 191; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---]+tra[---]

3.43 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novalja, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This piece is made of limestone and measures cm (13.5) x (12) x 8.5; it has lost its decoration and only presents the inscription.

The surviving text is arranged on one horizontal line, the letters have a vertical module, apex and a V groove. The S features nearly closed curves.

Last survey: 1996

Edition and reproductions: DELONGA 1996, p. 243, n. 198.



From DELONGA 1996

[---]usi[---]

3.44 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novaljia, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This piece is made of limestone and measures cm (22.5) x (25) x 8.5; it presents an upper row decorated with *cani correnti*, below is the inscription.

The text is arranged on one horizontal line, the letters have a vertical module, apex and a V groove. Peculiar: M seems to have high crossbeam; V appears tilted to the right, with one shaft vertical and the second arranged diagonally.

Last survey: 2009

Edition and reproductions: KURILIĆ 1994, pp. 203-204; DELONGA 1996, p. 242, n. 195; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---]vivi[---]

1. DELONGA 1996, *vium*

3.45 NOVALJA, “Stomorica” Collection. Inscription of unknown function (9th c.)

Fragment found under unknown circumstances, in Novaljia, probably in the area of the modern church of the Mother of God, once the site of an early medieval predecessor.

This piece is made of limestone and measures cm (46.5) x (52) x 13.5; the decoration, made with tracery technique, presents a central eight-lobed flower, the external row is decorated with *cani correnti*; the lower line is filled with the inscription.

The text is positioned on a horizontal line, the letters have a vertical module, apex and a V groove. Peculiar are the B with eyelets left connected and R with a big eyelet.

Last survey: 2009

Edition and reproductions: KURILIĆ 1994, pp. 203-204; DELONGA 1996, p. 242, n. 195; MARASOVIĆ T. 2009, vol. 2, pp. 157-160.



From DELONGA 1996

[---]estrib(us)[---]

Zadar Region

City of Benkovac

3.46 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2523, 2501, 2571/A, 2571, 2505, 2522. Celebrative inscription (second half 9th c.)

Ten fragments of an architrave recovered at different points in time in the area of the early medieval church at Bekovac: inv. 2523 (three pieces) was found in 1958, before the start of the archaeological excavation, and between 1958-1960, during such excavation; inv. 2501 was found reutilised in the grave 543 in 1961 during the archaeological excavation; inv. 2571/A was found in 1959 inside the church during the excavations; inv. 2571 (two pieces) was found in 1961 during the excavations; inv. 2505 found in 1960 during the archaeological excavations; inv. 2511 one part was found in 1961 during the excavations, the other one in 1977-78 during a survey of the area.

These pieces are of limestone and measures cm: Inv. 2523. 18 x (56) x 11.5;

Inv. 2501. 22 x (27) x 11.5;

Inv. 2571/A. 18 x (19.5) x 11;

Inv. 2571. 21 x (34) x 11;

Inv. 2505. (11.5) x (15.5) x 11.5;

Inv. 2522. 22 x (88) x 11.

The decoration, present in the upper part, consists of a row of *cani correnti*.

The text is positioned on a horizontal line; the letters have a rectangular module, apex and a V groove. Peculiar: A with flat top; H is uncial with the end of the arch curving inside the body of the letter; M with high crossbeams; O oval; R with convex diagonal line or diagonal line positioned high, not touching the base line; S with the lower curve stretched. Presence of four abbreviations. Nexus TE in *TEMPLUM* and UN in *HUNC* where the two letters share all the lines, but, for this to function, the N is depicted mirrored.

Last survey: 2009

Editions and reproductions: Inv. 2523. JAKŠIĆ 1989, Pl. I; DELONGA 1990a, p. 88; ID. 1996, p. 180, n.

134; ID. 2000, p. 191-92, n. IV.16;

Inv. 2501. DELONGA 1990a, p. 89; ID. 1996, p. 181, n. 135; ID. 2000, p. 191-192, n. IV.16;

Inv. 2571/A. DELONGA 1990a, p. 89; ID. 1996, p. 181-182, n. 136; ID. 2000,

p. 191-192, n. IV.16;

Inv. 2571. DELONGA 1990a, p. 89; ID. 1996, p. 182, n. 137; ID. 2000, p. 191-192, n. IV.16;

Inv. 2505. DELONGA 1990a, p. 89; ID. 1996, p. 182-183, n. 138; ID. 2000, p. 191-192, n. IV.16;

Inv. 2522. DELONGA 1990a, p. 89; ID. 1996, p. 183, n. 139; ID. 2000, p. 191-192, n. IV. 16.

All. MARASOVIĆ T. 2009, vol. 2, pp. 250-252.



From DELONGA 1996

Fragment inv. 2523:

[---]de donis D(e)i e[---]

Fragment inv. 2501:

[---]+oiscl+[---]

Fragment inv. 2571/A:

[---]brt[---]

Fragment inv. 2571:

[---]a cum cō[niuge mea---]

Fragment inv. 2505:

[---]io[---]

Fragment inv. 2522:

[--- pr]ō remed(io) a(n)ime sue ren(ovavit) hunc te[implum ---]

3.47 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1140. Celebrative inscription (892-910)

ZADAR, Regional Office of the State Agency for Protection of the Cultural and Natural Heritage. Celebrative inscription (892-910)

Five fragments of an architrave and gable of an altar screen from the church of St. Peter at Bojišća, near Kula Atlagić. Fragment of gable inv. 1140, made of four pieces, was found in 1890 as a *spolium* in the façade of the church; the other fragment was found in 1989 during conservation works in the church of St. Nicholas.

The pieces are of limestone and measure cm (59) x (58) x 11.5 and unknown; the decoration of the architrave fragment consists in three bands: the higher one with *cani correnti*, the middle one with a three-banded knots design, and a rope frame to separate the first two from the inscription. The same three rows can be found in the outer parts of the gable, their centre being filled with a three-banded knots design creating three circles, each is filled with one flower.

The text is arranged on one horizontal line; the letters present a rectangular module, apex and a V groove. Presence of abbreviation NM – NOMINE. Peculiar: M with high crossbeams and R with big eyelet.

Last survey: 2009 (fragment in Zadar, 1996)

Editions and reproductions: Inv. 1140. RADIĆ 1901a, pp. 49-50; ŠIŠIĆ 1925, pp. 391, 394; KARAMAN 1930, p. 83; BARADA 1937, pp. 75, 77-78; OSTOJIĆ 1964, p. 108; STEINDORFF – MIHALJČIĆ 1982, p. 32; SMILJANIĆ 1989, p. 429; DELONGA 1996, pp. 202-203, n. 160; ID. 2000, pp. 277- 278, n. IV. 163; MARASOVIĆ T. 2009, vol. 2, pp. 254-256.
Zadar frag. DELONGA 1996, p. 203, n. 161.



From DELONGA 1996



From DELONGA 2000

((*crux*))I(n) n(o)m[ine ---]+dimer[2]+i+[---]

3.48 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2590, 2591, 2592.
Celebrative inscription (mid 9th c.)

Three fragments of an architrave of an altar screen from the church of St. Peter in Bojišća, near Kula Atlagić, found under unknown circumstance; only fragment inv. 2590 is known to have been found as a *spolium* in the façade of the church.

The pieces are of limestone and measures cm: Inv. 2590. (16) x (39) x 12;

Inv. 2591. 21 x (27) x 11.5;

Inv. 2592. (18.5) x (23) x 10.5.

The decoration, heavily damaged in the second fragment, consist in an upper row of *cani correnti*. The first fragment has lost the lower part, resulting likewise in the loss of part of the text.

The text is positioned in two horizontal lines; the letters present a vertical module, no apex and a V groove. Presence of two abbreviations: H – HONORE and PBR - PRESBITER
Peculiar: A mostly with broken crossbeam, lacking it in CUNCTA; E uncial; the first L in the third fragment presents the bar positioned diagonally downwards; N with crossbeam in the middle; O almond-shaped; Q in a B-shape; S stretched; U minuscule.

Last survey: 2009

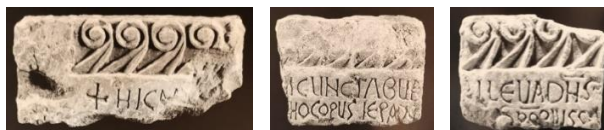
Editions and reproductions: Inv. 2590. REGULAR THREE MONTHLY REPORT 1892, n. 27; RADIĆ 1901a, p.

49-50/II; DELONGA 1996, p. 201, n. 157;

Inv. 2591. DELONGA 1996, pp. 201-202, n. 158;

Inv. 2592. DELONGA 1996, p. 202, n. 159;

All. MARASOVIĆ T. 2009, vol. 2, pp. 254-256.



From MARASOVIĆ T. 2009

((*crux*))Hic m[---]i cuncta que[---]alleu ad h(onorem) s(an)[c(t)i ---]
[---]hoc opus iep? ad o[norem ---] + p(res)b(ite)r iuss[it ---]

3.49 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2589, 1070, 2307.
Celebrative inscription (880-890)

Four fragments of a gable and architrave of an altar screen from an Early-Medieval church on the site of the modern church of St. Nicholas in Kula Atlagić: inv. 1070 (composed of two fragments) was found in 1905 in the cemetery of St. Nicholas; inv. 2307 in 1906, again, in the cemetery; inv. 1928 as a *spolium* in the grave of the Dražić family.

The pieces are of limestone and measure cm: Inv. 2589. (24) x (43.5) x 11,5;

Inv. 1070. 26 x (62) x 14;

Inv. 2307. 26.5 x (44.5) x 12.

The decoration of the gable fragment presents the remains of a feathered tail in the central part, while the row immediately above, heavily damaged, presents a three-banded knots design; the upper row is decorated with *cani corenti*. The two architrave fragments feature the same two bands of decorations above the inscription.

The text is arranged on one horizontal line, slightly curved in the gable fragment. The letters present a rectangular module, apex and a V groove. Presence of one nexus MD in DOMUM DEI, since these two words are abbreviated in DOMO and D. The first part of this fragment, inv. 2307, shows some undamaged yet illegible letters, furthermore, a correction appears where a VI addition is made above the line. Peculiar: A with shafts wide apart in DIDRAGO and slightly curved to the left in AD; G with vertical cauda going downward; M with high crossbeams; O small and round; R with slightly concave diagonal line in TORUM.

Last survey: 2009

Editions and reproductions: Inv. 2589. OSTOJIĆ 1964, p. 109; DELONGA 1996, p. 204, n. 162; DELONGA 2000, pp. 276-277, n. IV.162;

Inv. 1070. DELONGA 1979, p. 49; ID. 1996, pp. 204-205, n. 163; DELONGA 2000, pp. 276-277, n. IV.162;

Inv. 2307. DELONGA 1996, p. 205, n. 164; DELONGA 2000, pp. 276-277, n. IV.162.

All. MARASOVIĆ T. 2009, vol. 2, pp. 254-256.



From DELONGA 1996

Fragment inv. 2589:

[---]toru(m) f[---]

1. DELONGA 1996, MARASOVIĆ T. 2009 [--- Chroa]toru(m) f[ecit ---]

Fragment inv. 1070:

[---]didrago e+[---]

1. DELONGA 1996, MARASOVIĆ T. 2009 [--- Go]didrago e[---]

Fragment inv. 2307:

[---]+vi+++ do(mu)m D(ei) ad [---]

3.50 SPLIT, Museum of Croatian Archaeological Monuments. Celebrative inscription (870-880)

Architrave piece from the church of St. Martin in Lepuri found under unknown circumstances.

The fragment, of limestone, measures cm 21 x (50) x 11 and presents a *cani correnti* decoration, with a band of stylized kymation underneath; the inscription is positioned on the lowest part on the beam.

The text is positioned on a single horizontal line; the letters, all majuscules, were produced in a V groove and have a vertical module with apex ending. Presence of three abbreviations for IHU – IHESU and XPI – CHRISTI, and DNI – DOMINI, of which the first part was lost. Noteworthy: A slightly tilted to the left; E of EGO with upper and lower horizontal lines extended to the left part of the letter; K with the two diagonal lines short and almost horizontal; O is slightly vertically compressed; R appears to have the diagonal line almost horizontal.

Last survey: 2009

Editions and reproductions: JAKŠIĆ 2000, pp. 279-280, n. IV.166; MARASOVIĆ T. 2009, vol. 2, pp. 265-268.



From JAKŠIĆ 2000

[--- D](omi)ni Ih(es)u Chr(ist)i, ego aute(m) Kar(olus) [---]

3.51 SPLIT, Museum of Archaeological Monuments, inv. 2718. Celebrative inscription (850-870)

Fragment of an architrave of an altar fence, from the left side of the trabeation; discovered under unknown circumstances in the area of the church of St. Martin in Lepuri.

The fragment, of limestone, measures cm 20 x (137) x 11; the decoration consists of a row of *cani correnti* following the upper border; the inscription is immediately below.

The text is positioned on a single horizontal line; the letters show a rectangular module, apex and a V groove. Peculiar are: A crowned; M with wide apart vertical shafts and crossbeams touching the base line; N with high crossbeam; O slightly drop-shape.

Last survey: 2009

Editions and reproductions: JAKŠIĆ 2000, p. 279, n. IV.165; MARASOVIĆ T. 2009, vol. 2, pp. 265-268.



From JAKŠIĆ 2000

[---]ertus abba hunc Domum [edifi]cavit.

3.52 SPLIT, Museum of Croatian Archaeological Monuments. Celebrative inscription (late 9th c.)

Fragment of an architrave of an altar fence from an unknown church in Lepuri, discovered under unknown circumstances.

The piece is of limestone and measures cm 21 x (40) x 11; on the upper row it presents a decoration of *cani correnti*, on the lower a three-banded “pretzel” braid design. The inscription is on the middle band.

The text is positioned on a single horizontal line and the letters are all majuscule, with vertical module, apex and V groove. Presence of two abbreviations IOHS – IOHANNIS and NEPE – NEMPE. Presence of two included letters LE and CI, and four nexuses: OH in IOHANNIS, TU in ELECTUS, NE in NEMPE and DE in [---]CIDE. Noteworthy are: C squared; L with diagonal line; N with high crossbeam: O drop-shaped.

Last survey: 2009

Editions and reproductions: JAKŠIĆ 2000, p. 280, n. IV.167; MARASOVIĆ T. 2009, vol. 2, pp. 265-268.



From JAKŠIĆ 2000

[---]I]oh(anni)s electus ne(m)pe +++cide[---]

3.53 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1723, 2574. Inscription of unknown function (second half 10th c.)

Two fragments of an altar mensa from the church of St. Martin in Lepuri; fragment 2574 was found in 1950 as *spolium* during the renovation of the church.

The pieces, of limestone, measure cm (32) x (26) x (11) and (24) x (28) x (10.5) and present, in fragment 2574, the rest of a bigger cross engraved in the upper panel of the altar.

The text is positioned on a single line, the letters have a vertical module, apex and V groove. Presence of abbreviation ABB – ABBAS. Presence of five nexuses: TU in MERITUS, AB in ABBAS, AR, NE and TR in GENETRIX. Characteristic are: B with the upper eyelet smaller; G squared and with internal curly cauda; N with high crossbeam; R with small eyelet.

Last survey: 2009

Editions and reproductions: BAČIĆ 1989, pp. 91-93; DELONGA 1996, p. 209, n. 169, 170; JAKŠIĆ 2000, p. 280, n. IV.168; MARASOVIĆ T. 2009, vol. 2, pp. 265-268.



From JAKŠIĆ 2000

Fragment inv. 1723:

[--- i]n(m)eritus abb(as) ar+[---]

Fragment inv. 2574:

[---]genetrix[---]

3.54 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2830, 25. Inscription of unknown function (886-892)

Two fragments, probably of a ciborium, discovered under unknown circumstances, V. Delonga reports that it can have happened prior to 1929. It is known that they are originally from the church of St. Martin in Lepuri.

The two pieces are of limestone and measure cm (18.5) x (33) x 12 and (13) x (30) x 12. The first fragment, appearing slightly curved, presents an upper row of *cani correnti* – ending on the left side – and a lower of three-banded knots, while the second fragment only shows the

latest – terminating on the right side –, probably the upper decoration is lost. In the first fragment the inscription is positioned in the middle band, in the second it is on the upper part.

The text is arranged on a single horizontal line; the letters present a vertical module, apex and a V groove. Presence of one punctuation symbol in the second fragment in form of a single dot. Presence, also, of three nexuses: ND and OR in IN DECORE, then OR in [---]ORUM and AN in AMEN (abbreviated); furthermore, the inscription features included letter. Abbreviation for ORUM signalled by the presence of an intersecting line on the diagonal line of R, a type of abbreviation characteristic of manuscript origin. Peculiar letters are: A crowned; C squared; E both uncial and capital; N with high crossbeam; O almond-shaped.

Last survey: 2009

Editions and reproductions: MARUN 1927, p. 290 (only fragment inv. 25); DELONGA 1996, p. 208, n. 167, 168; MARASOVIĆ T. 2009, vol. 2, pp. 265-268.



From DELONGA 1996

Fragment inv. 2830:

[---]ce in decore d[---]

Fragment inv. 25:

[---]or(um) d++ . A(me)n.

3.55 SINJ, Archaeological Collection of the Franciscan Monastery. Inscription of unknown function (second half 9th c.)

Fragment of an architrave found by chance between 1970-75 near the area of the church of St. Martin in Lepuri.

The fragment, of limestone, measures cm 21 x (20) x 10; the decoration consists of a row of *cani correnti* positioned above the inscription.

The text is positioned on a single horizontal line, the letters show a rectangular module, small apex and a V groove.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 207, n. 166; MARASOVIĆ T. 2009, vol. 2, pp. 265-268.



From DELONGA 1996

[---]des((*crux*))h[---]

3.56 SINJ, Archaeological Collection of the Franciscan Monastery. Inscription of unknown function (886-892)

Fragment of a gable found in 1973 near the area of the church of St. Martin in Lepuri.

The fragment, of limestone, measures cm (30) x (20) x (depth non measurable); the decoration consists of a row of *cani correnti* following the upper border; the central part is occupied by a Greek cross internally decorated with a three-banded plaited design and spirals at the angles.

The letters that remain visible show a rectangular module, apex and a V groove.

Last survey: 2009

Editions and reproductions: BURIĆ 1989, p. 91; DELONGA 1996, p. 207, n. 165; MARASOVIĆ T. 2009, vol. 2, pp. 265-268.



From DELONGA 1996

[---]rt[---]

3.57 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1081, 1082. Celebrative inscription (879-892)

BENKOVAC, Local Museum, inv. 50. Celebrative inscription (879-892)

Four fragments of an architrave and gable from the site of the small church in Šopot, near Benkovac; the smaller fragment, inv. 50, was found as a *spolium* in the wall of a 1766 house near the castle and was removed around 1970-1980. Inv. 1081 and 1082 were found during archaeological excavation in the area of the small church: the architrave fragment near the façade and the first gable's fragment were found in the wall of a village house, the second in an unspecified moment and location of the excavation site.

The material is thin layered limestone and they measure cm: Inv. 50. 20 x (18) x 9;

Inv. 1081. 21 x (67) x 9.5;

Inv. 1082. 65 x (74) x 9.5.

The architrave fragments feature a decoration with an upper row of *cani correnti* with a row of stylized kymation immediately underneath, this decoration is lost in inv. 50; the inscription is positioned in the lower portion. As for the gable, the decoration consists in the same two upper rows of *cani correnti* and stylized kymation, at the centre two birds facing a central cross are touching the ground with their beaks, the cross is internally decorated with a three-banded plaited design. Above this, two horizontal beams and two stylized flowers fill the space. The inscription is on the lower row and follows the arch of the gable.

The text is positioned on a single horizontal line; the letters are all majuscule, apart from the G in COGITAVIT, and present a vertically compressed module, apart from the B of BRANIMIRO which has a vertically module. The vertexes are apexed and the groove has a V

shape. There is one abbreviation, but no sign of nexus or punctuation symbols. Peculiar are: A with no crossbeam; G is minuscule in the shape of a 9 with a small connection stroke positioned in the upper right part of the eyelet; M with crossbeams not touching the base line, in inv.50 they are slightly concave; N with crossbeam not starting from the vertexes and positioned centrally; O small and round; about the R two out of four present the diagonal shaft not reaching the base line; S is tilted to the right and slightly angular.

Last survey: 2009

Editions and reproductions: Inv. 50. ZEKAN 1993, p. 413; DELONGA 1996, p. 175, n. 129;

Inv. 1081, 1082. JURKOVIĆ – KLIČINOVIĆ 1992, p. 86, cat. 15; ZEKAN 1993, p. 413; DELONGA 1996, pp. 176-177, n. 130; ID. 2000, pp. 347-348, n. IV.248; MARASOVIĆ 2009, vol. 2, pp. 261-264.



From DELONGA 1996

((*crux*))Branimiro *comes dux Croatoru(m)* *cogit[avit ---]*

3.58 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2551. Inscription of unknown function (second half 10th – first half 11th c.)

Fragment of an architrave found as a *spolium* immured in the house of I. Sanković; it was positioned here after its discovery in 1908-09 in the area of the small church in Šopot.

The piece, of thin layered limestone, measures cm 20 x (38) x 7.5; the decorative apparatus of this fragment is quite peculiar: apart from the upper row of *cani correnti*, the surface that contains the inscription is covered in incisions and drilled holes, even inside the body of letters. Also, even if the starting of the text is clearly missing, an engraved line follows the border of the fragment framing the inscription below and to the left.

The text is positioned on a single line, the letters have a vertical module, apex and a V groove. Characteristic: A without crossbeam; M with high crossbeams; N has a non-recognisable shape.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 178-179, n. 133; ID. 2000, p. 348, n. IV.249; MARASOVIĆ T. 2009, vol. 2, pp. 261-264.



From DELONGA 1996

[--- r]emedio an(?)im[e ---]

3.59 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2550. Celebrative inscription (879-892)

Fragment discovered by chance during archaeological excavation in 1928 in the area of a small early medieval church in Šopot, near Benkovac. From that site it was moved and immured in the house of I. Jokić.

The measurements are cm (45) x (46) x 10; the artefact, of limestone, presents an upper row of *cani correnti* and one of stylized kymation underneath it, at the centre, the decoration depicts two birds with grapes in their beaks, facing a cross, centrally it is decorated with a three-bended plaited design. Above the two horizontal arms, the space is filled with two stylized flowers. The inscription is positioned underneath, following the arch of the gable.

The text is arranged on a single line; the letters have a mixed module and present a vertically compressed module. They have apex and are produced with a V groove. Noteworthy, the M has vertical shafts positioned wide apart and the crossbeams are not touching the base line; the O is small and round; the R has the diagonal shaft not reaching the base line.

Last survey: 2009

Editions and reproduction: DELONGA 1996, p. 177-178, n. 131; ID. 2000, p. 348, n. IV.249; MARASOVIĆ T. 2009, vol. 2, pp. 261-264.



From DELONGA 1996

[---] *pro reme*[*dio* ---]

3.60 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2549. Inscription of unknown function (879-892)

Fragment of an architrave found adjacent to the southern wall during archaeological excavation in 1985 in an early medieval church in Šopot.

The piece, of thin layered limestone, measures cm 21 x (13) x 9 and is decorated with an upper row of *cani correnti*. The inscription is positioned below. Traces of a kymation decoration between these two are still visible.

The text is arranged on a single line, the letters have a vertical module, small apex and a V groove. Characteristic is the R with nearly horizontal diagonal shaft, the eyelet of the second R was left open.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 178, n. 132; MARASOVIĆ T. 2009, vol. 2, pp. 261-264.



From DELONGA 1996

[---] *rer*[---]

City of Biograd

3.61 BIOGRAD, Regional Museum. Inscription of unknown function (9th – 10th c.)

Fragment discovered under unknown circumstance in an unknown location in Biograd, hence of unknown origin.

The measurements are cm (19) x (7) x 9.5; the artefact, of limestone, presents remains of a *cani correnti* decoration and a horizontal row with the inscription, only a few letters survived.

The letters present apex, vertical module and a V groove. Peculiar, O small and round; Y formed by a V shape above with the vertical shaft connected to its lower vertex.

Last survey: 2009

Editions and reproduction: DELONGA 1996, p. 185, n. 141; MARASOVIĆ T. 2009, vol. 2, pp. 439-442.



From DELONGA 1996

[---]ioyq[---]

3.62 SPLIT, Archaeological Museum, inv. S 61. Inscription of unknown function (second half 10th c.)

Fragment of a gable of an altar screen found in 1902 in Glavica, the site of the ancient cathedral of Biograd.

The piece, of limestone, measures cm 29 x (46) x 7 and is decorated with an upper row of *cani correnti* and a second row of volutes with inner spirals. In the central area, a cross can still be seen – the bottom part and part of the right arm survived – to the right of the cross a rosette fills the space. The inscription is positioned lower down following the arch.

The text is arranged on a single line, the letters have a vertical module, no apex and a thin and V groove. Characteristic is the small and round O.

Last survey: 2009

Editions and reproductions: BUŠKARIOL 1988, p. 35; FLÈCHE MOURGUES et alii 1992, n. S 61, V, 3; DELONGA 1996, p. 168.69, n. 121; JAKŠIĆ 2000, p. 196, n. IV.22; MARASOVIĆ T. 2009, vol. 2, pp. 426-431.



From DELONGA 1996

[---]ti pontif[icis ---]

Municipality of Galovac

3.63 ZADAR, temporarily (in 1996) at the Archaeological study collection of the Faculty of Art, inv. G-199. Liturgical inscription (first half 9th c.)

BIOGRAD, Regional Museum, inv. 86. Liturgical inscription (first half 9th c.)

ZADAR, temporarily (in 1996) at the Archaeological study collection of the Faculty of Art, inv. G-465. Liturgical inscription (first half 9th c.)

Three fragments of an architrave, recovered in various finds in the area of the church of St. Bartholomew in Galovac; fragment G-199 was found in archaeological excavations in 1988, fragment inv. 86 during a trial excavation in 1936, lastly inv. G-465 in 1990 during archaeological excavations.

Even if fragments inv. 86 and G-465 appear to be joined but not contiguous, only their total measures are available, cm (9.5) x (15.5) x 9.5, the other fragment is cm 19.5 x (52) x 7; the decoration, present only in G-199, consists of an upper row of *cani correnti*. In this last fragment a deep groove can be seen, probably the housing for another part of the ciborium or a sign of rework.

The text is arranged on a horizontal line; the letters have a vertically compressed module, apex and a V groove. Peculiar: A with broken crossbeam, can also present an elongated apex of the vertex of the crossbeam; D in delta-shape; G with diagonal external cauda; M with

high crossbeams; N with crossbeam not connected to the extremities; O drop-shaped. Presence of one abbreviation D – DEO.

Last survey: 2009

Editions and reproductions: Inv. G-199. BELOŠEVIĆ 1992-93, p. 192; DELONGA 1996, p. 191, n. 144;

Inv. 86, G-465. JURAGA 1980, p. 466; DELONGA 1996, p. 191, n. 145.

All. MARASOVIĆ T. 2009, vol. 2, pp. 411-416.



From DELONGA 1996

Fragment inv. G-199:

[---]amen D(e)o g[ratias ---]

Fragment inv. 86, G-465:

[---]vi dag[---]

3.64 ZADAR, temporarily (in 1996) at the Archaeological study collection of the Faculty of Art, inv. G-332. Inscription of unknown function (first half of the 9th c.)

BIOGRAD, Regional Museum, inv. 30. Inscription of unknown function (first half of the 9th c.)

The two fragments were discovered in the area of the church of St. Bartholomew in 1936 and 1989 in Galovac.

The two pieces are joined but not contiguous and measure jointly cm 18 x (35.5) x 11; the artefact, of limestone, features of a *cani correnti* decoration and a horizontal line with the inscription.

The text presents apexed letters with a vertical module and V groove; peculiar is the A with broken crossbeam and M with high crossbeams.

Last survey: 2009

Editions and reproduction: BELOŠEVIĆ 1989-90, p. 235; DELONGA 1996, p. 78, n. 34; MARASOVIĆ T. 2009, vol. 2, pp. 411-416.



From DELONGA 1996

[---]+atem[---]+r[---]

3.65 BIOGRAD, Regional Museum, inv. 25, 82, 20. Inscription of unknown function (first half 9th c.)

SPLIT, Museum of Croatian Archaeological Monuments, inv. 2570. Inscription of unknown function (first half 9th c.)

ZADAR, Archaeological Study Collection of the Faculty of Arts, inv. G-333, G-392, G-691, G-65, G-426, G-742. Inscription of unknown function (first half 9th c.)

Thirteen fragments of an architrave and arch of an altar screen from the church of St. Bartholomew in Galovac, specifically in the site called Crkvina. Fragments inv. 25, 82, 2570 and 20 were discovered during archaeological excavation in 1936. Fragments inv. G-333, G-392 and G-691 were found during archaeological excavation between 1989 and 1991. Inv. G-792 and G-426 was found in an archaeological excavation in 1990. Lastly, G-65 was retrieved during one of the numerous archaeological excavations done in 1979, 1988-91 and 1996.

Fragments inv. n. 25 consists of three different pieces and inv. 82 of two; on the other hand, inv. G-333, G-392, G-691 form the arch, inv. 20 and G-742 form a bigger fragment. They are all made of limestone and measure cm: Inv. 25. (15.5) x (31) x 8;

Inv. 82. 10 x (11) x 6;

Inv. 2570. 18.5 x (15.5) x 9;

Inv. G-333, G-392, G-691. 16.5 x (64) x 13;

Inv. G-65. (18) x (13.5) x 8;

Inv. G-426. 17 x (26) x 11;

Inv. 20, G-742. 18 x (23) x 10.

The decoration features an upper row of *cani correnti*.

The text is arranged on a single horizontal line; the letters present a mixed module, apex and a V groove. Their dimensions, shape and position appear inconsistent. Noteworthy are: A with broken crossbeam; D in delta-shape; M with high crossbeams; O either small and round in DOIR and V[---]OM, oval in VOVET and round with a small a diagonal short line in the upper left part in ADAO; Q with cauda under the letter, nearly horizontal; R with short diagonal line.

Last survey: 2009

Editions and reproductions: Inv. 25. JURAGA 1980, p. 463, n. 65; DELONGA 1996, p. 192, n. 146;
 Inv. 82. JURAGA 1980, p. 463, n. 63; DELONGA 1996, p. 192, n.147;
 Inv. 2570. DELONGA 1996, p. 193, n. 148;
 Inv. G-333, G-392, G-691. BELOŠEVIĆ 1989-90, p. 235; ID. 1991-92, p. 130;
 DELONGA 1996, pp. 193-194, n. 149; ID. 2000, p. 258, n. IV.130;
 Inv. G-65. DELONGA 1996, p. 194, n. 150;
 Inv. G-426. BELOŠEVIĆ 1990-91, p. 87; DELONGA 1996, pp. 194-195, n.151;
 Inv. 20, G-742. JURAGA 1980, p. 464, n. 67; DELONGA 1996, p. 195, n. 152.
 All. MARASOVIĆ T. 2009, vol. 2, pp. 411-416.



From DELONGA 1996

Fragment inv. 25:

[---]++t+++[---]

Fragment inv. 82:

[---]+m+[---]

Fragment inv. 2570:

[---]doir[---]

Fragment inv. G-333, G-392, G-691:

[---]vovet et f<e>cet v+[2]om l+[---]

1. DELONGA 1996, [---]vovet et f[e]cet v[---]om(n)i(?)[---]

Fragment inv. G-65:

[---]io[---]

Fragment inv. G-426:

[---]q(?) et fe[---]

1. DELONGA 1996, [---]qetfe[---]

Fragment inv. 20, G-742:

[---]adaocla[---]

1. DELONGA 1996, [---]adaoi(?)la[---]

3.66 ZADAR, Archaeological Museum. Inscription of unknown function (9th – 10th c.)

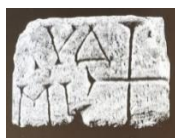
Fragment of an undetermined element, probably a sarcophagus, discovered as a *spolium* in a wall of the house of A. Šare in Galovac in 1979. Is it presumed that the fragment came from the church of St. Bartholomew.

The measurements are cm (18.5) x (26.5) x 10, the material is limestone; the decoration presents a carved cross, on the left side a two line-inscription.

The text appears to have been arranged on at least two lines; the letters have a rectangular module, apex and a V groove. Noteworthy: D in delta-shape; M with high crossbeams and U with pronounced lower apex.

Last survey: 2009

Editions and reproductions: BELOŠEVIĆ 1988-89, p. 79-80; DELONGA 1996, p. 196, n. 154; MARASOVIĆ T. 2009, vol. 2, pp. 411-416.



From DELONGA 1996

[---]+ud // +[---] /
[---]mi

City of Nin

3.67 ZADAR, Archaeological Museum. Inscription of unknown function (9th c.)

Fragment of a lintel discovered in 1982 during some works in the Nassis Palas, in Zadar, as a *spolium*. Since the deacon Anselm is cited, it is thought to be original of the cathedral of Nin, but this assumption is not provable.

The piece, of limestone, measures cm (28) x (160.5) x (47.5?); the decorative apparatus consist of three Latin crosses before, after and in the middle of the inscription. On analysing the fragment, it appears that it was reused several times: after carving it over, it was installed reversely but with the same purpose as the original.

The text is arranged on a single line, the letters have a vertical module, no apex and a V groove. Characteristic: A with flat top and slightly diagonal crossbeam; N with crossbeam not connected to the extremities; S very stretched.

Last survey: 2009

Editions and reproductions: VEŽIĆ 1996; ID. 2000, p. 312, n. IV.201; MARASOVIĆ T. 2009, vol. 2, pp. 191-194.



From VEŽIĆ 2000

((*crux*))Ans(*elmus*)((*crux*))diac(*onus*)((*crux*))

3.68 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1074. Celebrative inscription (early 9th c.)

Hexagonal baptismal font probably from the cathedral of Nin; it was found in the Capuchin monastery of St. Saviour in Giudecca, Venice. It is presumed that it came here in the 1740s when it was moved from the baptistery of the cathedral of Nin that was being demolished. In 1853, under the pressure of Emmanuele Cicogna, the artefact was moved to the Museum Correr. Then, in 1942, it was returned to Croatia, specifically to the Croatian Academy of Sciences and Arts in Zagreb. In 1958 it was moved to the Museum of Croatian Archaeological Monuments of Split.

The font, of marble, measures cm 90 x 120. The inscription is positioned in the upper border and runs around all the six sides, plus one line in the fifth panel and two in the sixth. The decoration consists of columns with spirally twisted shaft and decorated capital; also, in the first panel the central space is filled with a Latin cross with spiralled ending and internally decorated with a three-banded plaited design.

The primary text, as already stated, is positioned all around the six sides of the font; additionally, one line is positioned in the upper part of the fifth side and two on the sixth. The letters show vertical module, apex and a V groove. Presence of punctuation symbols in form of single triangular dots. Eleven abbreviations: NEPE – NEMPE, SUMIT – SUMMIT, P- PER, HENNE – HENNEM, IOH – IOHANNES, PRB – PRESBITER, TEPORE – TEMPORE, COPSIT – COMPSIT, SCI – SANCTI, IOHIS – IOHANNIS and P – PRO; and an abundance thirty-six nexuses: HE in HEC, NE and PE in NEMPE, NF in INFIRMOS, UTR and AT in UT REDDAT, UM in ILLUMINATOS, HC in HIC where I is included underneath the H, NT in EXPIANT, MP and NT in SUMPSEUNT, RE and NTE in PARENTE, UT in UT, TU in EFFICIENTUR, TER in SALUBRITER, NF and TEN in CONFITENDO, TR and NU in TRINUM, HE and NE in HENNEM, UB in SUB, TE and RE in TEMPORE, DU in DUCI, PU in OPUS, BE and NE in BENE, RE in HONORE, DE in VIDELICET, BA and TE in BAPTISTE, UT in UT, NTER and DA in INTERCEDAT. Peculiar letters are: C squared; D with shaft longer than the eyelet; M with crossbeams nearly touching the base line; N with crossbeam positioned high or in the middle; Q with diagonal external cauda; R with small eyelet.

Last survey: 2017

Editions and reproductions: EITELBERGER 1857; KUKULJEVIĆ SAKCINSKI 1857, pp. 86-88; LAZARI 1859, pp. 263-264; FERRARI-CUPILLI 1860; KUKULJEVIĆ SAKCINSKI 1874, p. 217; RAČKI 1877, pp. 376-377;

CATTANEO 1888; ID. 1891, pp. 110-111; STÜCKELBERG 1909, p. 72; JELIĆ 1902, p. 104; ŠIŠIĆ 1914, pp. 119-120; ID. 1925, pp. 308-309; KARAMAN 1930, p. 79; ID. 1942, p. 104; ID. 1943, pp. 40-44; ID. 1960; IVŠIĆ 1941-42; ŠEPER 1957-58, pp. 5-6; JADRIJEVIĆ 1958, pp. 79-80; BELOŠEVIĆ 1968, p. 57; PERIČIĆ 1969, p. 115; PETRICIOLI 1969, pp. 315-317; LUČIĆ 1969, p. 378; KLAJČ 1971, pp. 197-198; PETRICIOLI 1984; KLAJČ 1990, p. 45; PETRICIOLI 1990, p. 54; GUNJAČA 1973, pp. 137-141; GUNJAČA – JELOVINA 1976, pp. 1-3, 93; SUIĆ 1979; STEINDORFF – MIHALJIĆ 1982, pp. 17-19; HERCIGONJA 1985, pp. 217, 408; SOKOL 1986; RAPANIĆ 1987, pp. 180, 189; JELOVINA 1989, p. 20.; CUSCITO 1990; ŠANJEK 1991, pp. 17-18; GOLDSTEIN 1995, pp. 233-234; DELONGA 1996, 216-218, n. 173; ID. 1997, pp. 26-27; MATIJEVIĆ SOKOL 1997, pp. 240-241; RAUKAR 1997, p. 26; KATIČIĆ 1998, pp. 218-219; PANTELIĆ 2000; DELONGA 2000, pp. 309-312, n. IV.200; MARASOVIĆ T. 2009, vol. 2, pp. 195-198; VEDRIŠ 2017, pp. 65-98.



From DELONGA 2000



From <https://exhibit1.transcultaa.eu/#Introduction>



From <https://www.nin.hr/en/cultural-heritage/viseslavovakrstonica>

((crux))Hec fons ne(m)per sum(m)it infirmos ut reddat // illuminatos. Hic expiant scelera sua qu(o)d // [de primo] sumpserunt parente ut efficiantur // r Chr(ist)icole salubriter confitendo trinu(m) p(er) // henne(m). Hoc Ioh(annes) pr(es)b(iter) sub te(m)pore Wissas // clavo duci opus bene co(m)posit devote, // in honore videlicet s(an)c(t)i // Ioh(ann)is Baptiste, ut intercedat p(ro) eo clienteloque suo.

3.69 ZADAR, Archaeological Museum. Celebrative inscription (879-892)

Eight fragments of an architrave of an altar screen several of which were found as *spolia* in the walls of the church of St. Michael in Nin (demolished in 1912), their origin place. We

also know that, before 1911, they were in the church of the Holy Cross. In 1955 they were moved to the museum in Zadar.

The fragments were recomposed in two bigger portions; the material is limestone and the measurements are cm (26) x (176) x 11 and (25.5) x (178) x 10. The decoration is particularly damaged in the second fragment and features an upper row of *cani correnti* and a row, immediately underneath, of three-banded knots. The inscription is in the lowest portion of the architrave. As already stated, the second fragment is heavily damaged, so much so that the inscription is also nearly completely gone; Delonga (2000) stated that this was the result of a long exposure to salt. Fortunately, drawings from L. Jelić (1911) have permitted to read the lost part of the inscription.

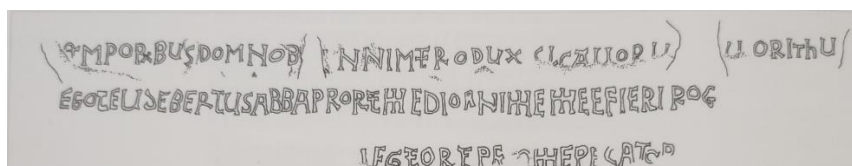
The text is arranged on one horizontal line; the letters present a vertical module, apex and the groove is triangular. Presence of two ET nexus in LEGET and ORET. Noteworthy: A crowned or with flat top; D uncial in TEUDEBERTUS; E in BRANNIMERO is shaped like the ET nexus, but no T is present in this word; G with short internal horizontal cauda; H is minuscule; M is very peculiar since it shows an byzantine influence by having a third vertical shaft positioned in the middle and the crossbeams are horizontal; O small and round; R with short diagonal line, in TEMPORIBUS crossed by the letter I; T appears to be in ligament with E in TEMPORIBUS and with small curve at the end of the vertical shaft in TEUSEBERTUS; U/V is minuscule.

Last survey: 2009

Editions and reproductions: JELIĆ 1911, p. 4; ŠIŠIĆ 1914, pp. 123-124; ID. 1925, pp. 393-394; BULIĆ – KATIĆ 1928, p. 9; KARAMAN 1930, pp. 80-81; OSTOJIĆ 1963, pp. 334-335; BELOŠEVIĆ 1968, p. 58; LUČIĆ 1969, pp. 379-380; PETRICIOLI 1969, p. 336; KLAJČ 1971, p. 257; BELOŠEVIĆ 1979; RAPANIĆ 1981, pp. 183-185; ID. 1984, p. 175; STEINDORFF – MIHALJČIĆ 1982, p. 17; HERCIGONJA 1985, pp. 41, 409; LUČIĆ - ZEKAN 1989, pp. 268-269; ZEKAN 1993, pp. 411-412; JAKŠIĆ 1993, pp. 141-143; GOLDSTEIN 1995, p. 264; DELONGA 1996, pp. 218-219, n. 174; ID. 1997, pp. 40-41; MATIJEVIĆ SOKOL 1997, p. 243; KATIČIĆ 1998, p. 353; MATIJEVIĆ SOKOL – SOKOL 1999, pp. 67-68; DELONGA 2000, pp. 292-294, n. IV.186; ; MARASOVIĆ T. 2009, vol. 2, pp. 203-204.



From DELONGA 2000



From DELONGA 1996

[---t]emporibus Dom(i)no B[ra]nnimero dux Slavoru[m ---]u orithu[---], ego Teudebertus abba pro remedio anime mee, fieri rog[avi]. Qui l[]eget oret pro me peccator[e].

1. ŠIŠIĆ 1914, *Temporibus domno Brannimero dux slavorum [beato Ambrosio confes]sori hunc [tegurium?] ego Theudebertus abba pro remedio anime mee fieri roga[vi]. Qui leget oret pro me peccatore.*

3.70 ZADAR, Archaeological Museum. Celebrative inscription (11th c.)

Fragment of a lintel discovered *in situ*, in the church of the Holy Cross in Nin. In 1969, it was moved to the museum in Zadar and replaced by a copy.

The material of the fragment is limestone and it measures cm 40 x 142 x 35.5; the lintel presents an oblique front side with two parallel rows of decoration. The upper one presents a three-banded plaited design creating ten circlelets, each filled with one rosette (six) or a cross (four); the lower one presents three-banded tendrils. The inscription, carried out probably only subsequent to the decorations, is positioned on the lower side.

The text is arranged on one horizontal line; the letters present a mixed module, apex and a V groove, generally, the disposition, arrangement and dimensions of the letters appears poor in executions. Punctuation symbols in form of single dots. Noteworthy: Ç in form of a zig-zag vertical line; G with vertical external cauda; M with high crossbeams; O small and round; Q, heavily damaged, appears to be minuscule.

Last survey: 2009

Editions and reproductions: KUKULJEVIĆ SAKCINSKI 1857, pp. 13-14; EITELBERGER 1861, pp. 54-56; KUKULJEVIĆ SAKCINSKI 1874, p. 219; JACKSON 1887, vol. I, p. 343; CATTANEO 1888, p. 183; LJUBIĆ 1888, p. 16; MARUN 1888; RAČKI 1888, p. 13; VULETIĆ VUKASOVIĆ 1888; JELIĆ 1902, pp. 112-114; STÜCKELBERG 1909, pp. 72, 81; JELIĆ 1911, p. 15; ŠIŠIĆ 1914, pp. 118-119; ID. 1925, p. 309; KARAMAN 1930, p. 79; ID. 1931, pp. 10-11; BARADA 1937, p. 51; KARAMAN 1943, p. 92; BELOŠEVIĆ 1968, p. 59; JAKIĆ CESTARIĆ 1969, pp. 357-374; PERIČIĆ 1969, pp. 117-118; PETRICIOLI 1969, pp. 324-327; GUNJAČA S. – JELOVINA 1976, p. 100; MALINAR 1978-79; BELOŠEVIĆ 1979; SUIĆ 1979, p. 201; STEINDORFF – MIHALJČIĆ 1982, p. 19, n. 24; HERCIGONJA 1985, pp. 41, 411, n. 7/16; JELOVINA 1989, p. 43; DELONGA 1990, p. 81; ID. 1996, pp. 220-221, n. 175; MARASOVIĆ T. 2009, vol. 2, pp. 199-202.



From DELONGA 1996

Godečai iuppano, q[ui] isto domo co(mposit).

1. KUKULJEVIĆ SAKCINSKI 1874, *Godezlai iuppa no-en-is to d m c*;
2. RAČKI 1888, *Godezlav iupano Ch(r)isto domo co(nsecrat-nsecravit)*;
3. LJUBIĆ 1888, *Godeslav(us) iuppa(nus) no(nensis) Christo Dom(in)o co(nsecravit)*;
4. JELIĆ 1911, *Godeslav iuppano me isto domo co(nstuxit)*;
5. ŠIŠIĆ 1914, *Godes(l)av iuppano qui isto domo co(nstruxit)*;
6. PERIČIĆ 1969, *Godesav iuppan qui(in) isto Do(mi)no con(ditur)*;
7. PETRICIOLI 1969, *Go de zai iup pa no ? is to domo co.*

Municipality of Pakoštane

3.71 UNKNOWN. Inscription of unknown function (9th – 10th c.)

Fragment of an architrave from the church of St. Andrews, near the bay of Pržina, in the Vrgada island. The circumstance of its find is unknown.

The piece is of an unknown material and measurements; the decoration consists of an

upper row of *cani correnti*.

The text, of which only a couple of letters survived, was arranged on one horizontal line; the letters appear to have a mixed module. An uncial E can be seen.

Last survey: 2009

Editions and reproductions: MARASOVIĆ T. 2009, vol. 2, pp. 452-455.



From MARASOVIĆ T. 2009

[---] Dei [---]

Municipality of Posedarje

3.72 POSEDARJE, Parish Office. Celebrative inscription (late 9th c.)

Fragment of an architrave found as a *spolium* in the exterior wall of the Parish office by Željko Demo in 1972; it was probably a fragment of the decoration of the early medieval church of St. Mary Magdalene, today church of the Assumption.

The fragment, of limestone, measures cm 22 x (32) x 12 and presents two rows of decoration: the upper one of *cani correnti*, then a three-banded overlapping arches design. The lower row contains the inscription.

The text is arranged on a single horizontal line; the letters, both majuscule and minuscule, were produced in a V groove and have a vertical module with apexed endings. Noteworthy: A with broken crossbeam and crowned; the second C is much smaller than all the other letters; D is uncial and with the eyelet left open.

Last survey: 2009

Editions and reproductions: UGLEŠIĆ 1991-92, pp. 143-154; ID. 1993, pp. 154-155; DELONGA 1996, p. 251, n. 211; MARASOVIĆ T. 2009, vol. 2, p. 228.



From DELONGA 1996

[---]c edificab[it vel imus ---]

Municipality of Sali

3.73 SALI, private owner. Inscription of unknown function (9th c.)

Fragment of a lintel from the church of St. Victor in the area of Telašići in the island of Dugi. The fragment was published for the first time in 2001 by Petricioli Ivo.

This piece, of limestone, measures cm (23) x (27) x 14; there is no sign of decoration.

The text is arranged on two horizontal lines; the letters present a vertical module, apex and a V groove. Characteristic are: A with flat top and a diagonal crossbeam; N with high crossbeam; O drop-shape; R with open eyelet and diagonal line as a continuation of it.

Last survey: 2012

Editions and reproductions: PETRICIOLI 2001, pp. 297-299; MARASOVIĆ T. 2009, vol. 2, pp. 385-387; VUČIĆ 2012, p. 135.



From MARASOVIĆ T. 2009

[---]rio die o[ctavo ---]
[---]rn Faust[---]

Municipality of Stancovci

3.74 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2577. Inscription of unknown function (9th – 11th c.)

Fragment discovered by chance in the August of 1914 in the area of the church of St. Katherine in Budak.

The measurements are cm (15.5) x (31.5) x 10; the artefact, of limestone, does not present remains of decoration, the inscription fills all the space.

The text is positioned in two parallel lines, the letters present small apex, vertical module and a V groove. Peculiar: A with diagonal crossbeam in LAUS and with crown in ETA; B with eyelet left open; S tilted to the right.

Last survey: 1996

Editions and reproduction: DELONGA 1996, p. 189, n. 143.



From DELONGA 1996

[---] *laus t<i>bi* §[---]
[---] *+eta teleu(m)* §[---]

City of Zadar

3.75 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1969, 1970, 1976, 2325, 2321. Inscription of unknown function (9th c.)

Five fragments of an architrave of an altar screen found by chance in 1911 in the church of St. Anthony in Ostrovica, but originally from an early medieval church dedicated to the Blessed Mary.

The fragments, measures cm: Inv. 1969. (22.5) x (18.5) x 12.5;

Inv. 1970. 21 x (29) x 12;

Inv. 1976. (13.5) x (23) x (depth non measurable);

Inv. 2325. (15.5) x (17) x 12;

Inv. 2321. (23) x (49) x 12.

The material is limestone and the decoration consists of an upper row of *cani correnti*.

The text is arranged in one horizontal line, but in the terminal part, due to the lack of space, the last two letters were positioned further below. The letters present a rectangular module, apex and a V groove. Presence of two abbreviations: [---]+U – [---]+UM and SCI – SANCTI. Noteworthy: A with diagonal crossbeam or without it; M with high crossbeams; R with shot diagonal line positioned perfectly horizontal; S tilted to the right; T with shaft presenting a short horizontal line at the base.

Last survey: 2009

Editions and reproductions: DELONGA 1982, pp. 71-73(only inv. 1969, 1976, 2321); ID. 1996, pp. 223-225, n. 176-180; MARASOVIĆ T. 2009, vol. 2, pp. 459-460.



From DELONGA 1996

Fragment inv. 1969:

[---]+u(m) f[---]

1. DELONGA 1996, a. [---temp]lu(m) f[ecit ---]
b. [--- temp]lu(m) f[ieri iussit ---]

Fragment inv. 1970:

[---]i Mar[---]

1. DELONGA 1996, a. [---beat]i mar[tyres ---]
b. [---s(an)c(t)]i Mar[tini ---]

Fragment inv. 1976:

[---M]arie +[---]

Fragment inv. 2325:

[---]+ts[---]

1. DELONGA 1996, [--- e]t s[(an)c(t)i ---]

Fragment inv. 2321:

[---]+ s(an)c(t)i Anesta/si

3.76 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2148, 2190, 2153, 2147, 2150. Celebrative inscription (9th c.)

ZADAR, Regional Office of the State Agency for Protection of the Cultural and Natural Heritage. Celebrative inscription (9th c.)

Nine fragments of an architrave of an altar screen from the church of St. Martin in Pridraga found under different circumstances: inv. 2148, 2190 (bigger portion), 2153, 2147 were found in 1897 by chance in the cemetery area surrounding the church, inv. 2190 is composed of two different pieces and the smallest was found during an archaeological excavation in 1951 in Mijovilovac. On the same occasion, presumably, was found inv. 2150. Fragment 1 in Zadar was found in 1960 near the church and purchased in 1972 by a private owner. Fragments 2 and 3 were found in Zadar in 1974 during archaeological excavations in St. Martin. Lastly, fragment 4 in Zadar was found in 1996 during repair works of the wall of St. Martin that was heavily damaged during the Croatian War of Independence (1991-1995).

The pieces are of limestone and measures cm: Inv. 2148. 19.5 x (17) x 10;

Inv. 2190. (17.5) x (35.5) x 10;

Inv. 2153. (14) x (26) x 10.5;

Inv. 2147. (17) x (35) x 10;

Inv. 2150. 22 x (27) x 10.5;

Frag. 1. unknow;

Frag. 2. (14) x (18) x 10;

Frag. 3. (15) x (18) x 9.5;

Frag. 4. 21 x (29.5) x 11.

The decoration consists of an upper row of *cani correnti*, the inscription is positioned below it.

The text is arranged on a single horizontal line and the letters present a rectangular module, apex and a V groove. Presence of punctuation symbol as a triangular dot. Presence also of two AE nexuses in [---]AE HUN[C] and in NIMAE. Noteworthy: A with broken crossbeam, those in nexus do not features this characteristic; D in DE DONIS with elongated vertical shaft; M with high crossbeams; N with crossbeam in the middle; X with one line curved.

Last survey: 2009

Editions and reproductions: Inv. 2148. RADIĆ 1901, p. 47; DELONGA 1996, pp. 253-254, n. 212;

Inv. 2190. REGULAR THREE MONTHLY REPORT 1891b, p. 126; RADIĆ 1895b, p. 259; ID. 1901, p. 47; GUNJAČA S. 1963, pp. 21-22, 45-46; DELONGA 1996, p. 254, n. 213;

Inv. 2153. RADIĆ 1901, p. 48; DELONGA 1996, pp. 254-255, n. 214;

Inv. 2147. RADIĆ 1901, p. 47; DELONGA 1996, pp. 255, n. 216; ID. 1999-00, pp. 331-333; ID. 2000, pp. 323-324, n. IV.219;

Inv. 2150. GUNJAČA S. 1954, p. 190; ID. 1963, p. 44; DELONGA 1996, p. 257, n. 219;

Frag. 1. DELONGA 1996, p. 255, n. 215;

Frag. 2. DELONGA 1996, p. 256, n. 217;

Frag. 3. DELONGA 1996, pp. 255-256, n. 218;

Frag. 4. DELONGA 1996, p. 622, n. 237; ID. 2000, pp. 323-324, n. IV.219.

All. MARASOVIĆ T. 2009, vol. 2, pp. 238-242.



From DELONGA 1996

Fragment inv. 2148:

[---]oyas[---]

1. DELONGA 1996, [---]oyas[clavus ---]

Fragment inv. 2190:

[---]+es so[---]

1. DELONGA 1996, [---t]es so[---]

Fragment inv. 2153:

[---]ae hun[c ---]

Fragment inv. 2147:

[--- c]um velo [---]

Fragment inv. 2150:

[---]ution[---]

Fragment 1 (Zadar):

[--- a]nimae su[e ---]

Fragment 2 (Zadar):

[---] dux [---]

Fragment 3 (Zadar):

[---]ior[---]

Fragment 4 (Zadar):

[---] de donis [---]

3.77 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2212, 2213, 2160, 2191, 2149, 2165, 2166, 2208. Celebrative inscription (9th c.)

Nine fragments of an architrave, probably from the same altar screen, discovered in the area of the church of St. Michael at Mijovilovac, near Pridraga. All these fragments were discovered during two archaeological excavations, in 1940 and 1951, only for inv. 2208 the exact date is unknown.

The fragments are of limestone and measures cm: Inv. 2212. 21 x (31) x 10;

Inv. 2213. (12) x (24) x 10;

Inv. 2160. 20 x (31.5) x 10;

Inv. 2191. (19) x (21) x 9;

Inv. 2149. (19) x (22) x 9;

Inv. 2165, 2166. (19) x (28.5) x 9.5;

Inv. 2208. (17.5) x (25) x 10.5.

The decoration consists of an upper row of *cani correnti*. Fragment inv. 2213 is composed of two smaller pieces, while fragments inv. 2165 and 2166 form a bigger fragment.

The text is arranged on a single horizontal line; the letters present a vertical module, apex and a V groove. Presence of one punctuation symbol in form of a single dot, and presence of one abbreviation SCI – SANCTI. Noteworthy: A crowned and without crossbeam; H uncial;

M with high crossbeams; N with crossbeam in the middle; O in FUSCO is small and round; R with eyelet left open; S with larger upper curve and slightly tilted to the right.

Last survey: 2009

Editions and reproductions: Inv. 2212. GUNJAČA S. 1949, pp. 291-292; ID. 1963, p. 42; DELONGA 1979, p. 36; ID. 1996, p. 258, n. 220;
 Inv. 2213. GUNJAČA S. 1963, p. 42; DELONGA 1979, p. 36; ID. 1996, p. 259, n. 221;
 Inv. 2160. GUNJAČA S. 1949, pp. 292; ID. 1963, p. 42; DELONGA 1996, p. 259, n. 222;
 Inv. 2191. GUNJAČA S. 1963, p. 43; DELONGA 1996, p. 260, n. 223;
 Inv. 2149. GUNJAČA S. 1963, pp. 43-44; DELONGA 1996, p. 260, n. 224;
 Inv. 2165, 2166. GUNJAČA S. 1963, p. 43; DELONGA 1996, p. 261, n. 225;
 Inv. 2208. DELONGA 1996, p. 261, n. 226.
 All. MARASOVIĆ T. 2009, vol. 2, pp. 243-247.



From DELONGA 1996

Fragment 2212:

[---]Micha[elis ---]

Fragment 2213:

[--- archa]ngel[i ---]

Fragment 2160:

[---orate] pro me [---]

Fragment 2191:

[---]ed+[---]

Fragment 2149:

[---]mus[---]

Fragments 2165, 2166:

[---]s(an)[c](t)i Co[sme ---]

Fragment 2208:

[---] Fusco [---]

3.78 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2204. Celebrative inscription (9th c.)

Two fragments of an architrave found in 1940 during archaeological excavation at Mijovilovac, near Pridraga, probably originally from the church of St. Michael.

These two fragments measure cm 21 x (66) x 11 and are composed of limestone. The decoration consists of an upper row of *cani correnti*; this is obviously the final right part of the inscription since the decoration does not continue.

The text is arranged on one horizontal line; the letters, all majuscule, were realised with a V groove, rectangular module and are slightly apixed. Peculiars R presents a diagonal line very short and positioned almost horizontally. An error was committed during the engraving: a P was written instead of an R in PRECEPI.

Last survey: 2009

Editions and reproductions: GUNJAČA S. 1963, p. 44; OSTOJIĆ 1964, p. 115; DELONGA 1996, p. 262, n. 227; MARASOVIĆ T. 2009, vol. 2, pp. 243-247.



From DELONGA 1996

[---]fie]ri p^rr^recepi

3.79 ZADAR, church of St. Peter Stari. Inscription of unknown function (second half 9th c.)

Two fragments of a gable of an altar fence discovered in the area of the church of St. Peter Stari, in Zadar, in an unknown point in time.

The pieces measure together cm (52) x (26) x 8; the artefact, of limestone, presents remains of a *cani correnti* decoration on the upper part and a three-banded braid design on the lower part. The inscription is positioned only in the last part of the gable, substituting the *cani correnti*.

The text is arranged on a single horizontal line; since the only available photo does not shows the details of the letters, the only apparent characteristic is the vertical module.

Last survey: 2009

Editions and reproduction: STEINDORFF – MIHALJČIĆ 1982; DELONGA 2000, p. 166, n. III.52; MARASOVIĆ T. 2009, vol. 2, pp. 322-328.



From DELONGA 1996

((*crux*))Marina

3.80 ZADAR, church of St. Peter Stari (?). Inscription of unknown function (second half 9th c.)

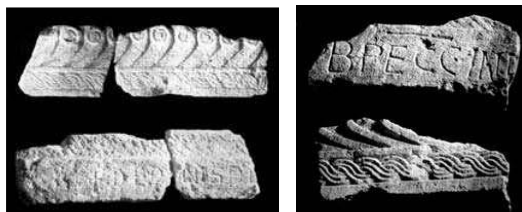
Two fragments, one composed of two smaller pieces, from the trabeation of the church of St. Peter Stari, found under unknown circumstances.

The available bibliography does not indicate material nor measurements; the decoration, on the front side, is divided in an upper row of *cani correnti* and a lower row with a three-stranded braid design. The inscription is positioned on the back side. One fragment has the surface quite damaged and the inscription is barely readable.

The text is arranged on one horizontal line; the letters present a vertical module, small apex and a V groove. Presence of five abbreviation: DNIS – DONIS, DI – DEI, PB – PRESBITER, PECC – PECCATOR, IND – INDIGNUS.

Last survey: 2009

Editions and reproductions: MARASOVIĆ T. 2009, vol. 2, pp. 322-328.



From MARASOVIĆ T. 2009

[---?](*crux*)De d(o)nis D(e)[i ---] p(res)b(iter) pecc(ator) ind(ignus) [---]

3.81 ZADAR, church of St. Peter Stari (?). Inscription of unknown function (late 8th c.)

Fragment of an architrave from St. Peter Stari, found under unknown circumstance.

The available literature does not indicate material nor measurements; there is no sign of decoration. The inscription is framed with engraved lines.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Presence of one abbreviation DNE – DOMINE and two nexuses, TV at the beginning and ND in UNDE. Characteristic are the D's in delta-shape.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, p. 258; MARASOVIĆ T. 2009, vol. 2, pp. 322-328.



From MARASOVIĆ T. 2009

Tu s(an)c(t)e s(?) D(omi)ne unde[---]

3.82 ZADAR, Archaeological Museum, inv. 68. Inscription of unknown function (first half 9th c.)

Three recomposed fragments of an architrave found under unknown circumstances, probably from the church of St. Peter of Argata.

The artefact is of limestone and measures cm 16 x (178) x 19; there is no decoration, the inscription is framed just by a higher and lower horizontal groove.

The inscription is arranged on a single line; the letters have a strong vertical module, apex and a V groove. Presence of five nexuses: NA and TA in NATALIE, MA in MARTIRES, TU in TUE and NA in DONATUS. Characteristic are: A with flat top and broken crossbeam; M with high crossbeams; N with high crossbeam engraved mirrored; O is drop-shaped; R with convex diagonal line; S in ADRIANUS is slightly tilted to the right.

Last survey: 2009

Editions and reproductions: SMIRICH 1894, p. 21; SABALICH 1897, p. 148; BERSA 1910, p. 20; PETRICIOLI 1962, p. 258; STEINDORFF – MIHALJČIĆ 1982, p. 29; DELONGA 2000, p. 168, n. III.57; MARASOVIĆ T. 2009, vol. 2, pp. 357-358.



From DELONGA 2000

[--- b]eati Adrianus et s(an)c(t)e Natalie martires. Tue vovit et fecit Dona[us ---]

3.83 ZADAR, Archaeological Museum, inv. 150. Inscription of unknown function (early 9th c.)

Fragment of the leftmost part of an architrave discovered in 1908 in the church of St. Peter of Argata during the second archaeological excavation.

The fragment was of limestone and its measurements are cm (20) x (44) x 9; the decoration consists in an upper row of *cani correnti*.

The inscription is arranged on two horizontal lines; the letters appear to have a mixed module. Only one abbreviation exists in the surviving text, DI – DEI. Peculiar are: A with broken crossbeam; D in delta-shape; E uncial; O round; R with horizontal and short shaft. Presence of one characteristic nexus ET, where the two letters are connected through the middle line of E and the top line of T.

Last survey: 2009

Editions and reproductions: BERSA 1910, p. 194; PETRICIOLI 1962, p. 259; STEINDORFF – MIHALJČIĆ 1982, p. 29; DELONGA 2000, p. 168, n. III.58; MARASOVIĆ T. 2009, vol. 2, pp. 357-358.



From DELONGA 2000

From MARASOVIĆ T. 2009

((*crux*))*De donis D(e)i et [---]*
peccator D(e)i [---]

3.84 ZADAR, Archaeological Museum, inv. 69. Inscription of unknown function (first half 9th c.)

Two fragments of a beam found in 1884 during the first archaeological excavation conducted in the area of the church of St. Peter of Argata.

The artefact, of limestone, measures cm 8.5 x (70) x 16; apparently there is no decoration.

The inscription is arranged on one single horizontal line; the letters have a mixed module, apex and a V groove. Peculiar: A with broken crossbeam and with shafts set wide apart; Z with the upper line curved in a hook-shape.

Last survey: 2009

Editions and reproductions: SMIRICH 1894, p. 21; BERSA 1910, p. 210; PETRICIOLI 1962, p. 258; KLAJČ – PETRICIOLI 1976, p. 120; STEINDORFF – MIHALJČIĆ 1982; KATIČIĆ 1998, p. 239; DELONGA 2000, pp. 167-168, n. III.56; MARASOVIĆ T. 2009, vol. 2, pp. 357-358.



From DELONGA 2000

((*crux*))Ananias Azari[as---]

3.85 ZADAR, Archaeological Museum, inv. 22. Celebrative inscription (9th c.)

Two fragments of an altar fence from the church of St. Chrysogonus, found in 1888 in the floor of the church as a *spolium*.

These pieces, joined and contiguous, are of limestone and measure cm 22 x (126) x (depth non measurable); the decoration, present in the upper part, consists of a row of *cani correnti*, under which may have been present another type of decoration, probably kymation, now completely lost. The last row contains the inscription.

The text is arranged on a horizontal line; the letters have a rectangular module, apex and a V groove. Presence of one abbreviation PRO where the final part of the eyelet is elongated to intersect the vertical shaft, and six nexuses: TE in ORATE, ME, PE in PECATORE, TE in SIMILITER, ME in MEA, MA in MARINA. Peculiar: G with curly internal cauda; O rhombus-shaped; Q with external diagonal cauda; S in PECATOIRES and SIMILITER are slightly tilted to the right.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, pp. 256-257; STEINDORFF – MIHALJČIĆ 1982, pp. 22-23; KATIČIĆ 1998, p. 238; DELONGA 2000, pp. 166-167, III.54; MARASOVIĆ T. 2009, vol. 2, pp. 315-317.



From DELONGA 2000

[---] Qui legitis o[r]ate p(ro) pecatores similiter et p(ro) coniuge mea Marina.((crux))

3.86 ZADAR, Archaeological Museum, inv. 267. Celebrative inscription (first half 9th c.)

Fragment of a large ancient column found in 1905 during the demolition of a part of the southern city bastion from the 16th century.

The fragment, of marble, measures cm (92) x 49; a Latin cross is engraved on one side.

The inscription, a part of which was lost, is arranged on at least three lines, one above the cross, one in the upper part of it and one below the arms, these two are divided by vertical shaft. The letters have a vertical module, apex and a V groove. Noteworthy are: A rustik-like; E uncial; G in the double-inverted C shape; M with high crossbeams.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, p. 260; STEINDORFF – MIHALJČIĆ 1982, p. 30; KATIČIĆ 1998, p. 239; DELONGA 2000, p. 170, n. III.62; MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From DELONGA 2000

*((crux))Elec[tis((crux))]
 Gab//rihil
 Milh//ahil*

3.87 ZADAR, Archaeological Museum, inv. 324. Exegetic inscription (first half 9th c.)

Fragment of an architrave found in the area of the church of St. Mary the Great in 1910 during archaeological excavations.

The fragment, of limestone, measures cm 21 x (49) x (depth non measurable) and presents an upper row of *cani correnti*; the lower row contains the inscription.

The text is arranged on a single horizontal line; the letters were produced with a V groove and have a vertical module with apex ending. Noteworthy: B with smaller upper eyelet; M with high crossbeams; O small and round; R with high diagonal line.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, p. 256; KATIČIĆ 1998, p. 239; DELONGA 2000, p. 167, III.55; MARASOVIĆ T. 2009, vol. 2, pp. 342-344.



From DELONGA 2000

[--- i]ntroibo in domo tuo D(omi)n(e) [---]

3.88 ZADAR, Archaeological Museum, inv. 325. Inscription of unknown function (9th c.)

Fragments of the frame of a ciborium found as a *spolium* in the junction of the roof panels of an unspecified building, the church of origin remains unknown.

The piece is made of limestone and measures cm (16) x (30) x 12; presents remains of a decoration in the upper part, namely *cani correnti*. The lower portion presents signs of rework.

The text is arranged on a single horizontal line, the letters have a rectangular module, apexed vertexes and a V groove. Peculiar are: E uncial; R with convex diagonal line.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, p. 262; DELONGA 2000, p. 169, n. III.60; MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From DELONGA 2000

[--- m]isereatu[r ---]

3.89 ZADAR, Archaeological Museum, inv. 502. Inscription of unknown function (first half 9th c.)

Fragment of an architrave found among the city ruins in 1960, but it is not known from which church it came from.

The fragment is of limestone and measures cm 19 x (23) x 12.5; it presents an upper row of *cani correnti* and the inscription immediately below.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Peculiar are: A with broken crossbeam, O with elongated vertexes forming two crosses above and below, and R with a short diagonal line.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, p. 261; DELONGA 2000, p. 169, n. III.59; MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From DELONGA 2000

[--- o]ra p(r)o po[pulo ---]

3.90 ZADAR, Archaeological Museum, inv. 677. Inscription of unknown function (first half 9th c.)

Fragment of an architrave found in an unknown place and moment.

The fragment, of limestone, measures cm 12 x (75) x 21; no sign of decoration.

The inscription is arranged on a single horizontal line: the letters have vertical module, apex and a V groove. Presence of one abbreviation NOB – NOBIS. Characteristic are G in double-inverted C shape, M with high crossbeams and O with square module.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, p. 263; DELONGA 2000, p. 169, n. III.61; MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From DELONGA 2000

[--- s]it nob(is) in refugium [---]

3.91 ZADAR, Archaeological Museum. Inscription of unknown function (9th c.)

Fragment of an architrave found between ruins in 1960 and then transported to the Archaeological Museum.

The fragment, probably of limestone, has unknown measurements; a *cani correnti* decoration is present in the upper part, also the text is framed by an upper and lower engraved horizontal line.

The inscription is arranged on a single horizontal line: the letters have vertical module, apex and a V groove. Characteristic are: B with pointy lower eyelet; C slightly tilted to the right; N with crossbeam not connected to the extremities; O drop-shaped; S slightly tilted to the right.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, p. 262; MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From MARASOVIĆ T. 2009

[--- cr]edentibus co[---]

3.92 ZADAR, Archaeological Museum. Inscription of unknown function (9th c.)

Fragment of a gable found in an unknown place and point in time.

The fragment, probably of limestone, has unknown measurements; a *cani correnti* decoration is present in the upper part and a small fragment of the central part is still visible and shows a trefoil rosette. The inscription is positioned in the lower part.

The text is arranged on a single horizontal line: the letters have vertical module, apex and a V groove. Characteristics are the squared C and the M with crossbeams touching the base line.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, pp. 262-263; MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From MARASOVIĆ T. 2009

[---]orem D(e)i et s(an)c(t)e M[arie ---]

3.93 ZADAR, Archaeological Museum. Inscription of unknown function (9th c.)

Fragment of an architrave found in an unknown place and point in time.

The fragment, probably of limestone, has unknown measurements; a *cani correnti* decoration is present in the upper part, the inscription is positioned in the lower part.

The text is arranged on a single horizontal line: the letters have vertical module, apex and a V groove. Presence of two nexus: TU and NC. Characteristics are the A with broken crossbeam, the squared C and R with open eyelet.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1962, pp. 262-263; MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From MARASOVIĆ T. 2009

[---]vatur renco[---]

3.94 ZADAR, Archaeological Museum. Inscription of unknown function (9th c.)

Two fragments of an architrave found in an unknown place and moment.

The fragments, probably of limestone, have unknown measures; a *cani correnti* decoration is present in the upper part, the inscription is positioned in the lower part. Unfortunately, there is no photo available of the second smaller fragment, Marasović reports that it only contains a letter E.

The text is arranged on a single horizontal line: the letters have vertical module, apex and a V groove. Characteristic is the A with broken crossbeam.

Last survey: 2009

Editions and reproductions: MARASOVIĆ T. 2009, vol. 2, pp. 359-361.



From MARASOVIĆ T. 2009

[---]tam[---]

3.95 ZADAR, Archaeological Museum. Celebrative inscription (1033-1036)

Fragments of a ciborium found in 1891 during the construction work of the tower bell of the cathedral, in Zadar; in 1954 they were reassembled in the Archaeological Museum.

The artefact, of unknown measurements and material is composed of at least twelve fragments; the decoration of the upper bands present *cani correnti* and the chess-motive, but on the front side these decorations are replaced by the inscription. The rest of the ciborium presents vegetal and animal figures together with knots and braid designs.

The text is arranged on two parallel horizontal lines; the letters present a strong vertical module, apexed extremities and a V groove. The number of *nexus litterarum* is very high, ten, as well as many included or smaller letters, at least twenty-eight. Presence of five abbreviations:

MUNUSCULU – MUNUSCULUM, Q – QUOD, VO – VOVERAM, Q – QUI, MG – MAGNA.

Interestingly, the abbreviation for QUOD is a small curl sign: in the manuscript tradition this type of sign indicated either a COM/CON/CUM as initial part of a word or a US/OS/IS/S as terminal part, but here it is neither. So the cases are: 1) the correct reading of the text does not present QUOD but one of the traditional meanings for the curl sign, 2) the stonecutter or *ordinator* of the text misinterpreted this sign for a QUOD abbreviation and used it here, 3) this is not a curl but a peculiar form of a Q, thus the abbreviation would be just of the -UOD part of the word.

Peculiar letters are: C squared; G with internal curly cauda; M with high crossbeams and shaft set apart; N with high crossbeam not connected to the extremities; Q in QUI is minuscule; R with diagonal line curved in the upper part then descending vertically. Presence of punctuation symbols in form of a single dot.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1981, pp. 163-168; ID. 1985, pp. 469-470; JAKŠIĆ 2007, pp. 141-143, fig. 2; MARASOVIĆ T. 2009, vol. 2, pp. 280-291.



From JAKŠIĆ 2007

((*crux*))O princeps Petre, principum caelestis, aula[e] claviger devotionis, suscipe munusculu(m) (quod) vo(veram) / proconsul, ego inf[ir]mus Gregorius, q(ui) nominor, ut pie michi conferas pro parvi m(a)g(na) [munera].

3.96 ZADAR, unknown. Funerary inscription (late 8th – first half 9th c.)

Sarcophagus without lid found in 2011 during excavations in the Petr Zoranić Square among the remains of an early medieval church dedicated to St. Peter of Vitlo.

The artefact, probably of limestone, measures cm 51 x 198 x 68; the only decoration consists in three Latin crosses (the central one is damaged) on the front side, under the inscription. The left corner of the sarcophagus was broken and now recomposed.

The text is arranged in one single horizontal line; the letters show a vertical module, apex and a V groove. Presence of one AU nexus in RECLAUSUS. Peculiar are: A with broken crossbeam; G in double-inverted C shape; Q is minuscule; R with diagonal line slightly shorter.

Last survey: 2019

Editions and reproductions: VUČIĆ 2013, pp. 236-245; PAVLIĆ 2019, p. 15-17, fig. 5.



From PAVLIĆ 2019

((crux))Hic requiescet Georgius peccatur presbiter et reclausus.

3.97 ZADAR, cathedral of St. Anastasia. Inscription of unknown function (early 9th c.)

Three fragments of an architrave found in 1989 during restoration works in the cathedral, specifically in the threshold of the arcature of the outer gallery where they were installed, a part of the building that was created in the 12th century.

The fragments, of limestone, measures cm: 1. 37 x (162) x 17;

2. 37 x (242) x 37;

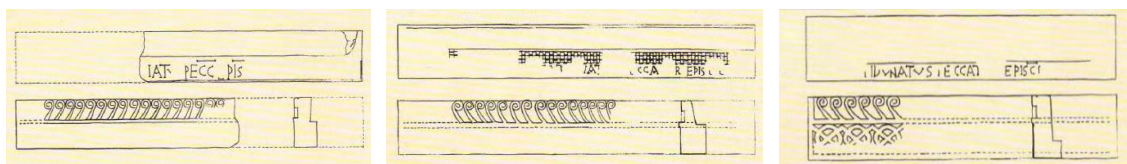
3. 37 x (180) x 17.

The decoration consists in a row of *cani correnti* positioned above and a geometric one below; the inscriptions, which are all the same text repeated on all the fragments, are positioned on the back side of the beams.

The texts are arranged on a single horizontal line; the letters show a rectangular module, small apex and a V groove. Presence of at least three abbreviations: PECC – PECCATORIS, EPIS – EPISCOPUS, EPISC – EPISCOPUS. Noteworthy are: A with broken crossbeam; N with crossbeam not connected to the vertexes; O rhombus; U/V quite wide.

Last survey: 2009

Editions and reproductions: VEŽIĆ 1990; ID. 2000, p. 150-151, n. III.41; MARASOVIĆ T. 2009, vol. 2, pp. 280-291.



From VEŽIĆ 2000

Fragment 1:

[Do]nat[us] pecc(ator) [e]pis(opus)

Fragment 2:

[Don]at [pe]cca[to]r epis[copus]

Fragment 3:

Donatus peccat[or] pisc(o)p(us)

3.98 ZADAR, cathedral of St. Anastasia. Inscription of a relic authentic (early 9th c.)

Complete sarcophagus with a gable roof lid from the cathedral of Zadar.

The sarcophagus, of marble, measures cm 77 x 102 x 57; the decoration consists in a cross on the short side of the lid. The inscriptions are positioned on the front side and short side of the chest, and on the back side of the lid.

The chest's text is positioned on three parallel lines, the lid's text on four; the letters have a vertical module, apex and a V groove. Characteristic are: A with broken crossbeam; G in the double-C shape; M with high crossbeams; N with crossbeam not connected to the vertexes; O drop-shaped; Q with small round body and long intersecting vertical cauda; R with convex diagonal shaft; S extremely stretched with smaller bottom curve.

Last survey: 2009

Editions and reproductions: BIANCHI 1887, p. 104; BERSA 1908, p. 14; BRUNELLI, 1913; CECHELLI 1932, p. 25; PETRICIOLI 1960-61, p. 252; DOMIJAN – PETRICIOLI – VEŽIĆ 1990, p. 309; JAKŠIĆ 2000, p. 151, n. III.42; MARASOVIĆ T. 2009, vol. 2, pp. 280-291.



From JAKŠIĆ 2000

Front side:

((crux))In nomine S(an)c(t)e Trinitatis, hic requiescit corpus Beate S(an)c(t)e Anastasie.

Short side:

((crux))De donis D(e)i Donatus peccatur episcopus fecit.

Back side lid:

((crux))In nomine S(an)c(t)e Trinitatis, hic requiescit corpus Beate S(an)c(t)e Anastasie. ((crux))De donis D(e)i et S(an)c(t)e Anastasie, Donatus peccatur episcopus fecit. D(e)o gratias.

3.99 ZADAR, cathedral of St. Anastasia, north wall above the windows. Celebrative inscription (9th c.)

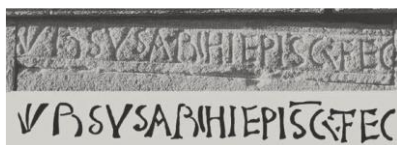
Fragment of an architrave immured *extra situm* in the 13th century part of the north wall.

The artefact, probably of limestone, measures cm 9 x 60 x (depth non measurable); it clearly shows sign of cuts and modifications, most probably from when this piece was relocated from its original position to the wall. These modifications led to the loss of a part of the text and the decorations that presumably adorned it in the upper and lower part.

The text is arranged on a single horizontal line; the letters present a vertical module, apex and probably a V groove. Presence of one abbreviation ARCHIEPISC – ARCHIEPISCOPUS and punctuation symbols in the form of two diagonally positioned dots. Also, a short diagonal line is positioned near the ending C of ARCHIEPISC: as reported by Cappelli, a diagonal line is often used to indicate “cut off” abbreviations, i.e. a word missing its final part. It is also true that two vertically positioned dots also indicate an -us abbreviation. Presence also of a nexus NU: while U is surely the initial letter for URSUS, the N is widely debated in Basić’s article since it can be the ending letter of multiple words that usually were present before a name in this type of text, i.e. *indign(us)* or *domn(us)* are the more probable in this case. Other noteworthy feature are: A with broken crossbeam; the first C in ARCHIEPISC is extremely thin, clearly the stonecutter initially forgot to engrave it and had to add it later, squeezing it in between the R and the H; F with the upper line as in a T; P with small eyelet; R with big and round diagonal line; S with wider upper curve.

Last survey: 2018

Editions and reproductions: LUCIUS 1673, *Inscriptiones Dalmaticae. Venetiis*; VEŽIĆ 2013, pp. 8, 14; BASIĆ 2018.



From BASIĆ 2018

[---indig vel dom]n(us) Ursus archiepisc(opus) fec[it ---]

Šibenik-Knin Region

Municipality of Biskupija

3.100 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1655, 1696, lost, 24, 27 1688, 1721, 1193, 1720, 1693, 1691, 2585, 43, 26. Celebrative inscription (10th c.)

This series of single or recomposed fragments was probably part of an altar screen and was found in the site of the church of the Blessed Mary in Biskupija, between 1886 and 1936.

These pieces are only supposedly part of the same altar screen – even if the presence of two arches alone poses a serious question about the existence of just one monument – and of some of them we do not really know the circumstance of discovery. There are fourteen pieces, all of limestone, measuring cm: Inv. 1655. 23.5 x (54) x 11.3;

Inv. 1696. (fragment of arch) (25) x (52) x 13.5;

Lost fragment. (9) x (10) x (3.8);

Inv. 24. 23 x (42) x 13;

Inv. 27. 25 x (30) x 12;

Inv. 1688. 24 x (17.5) x 14.5;

Inv. 1721. (7) x (27) x 17;

Inv. 1193. (8.5) x (45) x 15.5;

Inv. 1720. (8) x (20) x 11.5;

Inv. 1693. 24 x (49) x 10.5/13;

Inv. 1691. 22 x (26.5) x 10.5;

Inv. 2585. (fragment of arch) (44) x (55) x 13.5;

Inv. 43. 24 x (68) x 10.8;

Inv. 26. (18) x (22) x 14.

The composition presents: a series of *cani correnti* at the top, another decoration, probably knots, that was completely eroded, and the inscription. The two fragments of arches present respectively: one the lower portion of a bird, probably a peacock and a series of *cani correnti*, the second two almost complete peacocks (one is missing the tail) facing a central cross decorated internally by a three-band plaited design; a small portion of *cani correnti* can be seen.

The text is arranged on a single horizontal line, the letters have a vertical module – though some fragments present it in a less accentuated feature –, heavy apex and were engraved with a V groove. Some letters, like A, are subject to digraphism, which is not that unusual. Of particular interest are: A with either the crossbeam broken, not broken, diagonally positioned

and completely absent, the top either slightly pointy or flat; B with eyelets divided and not; C squared and curved; G with internal curly cauda or external cauda vertically positioned; N with crossbeam both starting at the vertex or not and positioned in the upper part of the letter; O small and round or oval; R with short diagonal line not touching the base line, or reaching it, or slightly concave (the abbreviated ones); S with central part vertical, presenting sometimes a bigger lower curve or tilted to the right; U/V either capital and uncial.

Presence of sixteen abbreviations, two of them are ORUM, indicated by a stroke crossing the diagonal line of R. No nexus or ligature. Presence of triangular dots as punctuation symbols. Fragment 13 – starting with TE(M)PLU(M) – has a peculiar form: the last part presents a clear cut that significantly lowers the thickness, the surface of this part is heavily damaged and no signs of decorations are visible. Strangely, a small portion of inscription is present in the cut part, perfectly preserved. Either these were two fragments recomposed, presenting completely different states of conservation, or some letters were made at a later point time, like in the inscription from Invillino.

Last survey: 2009

Editions and reproduction: Inv. 1655. STEINDORFF – MIHALJČIĆ 1982, p 40, n. 60; JAKŠIĆ 1984, p. 246, fig. 4; DELONGA 1996, p. 65, n. 11; ID. 2000, pp. 200-203, n. IV.27;
 Inv. 1696. JAKŠIĆ 1980, pp. 98-100, 104, 108; DELONGA 1980, pp. 152-153; ID. 1996, p. 65, n. 12; ID. 2000, pp. 200-203, n. IV.27;
 Lost fragment. GUNJAČA S. 1940, p. 201, fig. 2; DELONGA 1996, p. 66, n. 13;
 Inv. 24. RADIĆ 1895a, p. 153; DELONGA 1996, p. 66, n. 14; ID. 2000, pp. 200-203, n. IV.27;
 Inv. 27. DELONGA 1996, p. 67, n. 15;
 Inv. 1688. DELONGA 1996, p. 67, n. 16;
 Inv. 1721. RADIĆ 1898b, p. 165; DELONGA 1996, p. 68, n. 17;
 Inv. 1193. RADIĆ 1898b, p. 166, n. 5; DELONGA 1996, p. 68, n. 18;
 Inv. 1720. RADIĆ 1898, vol. 2, p. 92, n. 3; DELONGA 1996, p. 69, n. 19;
 Inv. 1693. DELONGA 1980, pp. 153-154; ID. 1996, p. 69, n. 20; ID. 2000, pp. 200-203, n. IV.27;
 Inv. 1691. DELONGA 1980, p. 156; ID. 1996, p. 70, n. 21; ID. 2000, pp. 200-203, n. IV.27;
 Inv. 2585. JAKŠIĆ 1984, p. 246, fig. 2; DELONGA 1996, p. 70, n. 22; DELONGA 2000, p. 200-203, n. IV.27;
 Inv. 43. DELONGA 1980, pp. 154-155; ID. 1996, p. 71, n. 23; ID. 2000, pp. 200-203, n. IV.27;
 Inv. 26. DELONGA 1996, p. 71, n. 24.
 All. MARASOVIĆ T. 2009, vol. 2, pp. 536-550.

Fragment inv. 1688:

[---]am viſ[---]

Fragment inv. 1721:

[---]um d[---]

Fragment inv. 1193:

[---]exiguus +[---]

Fragment inv. 1720:

[---]or(um) meor(um)[---]

Fragment inv. 1693:

[---?](crux))Tibi almifico D(omin)o gl(oria)[---]

Fragment inv. 1691:

[---]is et Gabrihe[lis ---]

Fragment inv. 2585:

[---]q+ datus et gra(tia) na(m)q(ue) ut q[---]

Fragment inv. 43:

[---]te(m)plu(m) tibi dicat cor(?)[---]

Fragment inv. 26:

[---]vo(?) na(m)que(m) [---]

3.101 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2587. Didactic inscription (half 11th c.)

The fragments of this transenna were found during various excavations in the area of the church of the Blessed Mary, in Biskupija, in the years 1886-94 and 1950-51.

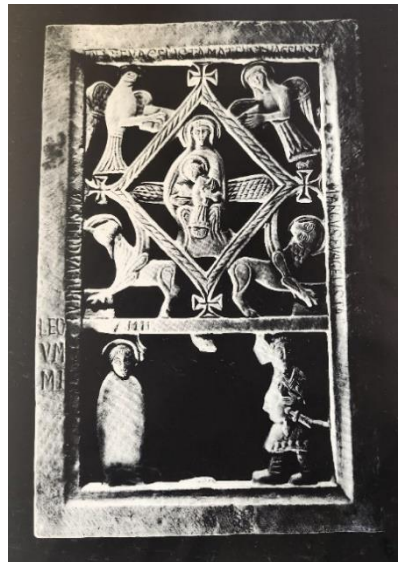
These thirteen fragments, joined and contiguous, are all of limestone: thanks to some surviving decorative elements, a complete reconstruction of the artefact was put in place, the result measures cm 90 x 60 x (depth non measurable). The transenna has the longer side

positioned vertically, it has a rectangular shape, divided horizontally in two portions. In the upper part a representation of the Virgin Mary with Child survives. The face of an eagle from the upper left corner survived together with a fragment of an animal limb in the lower left corner: this suggests that all around the Virgin with the Child were the symbols of the Evangelists. In the lower section two figures survive, precisely a head with halo and a nearly complete figure displaying a sword on the side. The entire artefact is realised with the openwork technique: a rectangular frame – with the inscription – encloses the decoration, divided in two by a horizontal element – here another inscription was positioned –, Mary is encapsulated in a rhombus frame, decorated with a cord design, all its vertexes present a cross each.

The inscriptions are arranged all around the representations of the Evangelist, in the inner part of the frame: two are horizontal, two are vertically positioned. The other inscriptions are on the horizontal dividing element and on the outer part of the frame. The letters are slightly apexed with a vertical module and a V groove. Just one abbreviation survives: IOHS – IOHANNES. Peculiarities are: A displaying for three times the crossbeam protruding outside the body of the letter on the right; G with inner cauda realised as a vertical line; M with high crossbeams; O oval; S slightly tilted to the right. About the inscription on the outer part of the frame, it is unclear whether it was another didactic text, describing maybe the lower image, or part of the text positioned on the dividing element; either way, the surviving letters do not suggest any word or text.

Last survey: 2009

Editions and reproductions: DELONGA 1990, pp. 82-83; JURKOVIĆ – KLIČINOVIĆ 1992, p. 111, n. 39; DELONGA 1996, pp. 76-77, n. 32; MARASOVIĆ T. 2009, vol. 2, pp. 536-550.



From DELONGA 1996

Inner frame, upper part:

Luha Evagelista. [Mat]eus Evagelis[ta].

Inner frame, left part:

[I]oh(anne)s Evagelis[ta].

Inner frame, right part:

Ma[rcus Evagelista].

Dividing element:

[---]mi[---]

Outer frame:

[---]

Leo

um-

mi-

[---]

3.102 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1101, 1100, 2586, 1096, 1762, 1713, 1758. Inscription of unknown function (third quarter 11th c.)

Various fragments of an altar screen from the church of the Blessed Mary in Biskupija found in various excavations between 1885 and 1950.

These fragments, all of limestone, were partially reconstructed, especially those composing the gable; this reconstructed piece of altar screen measures cm 70 x 50 x 11. The other pieces measure cm: Inv. 1100. 34 x (74) x 11;

Inv. 1096. (29.5) x (39.5) x 11;

Inv. 2586. 34 x (101.5) x 12,5;

Inv. 1762, 1713. (18) x (30) x 14;

Inv. 1758. (11.5) x (13) x 8.

Fragment inv. 1100, 1096 and 2586 are made of two integral and contiguous pieces; fragments inv. 1762 and 1713 create one bigger fragment, made of five integral and contiguous pieces. The fragments of the architrave present a decoration of *cani correnti* in the upper part and in the lower a row of palmettes, then, under the inscription, a row of stylized leaves; the gable presents in the central part the figure of a praying Virgin Mary with, above, a *cani correnti* decoration.

The inscription is arranged on a horizontal line; the letters, made with a V groove, present a vertical module and apex. Presence of punctuation symbols in form of three triangular dots. Noteworthy: A realised with, without and with broken crossbeam, the top can be flat and crowned; C squared and curved; E uncial and capital; G is constricted in the middle; M and N with high crossbeams; O oval or constricted in the middle; U/V uncial and capital. Interestingly, the words in the gable were arranged with wide gaps between some letters, as to cover all the space with just a few words.

Last survey: 2009

Editions and reproductions: Inv. 1101. JURKOVIĆ – KLIČINOVIĆ 1992, pp. 115-116, n. 46; GOLDSTEIN 1995, pp. 317-318; DELONGA 1996, pp. 72-73, n. 26;

Inv. 1100. JAKŠIĆ 1981, p. 30; DELONGA 1990, p. 79; ID. 1996, p. 73, n. 27;

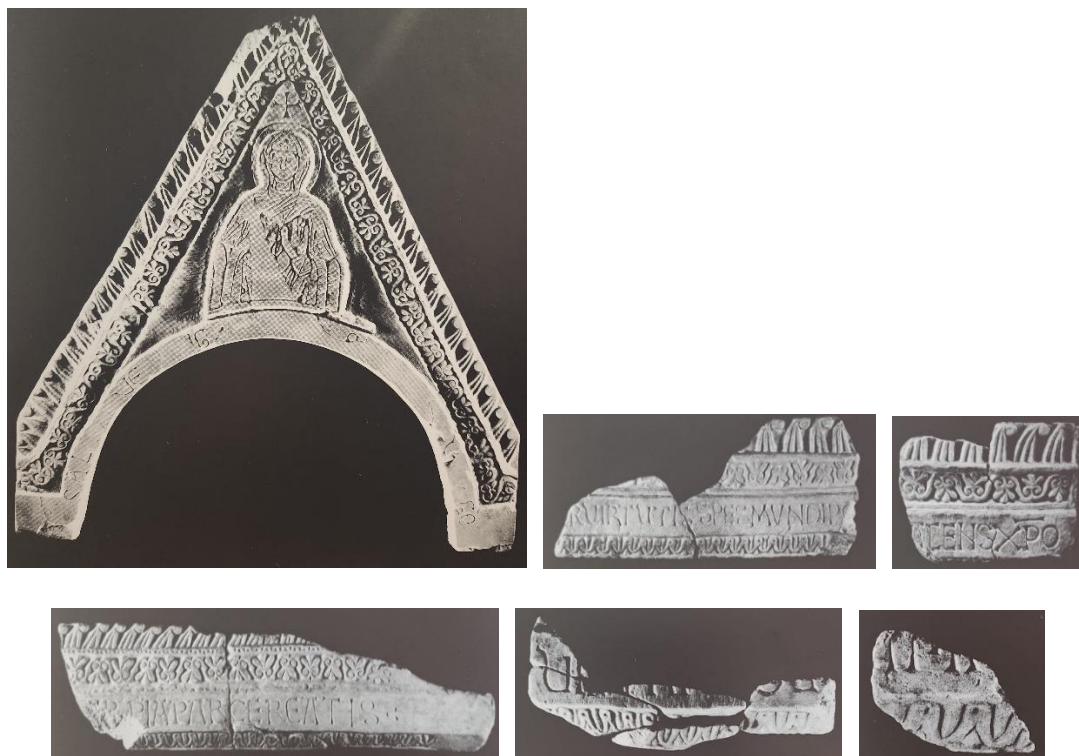
Inv. 1096. RADIĆ 1895a, p. 153; DELONGA 1996, p. 74, n. 29;

Inv. 2586. DELONGA 1990, p. 79; ID. 1996, pp. 73-74, n. 28;

Inv. 1762, 1713. GUNJAČA S. 1953, p. 36; DELONGA 1996, p. 75, n. 30;

Inv. 1758. DELONGA 1996, p. 75, n. 31;

All. MARASOVIĆ T. 2009, vol. 2, pp. 536-550.



From DELONGA 1996

Fragment inv. 1101:

[---] Salve[---]g[---] ş[alve] V[ir]go

Fragment inv. 1100:

[---]r virtutis spes mundi po[---]

Fragment inv. 1096:

[---]acens Chr(ist)o [---]

Fragment inv. 2586:

[---]+r pia parce reatis [---?]

Fragments inv. 1762, 1713:

[---]v++++[2]++[---]

Fragment inv. 1758:

[---]+m+[---]

3.103 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1115. Inscription of unknown function (second half 11th c.)

Fragment discovered under unknown circumstances in the area of the church of the Blessed Mary in Biskupija.

The measurements are cm (13.5) x (13) x 6; the artefact, of limestone, presents remains of vegetal decoration and a horizontal line with the inscription.

The text is arranged on a single horizontal line; it presents apexed letters with a vertical module; the groove is extremely thin and precise.

Last survey: 2009

Editions and reproduction: DELONGA 1996, p. 78, n. 34; MARASOVIĆ T. 2009, vol. 2, pp. 536-550.



From DELONGA 1996

[---]pecca[tor ---]

3.104 SPLIT, Museum of Croatian Archaeological Monuments, inv. 982, 902, 2583, 753, 29, 1820, 812, 861, 785. Inscription of unknown function (second half 9th c.)

Nine pieces of an architrave found under various circumstances, some discovered by chance in 1907 and 1937, the rest during excavations in 1888, 1907 and 1950; all of them in the area of the church of St. Cecilia in Biskupija.

These fragments, all of limestone, measure cm: Inv. 753. (13) x (10) x 12;

Inv. 902. (20) x (35) x 13;

Inv. 1820. (21) x (7.5) x 9.5;

Inv. 982. (20) x (53) x 12;

Inv. 2583. (19) x (25.5) x 9.5;

Inv. 29. (9) x (14) x 10;

Inv. 812. (5.5) x (8.5) x (1.5);

Inv. 861. (10) x (14) x 10.5;

Inv. 785. (6.5) x (9.5) x 10.

The decoration is composed of two rows: *cani correnti* in the upper part, below there is a three-banded knot.

The inscription is positioned in the lower part of the architrave, on a single horizontal line. The letters, well outdistanced from one another, present a mixed module, apexed, and a V groove. Noteworthy: N with square module; O oval; P with the vertical line protruding higher than the eyelet; R with convex diagonal line and in one of the cases the vertical line is as described in P; T with square module.

Last survey: 2009

Editions and reproductions: Inv. 982. DELONGA 1996, p. 62, n. 38; ID. 2000, pp. 242-243, n. IV.108;

Inv. 902. GUNJAČA S. 1956, p. 72, 88; DELONGA 1996, p. 82, n. 39; ID. 2000, pp. 242-243, n. IV.108;

Inv. 2583. DELONGA 1996, p. 83, n. 40;

Inv. 753. GUNJAČA S. 1956, p. 72, 89; DELONGA 1996, p. 83, n. 41;

Inv. 29. RADIĆ 1895a, p. 153; DELONGA 1996, p. 84, n. 42;

Inv. 1820. DELONGA 1996, p. 84, n. 43;

Inv. 812. GUNJAČA S. 1956, p. 90; DELONGA 1996, p. 85, n. 44;

Inv. 861. GUNJAČA S. 1956, p. 117-118; ID. 1975, pp. 230-233; DELONGA 1996, p. 85, n. 45;

Inv. 785. GUNJAČA S. 1956, p. 117; DELONGA 1996, p. 86, n. 46.

All. MARASOVIĆ T. 2009, vol. 2, pp. 529-535.



From DELONGA 1996

Fragment 753:

((*crux*))[---]

Fragment 902:

[---]ēscit f[---]

Fragment 1820:

[---]t[---]

Fragment 982:

[---]preconis no[---]

Fragment 2583:

[---]nte +[---]

Fragment 29:

[---]dev[---]

Fragment 812:

[---]d[---]

Fragment 861:

[---]e ce[---]

Fragment 785:

[---]r[---]

3.105 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1032, 1033, 1034.
Funerary inscription (second half 11th c.)

Three fragments of a tombstone recovered in the area of the church of the Blessed Mary in Biskupija during excavation in 1891 and 1950.

These fragments, all of limestone, measure cm: Inv. 1032. (28) x (21) x 10;

Inv. 1033. (37) x (20) x 10;

Inv. 1034. (13) x (17) x 10.

The decorations consist in one frame decorated in the horizontal part with palmettes and, in the vertical part, with stylized grape vines. The central space is reserved for the epitaph.

The text originally consisted of at least five horizontal lines; the letters present a vertical module, apexed vertex and a thin V groove. Noteworthy: A seems to have convex vertical lines, while the crossbeam is positioned diagonally; C both squared and circular; of E only an uncial form survives; R with convex diagonal line; U uncial.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 80, n. 37; MARASOVIĆ T. 2009, vol. 2, pp. 536-550.



From DELONGA 1996

((*crux*))[---]
fili[---]
 [---]*ricis*[---]
 [---]*preclarus s*[---]
 5 [---]*c*+ [---]

3.106 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1099. Inscription of unknown function (11th c.)

Fragment of limestone recovered under unknown circumstances in the area of the church of the Blessed Mary in Biskupija.

The measurements of this artefact, made of limestone, are cm (14) x (22) x 9; in the central part there was probably originally a human figure, now erosion and damages have completely disfigured it.

The inscription is arranged all around the central figure: on the left, two rows are visible, on the right only one line. The letters are apexed and have a vertical module, all of them are majuscule and no abbreviation, nexus or links are visible.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 78, n. 35; MARASOVIĆ T. 2009, vol. 2, pp. 536-550.



From DELONGA 1996

[---]leo / [---]
 [---]li / ep(iscop)o [---]
 [---] / [---]

3.107 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2584. Inscription of unknown origin (late 9th c.)

KNIN, Local Museum. Inscription of unknown origin (late 9th c.)

Two fragments of an architrave recovered by chance in the area of the church of the Holy Trinity in Biskupija. It is not clear whether these two fragments are actually part of the same artefact.

These two pieces are of limestone and measure cm 20 x (26.5) x 9 and 20 x (32) x 8, the decoration, present in the upper part, consists of a row of *cani correnti*.

The text is arranged on a horizontal line; the letters have a rectangular module, apex and a V groove; the dimension of the letters appears to be more consistent in the Knin fragment, here they are also slightly bigger. Peculiar, the A with flat vertex, M with high crossbeams and slightly wide vertical lines. Presence of two abbreviations.

Last survey: 2009

Editions and reproductions: Inv. 2584. GUNJAČA S. 1975, p. 155; DELONGA 1996, p. 87, n. 47;

Fragment in Knin. JELOVINA 1987, p. 173; DELONGA 1996, p. 87-88, n. 48.

All. MARASOVIĆ T. 2009, vol. 2, pp. 524-525.



From DELONGA 1996

[---]i Do(min)i D(e)i n[---] anime [---]

3.108 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1114. Inscription of unknown function (second half 11th c.)

Fragment of a pluteus discovered in the area of the church of the Blessed Mary in Biskupija, found during the excavation of the 1886.

Limestone fragment displaying a part of an eagle, its body covering the entirety of the pluteus, the frame houses the inscription. The measurements are cm (20) x (29) x 7.

The text is arranged on a single vertical line, the letters are all majuscule and apexed, with a rectangular module. Peculiar the E both uncial and capital and the G is squared.

Last survey: 2009

Editions and reproductions: DELONGA 1980, p. 157; ID. 1990, p. 80, fig. 5; ID. 1996, p. 77, n. 33;

MARASOVIĆ T. 2009, vol. 2, pp. 536-550.



From DELONGA 1996

[---] egreg[ius ---]

3.109 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1080. Inscription of unknown function (9th c.)

Two conjoint fragments of a gable of an altar screen found in Biskupija, in the site of the church of the Blessed Mary in March of the year 1908.

This fragment, of limestone, measures cm (20) x (31) x 12; the decoration consists in the body of a bird, probably a peacock, before it the lower part of a cross. The inscription is below this decoration. The fragment is heavily damaged.

The surviving text is positioned on a singular line following the curve of the gable; the letters present a slightly rectangular module, with a V groove and apexed endings.

Last survey: 1996

Editions and reproductions: JAKŠIĆ 1980, p. 104; DELONGA 1996, p. 72, n. 25.



From DELONGA 1996

[---] *dux* +++[---]

3.110 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2588. Didactic inscription (late 11th c.)

Four fragments of a stone crucifix found during various excavations between 1886 and 1950 in the area of the church of the Blessed Mary in Biskupija.

The fragments of limestone have unknown dimensions, Delonga supposed that the horizontal arm was cm 45 in length and the vertical beam 50 in height. Pieces of the representation of the crucified Christ can still be seen in these fragments, like the feet and part of the head with the halo. The inscription was disposed around this figure.

The text is positioned over the head, on the arms and in the space of the halo. The letters have a vertical module and present well apexed endings. Double triangular punctuation symbols

were use in correspondence to the abbreviations. Noteworthy, the M with high crossbeams, N with crossbeam not connected to the extremities, S with very stretched curves.

Last survey: 2009

Editions and reproductions: DELONGA 1990, p. 82; ID. 1996, p. 79, n. 36; MARASOVIĆ T. 2009, vol. 2, pp. 536-550.



From DELONGA 1996

Ies[us] //
Nazar[e]-
n(us) R[ex] //
[I]udeo-
rum. //
Lu[x].

3.111 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1077, 1078. Celebrative inscription (895)

Reconstructed fragments of an architrave and gable of an altar fence found on several occasions by chance in the area of the church of St. Ivan in Uzdolje between 1890 and 1926.

The artefact is of limestone and measures: the architrave cm 21 x (100) x 9.5, the gable cm 58.5 x 94 x 10. The decorative apparatus of the gable consists in a central cross decorated internally by a three-banded plaited design and two birds with a grape in the beak that are facing the cross. The upper row is decorated with *cani correnti*, between this decoration and the central

part is a row of overlapping arches. Dividing the inscription from the decorations is a twisted rope design. The same decoration is present on the architrave: *cani correnti*, arches and the rope.

The inscription is arranged on a single horizontal line following the arch of the gable. The letters have a vertical module, apex and a V groove. Presence of seven nexuses: NT in OCTINGENTI, NT in NONAGINTA, OR in ANNORUM, NE in BENE, NC in PRINCEPS, NA in NAMQUE, UNC in MUNCIMUR. Presence of included letters: TI, TI, PV. Presence of five abbreviations: QNQ – QUINQUE, ANNOR – ANNORUM, DNI – DOMINI, T – TER, COPSIT – COMPSTI, NAQ – NAMQUE; interestingly Q(UE) is indicated by either two triangular dots or a diagonal line crossing the cauda. Peculiar are also: C always squared apart from OCTINGENTI; G with internally curled cauda; M with high crossbeams; N with crossbeam not touching the vertexes, is minuscule in Q(UI)NQ(UE); O dropped-shaped; P with small and high loop; Q with the cauda is positioned horizontally.

Last survey: 2009

Editions and reproductions: STEINDORFF – MIHALJČIĆ 1982, p. 41, n. 62; HERCIGONJA 1985, p. 410, n. 7/7; JELOVINA 1989, pp. 32-33; JURKOVIĆ – KLIČINOVIĆ 1992, p. 96, cat. 26; GOLDSTEIN 1995, p. 270, DELONGA 1996, pp. 166-167, n. 118; MARASOVIĆ T. 2009, vol. 2, pp. 551-555.



From DELONGA 1996

((*crux*))Octingenti [non]aginta et q(ui)nq(ue) [an]nor(um), d(omi)ni fere t(er) den[---hu]nc bene co(m)psit opus princeps na(m)q(ue) Muncimur [---]

3.112 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2237. Inscription of unknown function (second half 10th – first half 11th c.)

Slightly curved fragment of a gable of an altar fence found by chance between 1890 and 1926 in the area of the church of St. Ivan on Uzdolje.

The piece, of limestone, measures cm 20.5 x (24) x 9.5 and is decorated with an upper row of *cani correnti*. The inscription is positioned below, divided from the *cani correnti* by a three-banded line frame.

The text is arranged on a single row, the letters have a vertically compressed module, no apex and a V groove. The letter M presents its vertical shafts wide apart and crossbeams touching the base line; S is slightly tilted with more developed upper curve and the lower one is angular, more like a G as seen in the slab of Sigwald (1.34), for example.

Last survey: 2009

Editions and reproductions: MARUN 1927, p. 303; DELONGA 1996, p. 168, n. 120; MARASOVIĆ T. 2009, vol. 2, pp. 551-555.



From DELONGA 1996

[---]mus[---]

3.113 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2245. Inscription of unknown function (second half 10th – first half 11th c.)

A supposed fragment of a pluteus found by chance between 1890 and 1895 in the area of the church of St. Ivan on Uzdolje.

The piece, of limestone, measures cm (10) x (20) x 8.5, it does not present any surviving decoration. The inscription covers all the space.

The text is arranged on four parallel lines; the letters have a vertical module, apex and a V groove. Peculiar, the T with small downward curve at the end of the horizontal line. Presence of a BR nexus.

Last survey: 1996

Editions and reproductions: MARUN 1927, p. 304; DELONGA 1996, p. 171, n. 125.



From DELONGA 1996

[---]++[---]
 [---]p(res)b(ite)r[---]
 [---]ta[---]
 [---]r[---]

3.114 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2246. Inscription of unknown function (second half 10th – first half 11th c.)

A supposed fragment of a pluteus found by chance in 1906 in the area of the church of St. Ivan in Uzdolje.

The piece, of argilliferous limestone, measures cm (12.5) x (16) x 9 and it does not present any surviving decoration. The inscription covers all the space.

The text is positioned on two parallel horizontal lines; the letters have a vertical module, small apex and a V groove. Peculiar, the A with broken crossbeam.

Last survey: 2009

Editions and reproductions: MARUN 1927, p. 304; DELONGA 1996, p. 170, n. 124; MARASOVIĆ T. 2009, vol. 2, pp. 551-555.



From DELONGA 1996

[---]res[---]
[---]+la[---]

3.115 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2611. Celebrative inscription (11th c.)

Fragments of an architrave with a secondary use as a lintel from the church of St. Ivan in Uzdolje, found in 1995 near a house of the village, near the church of St. Luke.

The fragments measure cm 25 x (132) x 14 and are composed of limestone. The decoration, which was most probably original of the first stage of this piece, is composed of an upper row of *cani correnti*. In the last right quarter of the fragment a piece of the original inscription can be seen, the rest was all cancelled to house the new text.

Both the two phases saw the inscription positioned on a single horizontal line with letters with a rectangular module, V groove and apex for the first phase's letters but not the second. About the first phase, peculiar is G with vertical internal cauda. Of the second, noteworthy are: A with very wide shafts; B with eyelet not touching each other; E minuscule; N mirrored; R in PETRI and ABIRI minuscule; S very small and stretched.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 620, n. 236; ID. 2000, pp. 200-203, n. IV.27; MARASOVIĆ T. 2009, vol. 2, pp. 551-555.



From DELONGA 1996

<<[---]Ivan iupanus, abati Petri, iupanus Abiri [---?]>> [[[---]]]gin[---]

3.116 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2244. Inscription of unknown function (second half 10th - first half 11th c.)

Fragment of a pluteus or lintel found by chance between 1926 and 1927 in the area of the church of St. Ivan on Uzdolje.

The piece, of limestone, measures cm (16) x (20) x 6.5, the surviving decoration consists in a stylized Greek cross. Probably the inscription was positioned on both sides.

The text is arranged, on the right side of the cross, on three parallel lines; the letters have a rectangular module, no apex, apart from T, and a V groove. Presence of nexus ME in MEA, included letter DI in the DI – DEI abbreviation. Peculiar, the S is slightly tilted to the right and presents very stretched curves.

Last survey: 2009

Editions and reproductions: MARUN 1927, p. 305; DELONGA 1996, pp. 169-170, n. 123; MARASOVIĆ T. 2009, vol. 2, pp. 551-555.



From DELONGA 1996

[---?]
 [---?] / mea [---]
 [---?] / istu[m ---]
 [---?] / D(e)i fier[i ---]

3.117 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2241. Inscription of unknown function (second half 10th - first half 11th c.)

Final fragment of an architrave of an altar screen found by chance between 1895 and 1926 in the area of the church of St. Ivan on Uzdolje.

The piece, of limestone, measures cm 19 x (17) x 14 and is decorated with an upper row of *cani correnti*. The inscription is positioned below.

The text is arranged on a single line, the letters have a vertical module, no apex and a V groove. Characteristic is the oval O.

Last survey: 2009

Editions and reproductions: MARUN 1927, p. 299; DELONGA 1996, pp. 168-169, n. 121; MARASOVIĆ T. 2009, vol. 2, pp. 551-555.



From DELONGA 1996

[---]+bos[---]

3.118 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2249. Inscription of unknown function (second half 9th – first half 11th c.)

Fragment of a pluteus found by chance between 1890 and 1895 in the area of the church of St. Ivan on Uzdolje.

The piece, of argilliferous limestone, measures cm (10) x (20) x 6.5; of the decoration, the lower part of a cross survived: it presents an internal decoration of a two-banded plait. Probably the inscription was positioned on its sides, with only one letter left.

The letter, an A, is positioned on the left side of the cross, near its bottom and presents a broken crossbeam. Signs of other letters can be seen on the other side of the cross.

Last survey: 2009

Editions and reproductions: MARUN 1927, p. 303; DELONGA 1996, p. 169, n. 122; MARASOVIĆ T. 2009, vol. 2, pp. 551-555.



From DELONGA 1996

[---]a //+[---]

Municipality of Civiljane

3.119 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1071, 1072. Celebrative inscription (end of 9th c.)

Group of seven fragments, recomposed in two bigger pieces, once part of an architrave from of the church of the Holy Saviour, in Cetina village. The right part and some parts of the left one were found as *spolia* in a grave near the belltower in 1948 during some archaeological excavations; the rest of the pieces of the left part were discovered by the same means in 1952-53.

These two portions of architrave are made of limestone and measure cm 25 x (180) x 9.5 and 25/26 x (195) x 9.5. They present an upper row decorated with *cani correnti*, the central portion of which is still recognisable and present in both, there's a cross positioned where the *cani correnti* meet. Below is the inscription.

The text is arranged on a horizontal line, composed of a mixture of majuscule and minuscule letters, with mixed module, but all apexed and with V groove. Peculiar are: A all crowned with a broken crossbeam; D in delta shape; E uncial; F minuscule; G with external vertical cauda; M and N minuscule; O small and round; R and S minuscule. Presence of three abbreviations and consistent use of the ET nexus, where the central horizontal line of the E is joint to the horizontal line of the T.

Last survey: 2011

Edition and reproductions: STEINDORFF – MIHALJČIĆ 1982, p. 41-2, n. 63; HERCIGONJA 1985, p. 41, 410, n. 7/8; SOLDI 1990, p. 17-18; JURKOVIĆ – KLIČINOVIĆ 1992, p. 87-8, n. 17; DELONGA 1996, p. 97, n. 56; BURIĆ 2000, p. 251, n. IV.118; MARASOVIĆ T. 2011, vol. 3, pp. 40-58.



From BURIC 2000

[---]ad onorem D(omi)n(u)m n(ostri) Ih(es)u Chr(ist)[i], ego Gastica huppanus d[---]i et anime mee et matr<i>s mee nomine Mira et f<i>liis meis nomine [---]

Municipality of Ervenik

3.120 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2335, 2336. Inscription of unknown function (9th – 10th c.)

Fragment discovered by chance in 1921 in the area of the early medieval church in Mokro Polje.

The first two pieces (inv. 2335) are integral and contiguous and together they measure cm (16) x (40) x 13.5, the third measures cm (22) x (36) x 13; the artefact, of limestone, presents remains of a decoration, probably *cani correnti* or a rope design, and a horizontal line with the inscription that presents a slightly curved disposition.

The text presents apexed letters with a vertical module and V groove; presence of two abbreviations: XPI – CHRISTI and CQ, this second is not clearly solvable. Peculiar the R with very high and small eyelet and M with crossbeams not touching the base line.

Last survey: 2009

Editions and reproduction: DELONGA 1984, p. 274; ID. 1996, pp. 210-211, n. 171, 172; MARASOVIĆ T. 2009, vol. 2, pp. 487-488.



From DELONGA 1996

Fragment 2335:

[--- *con*]firmavi f[---]

Fragment 2336:

[--- *a*]ulla Chr(ist)i co(?)[---]

3.121 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2319, 2318, 2320, 2602.

Celebrative inscription (first half 9th c.)

KNIN, Museum of the city. Celebrative inscription (first half 9th c.)

Five fragments of an architrave and three of an arch of the altar fence from an early medieval church in Pađene discovered in 1890 in the church of St. George as *spolia* during various works. Fragment inv. 2320 was later broken in two pieces, one stayed in the church and was found again in 1987, the other was taken to the museum in Split. Also, one fragment is completely lost, only a reproduction remains.

These fragments, all of limestone, measure cm: Inv. 2319. (20) x (44.5) x 14.5;

Inv. 2318. 24 x (48) x 12.5;

Inv. 2320, left part. 21.5 x (37) x 12.5;

Inv. 2320, right part. 22 x (32) x 12.5;

Inv. 2602, left part. (20.5) x (33) x 13;

Inv. 2602, middle part. (19) x (49) x 13;

Inv. 2602, right part. (19) x (23) x 13;

Lost fragment. unknown.

The decoration is composed of two rows, *cani correnti* in the upper level, in the lower a three-banded plaiting. Fragment 2320 presents the inscription entirely, and presumably, intentionally erased.

The inscription is arranged on the middle part of the architrave, on a single horizontal line; the letters present a vertical module, apexed, and a V groove. Presence of punctuation symbol in form of a single dot. Noteworthy: A with flat top and crossbeam slightly diagonal; E both uncial and capital; G with internal curly cauda; M with high crossbeams slightly convex; Q with internal vertical cauda; R with convex diagonal line.

Last survey: 2009

Editions and reproductions: BULIĆ 1885; REGULAR THREE MONTHLY REPORT 1890a, p. 141; ID. 1891, p. 60; ID. 1891a, p. 92; RADIĆ 1896, pp. 180-181; GUNJAČA S. 1958a, pp. 109-111, 113; GUNJAČA S. - JELOVINA 1976, p. 99; DELONGA 1979, p. 41; JURIŠIĆ 1979, p. 39; STEINDORFF – MIHALJČIĆ 1982, p. 34; DELONGA 1996, 230-233, n. 183-187; MATIJEVIĆ SOKOL 1997, p. 247; DELONGA 2000, p. 318-320, n. IV.211; MARASOVIĆ T. 2009, vol. 2, pp. 490-491.



From DELONGA 2000



From DELONGA 1996

Fragment 2319:

[--- Chr(ist)]i regis salva[toris ---]

Fragment 2318:

[--- R]astimir persec[utus ---]

Fragment 2320:

[[[---]]]

Fragment lost:

[---]digna domu(m) funda[vit ---]

Fragment 2602:

[---]va gen[e]trici [Mari]æ virginique ((crux)) sac[rata sunt ---]iacobi qu[e---]

1. DELONGA 2000, [--- munera (?) par]va genetric(i) M[ari(a)]e...

City of Knin

3.122 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2313. Celebrative inscription (9th c.)

Fragment of an architrave discovered as a *spolium* in the doorstep of the side door of the parochial church of St. Stephen in Golubić, it is therefore presumed that it came from the early medieval church that once stood there, probably dedicated to St. Mary. In 1995 the piece was transferred to the Museum of Split.

The measurements are cm (17) x (40.5) x 15, the material is limestone. The fragment is decorated with an upper row of *cani correnti*, underneath is the inscription.

The text is arranged on one horizontal line; the letters have a vertical module, apex and a V groove. The shape and style of the letters appear peculiar: Delonga reports the presence of an uncial E at the left end of the fragment; the following M is the only letter to present a strongly squared module; the succeeding letter is an A with broken crossbeam crowned above by a horizontal line, the body of the letter appeared to be curved; next is what appears to be a minuscule N with one shaft vertical, the other curved like an upside down S – presence of *chiaro scuro* effect, most probably this letter is to be identify as an R, with eyelet left open. The last two letters clearly have a bolder groove, but this can be the result of the fact that this fragment was used as a doorstep and the other letters – M, A and R – could have been stepped on for a long time, consuming them. E has the apex from the upper line and the one of the middle line nearly touching each other.

Last survey: 2009

Editions and reproductions: BULIĆ 1888, pl. IV; DELONGA 1996, p. 197, n. 155; MARASOVIĆ T. 2009, vol. 2, pp. 492-495.



From DELONGA 1996

[---]Marie[---]

3.123 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1878, 2593. Inscription of unknown function (late 11th c.)

Two fragments found in the lower part of the city of Knin, as *spolia* in the wall of the Tvrđava, discovered in 1906. They probably came from the church of St. Stephan, dated to the 11th century.

The material of the fragments is a fine-grained type of limestone and the measurements are cm (13.5) x (29.5) x 13 and (26) x (24) x 10.5. The decoration of fragment inv. 1878 consists of three parts – probably there were four, the upper one could have been *cani correnti* as in fragment inv. 2593 – the upper one, of which just a very small fragment survived, probably presented developed palmettes, immediately below there is a spherical moulding decorated with a garland. Below the inscription the last decorated row consists of a kymation design. The decoration of fragment inv. 2593 consists of three zones – probably there were four, the lower one could have been kymation as in fragment inv. 1878 – the upper one presents *cani correnti*, immediately underneath there is a row of developed palmettes, lastly a spherical moulding decorated with a garland. Below is placed the inscription, of which just the upper part of some letters remains.

Premising that, apart from the presence of the same decoration, there is no real evidence of the fact that these two fragments were part of the same architrave, the text is arranged on two horizontal lines. The letters present a rectangular module, apex and a V groove, there is no presence of minuscule letters, nexus, abbreviation or punctuation symbols. Noteworthy, the A is crowned with horizontal or diagonal crossbeam; M with high crossbeams; P with loop left open terminating in a small spiral.

Last survey: 2009

Editions and reproductions: JAKŠIĆ 1981, pp. 28-29; DELONGA 1990, p. 91; ID. 1996, pp. 113-114, n. 70, 71; MARASOVIĆ T. 2009, vol. 2, pp. 513-515.



From DELONGA 1996

((*crux*))Han[c ---]sma++(?)[---]
pa+[---]

3.124 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2134, 1881. Celebrative inscription (late 11th c.)

Two fragments found in the lower part of the city of Knin; both as *spolia* in buildings on the Tvrđava discovered in 1904 and 1909. They probably came from the church of St. Stephen, dated to the 11th century.

The material of the fragments is limestone – fragment 2134 presents a fine-grained type of limestone – and they measure cm (26.5) x (49) x 14 and (25.5) x (20.5) x 14.5. The decoration consists in three zones – probably there were four, the upper one could have been *cani correnti* as in fragment inv. 2593 – the upper one presents intermittent grape vine, immediately under which is a spherical moulding decorated with a garland. Below the inscription the last decorated row consists of a kymation design.

Premising that, apart from the presence of the same decoration, there is no real evidence of the fact that these two fragments were part of the same architrave, the text is arranged on a single horizontal line in inv. 2134 and in two in inv. 1881. The letters are in fact higher in 2134, cm 6,5-7,5 against cm 3/3,8 in 1881. The module is vertical, with a square tendency in 1881, apexed vertex and a V groove. There is no presence of minuscule letters. Presence of nexus in frag. 2134: HE twice, MU, AU. Presence also of punctuation symbols as two triangles. Noteworthy, C always squared in frag. 2134, curved in frag. 1881; M with high crossbeams; O is constricted in the middle; S with the central part starched and vertical.

Last survey: 2009

Editions and reproductions: JAKŠIĆ 1981, pp. 28-29; DELONGA 1990, p. 90; ID. 1996, pp. 112-113, n. 68-69; MARASOVIĆ T. 2009, vol. 2, pp. 513-515.



From DELONGA 1996

[[((crux))]Hec domus hec aula [---]victis[---]
[---]tineu[---]

3.125 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1098. Didactic inscription (late 11th c.)

Fragment of the jamb of a portal found in the lower part of the city of Knin, as *spolium* in the wall of the hospital building of the Tvrđava in ca. 1883, by A. Evans. It probably came from the church of St. Stephen.

The material of the fragment is a fine-grained type of limestone and it measures cm (47.5) x (26) x 24.5. The decoration is present on the main front side and on the laterals, the edges are decorated with an intermittent grape vine. The main front side is divided in rectangular frame which include single carved figures, two of these frames survived. They are bordered with a zig-zag motif and kymation. Between the two frames, referred to the one above, is placed the inscription.

The inscription consists of a single word, presenting the name of the saint represented in the frame, and is arranged horizontally. The letters present a vertical module, apex and a triangular groove. Presence of nexus TE, also peculiar are the letters: A crowned; N with crossbeam non starting from the vertexes; O with knot on the upper and lower part and constricted in the middle. A very curious feature of this inscription is the presence of little spikes on the body of the letters.

Last survey: 2009

Editions and reproductions: JAKŠIĆ 1981, pp. 27-33; DELONGA 1990, p. 83; JURKOVIĆ – KLIČINOVIĆ 1992, pp. 115-116; DELONGA 1996, pp. 115, n. 72; MARASOVIĆ T. 2009, vol. 2, pp. 513-515.



From DELONGA 1996

Stefaton

3.126 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1073. Funerary inscription (11th c.)

Fragment of a tombstone found in 1886 during some archaeological excavation in the church of the Monastery of St. Bartholomew, in Knin.

The piece is of limestone and measures cm (9) x (22) x 7; it does not present any decoration and the inscription appears to be positioned in an open field.

The text is positioned in, at least, two horizontal lines; the surviving letters present a mixed module, no apex and a V groove. No presence of nexus, abbreviations and punctuation symbols. The M has a squared module and the R has a long diagonal line.

Last survey: 2009

Editions and reproductions: STEINDORFF – MIHALJČIĆ 1982, p. 36-37, n. 55; BURIC 1988, p. 101; DELONGA 1996, p. 121, n. 76; MARASOVIĆ T. 2009, vol. 2, pp. 503-509.



From DELONGA 1996

[---]imir
[---]+++

3.127 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2558. Funerary inscription (11th c.)

Fragment of a tombstone found in Knin, between 1886 and 1890, during some archaeological excavation in the church of the Monastery of St. Bartholomew, in the site of Kapitul, near Knin.

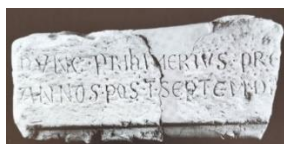
The piece is of limestone and measures cm (33) x (70) x 11.5; it does not present any decoration and the inscription appears to be positioned in an open space, with no framing.

The text is arranged on two horizontal lines; the letters present a vertical module, no apex and a V groove. There seems to be absence of nexus, abbreviations and punctuation

symbols. Peculiar: A crowned with a horizontal line protruding only on the left, and convex left shaft; B appears to be majuscule, but presenting a longer shaft, thus suggesting a minuscule letter, unfortunately the damages on the surface make the recognition hard; E uncial; H minuscule and uncial; M with a module tending towards the square and crossbeams nearly touching the base line; O oval; R present a convex diagonal line; S in ABBAS present an angle with straight line instead of a curve for the upper part.

Last survey: 2009

Editions and reproductions: STEINDORFF – MIHALJČIĆ 1982, p. 36, n. 54; BURIC 1988, p. 101; DELONGA 1996, p. 120, n. 75; MARASOVIĆ T. 2009, vol. 2, pp. 503-509.



From DELONGA 1996

[---] hunc p[ri]bi[me]rius pre[---]
[---] annos post [se]ptem di[es ---]

3.128 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1886. Celebrative inscription (9th – 11th c.)

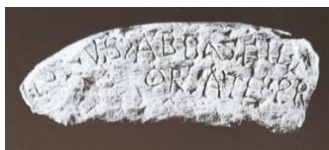
Fragment of a holy water basin found in 1886 during some archaeological excavation in the church of the Monastery of St. Bartholomew, in the site of Kapitul, near Knin.

The piece is of limestone and measures cm (41.5) x (37.5) x (12.5); it does not present any decoration and the inscription appears to be without frames.

The text is arranged on, at least, two horizontal lines, slightly curved as to follow the shape of the basin. The letters present a rectangular module, apex and a V groove, there seems to be absence of nexus, abbreviations and punctuation symbols. Peculiar: second A in ABBAS is quite smaller; O small and round; R with small eyelet; S in ABBAS present an angle with straight line instead of a curve for the upper part.

Last survey: 2009

Editions and reproductions: STEINDORFF – MIHALJČIĆ 1982, p. 36, n. 53; BURIĆ 1988, p. 100; DELONGA 1996, p. 119, n. 74; MARASOVIĆ T. 2009, vol. 2, pp. 503-509.



From DELONGA 1996

[---]isicus abbas fier[i ---]
orate pr[o me.]

3.129 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1075, 1076. Celebrative inscription (969-986/997)

Two panels of a pulpit from the church of the Monastery of St. Bartholomew, near Knin, discovered during the railroad construction as *spolia* in two modern graves, in 1886.

The two pieces are of limestone and measure cm 53 x (69) x 10 and 51 x 61 x 9.5. The inscription is positioned in the upper border going from one panel to the other, the rest of both panels is filled with a composition of interlaced circles and rhombuses. Since the inscription is not complete, it is highly probable that other panels – possibly two – completed the artefact.

The text is arranged on a single horizontal line; the letters have a mixed module and the apex is a little straight line. Their position on the base line is not consistent: some are too short to reach the base line, some are tilted diagonally, some are cramped too closely. Presence of two uncial letters and four abbreviations, but no nexus or punctuation symbols. Peculiar letters are: E uncial and capital; G with vertical external cauda, the upper part of the letter terminates in a spiral; M with a vertical extension of the junction of the crossbeams going down to the base line; O drop and rhomb-shaped; R with eyelet left open, in two cases the loop is bigger, leaving a very short diagonal line; S presenting a more developed upper curve; U of MAGNU(M) appears uncial, the other display a more or less capital aspect with the second shaft vertical; Z is mirrored and compressed to the upper part of the line.

Last survey: 2009

Editions and reproductions: PETRICIOLI 1990, pp. 54-55; JURKOVIĆ – KLIČINOVIĆ 1992, p. 100; BUDAK 1994, p. 35; GOLDSTEIN 1995, pp. 332-333; DELONGA 1996, pp. 118-119, n. 73; MARASOVIĆ T. 2009, vol. 2, pp. 503-509.



From DELONGA 1996

[--- Svetos]clu dux Hroator(um), in te(m)pus Dirzisclu duce(m) magnu(m) [---?]

3.130 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1887. Celebrative inscription (9th c.)

Fragment from the area of the plateau of Spas hill, near Knin, where a church was built around the 9th century. The piece was discovered by chance in 1950 in the bank of a military trench.

This fragment of limestone measures cm 21.5 x (43) x 11; the decoration consists in a row of *cani correnti*.

The inscription is arranged on a single horizontal line; the letters, in a V groove, present a vertical module and apexed vertex. Peculiar, the extension of the upper horizontal line of the letter F.

Last survey: 2009

Editions and reproduction: JELOVINA 1989, p. 123; DELONGA 1996, p. 111, n. 67; MARASOVIĆ T. 2009, vol. 2, pp. 510-512.



From DELONGA 1996

[---] edific[avit---]

3.131 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2088. Inscription of unknown function (second half 9th c.)

Two fragments of an architrave of an altar fence found by chance in the area of an early medieval church at the site of the Međine-Đurić cemetery, in the village of Plavno, and brought to the museum in December of 1894.

The fragments, of limestone, are contiguous and measure cm 21 x (26) x 11 and present a *cani correnti* decoration and a completely damaged row of stylized kymation. The inscription occupies the lower line.

The text is positioned on a single horizontal line; the letters present a V groove and have a vertical module with apex endings. Noteworthy: M presents high crossbeams not touching the base line.

Last survey: 2009

Editions and reproductions: GUNJAČA S. 1958a, p. 153, n. 3; DELONGA 1996, p. 250, n. 210; MARASOVIĆ T. 2009, vol. 2, pp. 481-485.



From DELONGA 1996

[---]nime m[ae ---]

3.132 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2100. Inscription of unknown function (mid 9th c.)

Fragment of architrave discovered in unknown circumstances in the area of an early medieval church at the site of the Međine-Đurić cemetery in Plavno.

The measurements are cm (14) x (12.5) x 8; the artefact, of limestone, is too damaged to present remains of decoration on the upper row – supposedly a *cani correnti* design – underneath is positioned the inscription.

The text is arranged on a single line, the letters have a vertical module, present apexed vertexes and a thin V groove. Presence of one punctuation symbol in the form of one triangular dot. Peculiar, Q is minuscule and S has a nearly closed lower curve.

Last survey: 2009

Editions and reproduction: GUNJAČA S. 1958a, pp. 157-158, n. 1; DELONGA 1996, p. 248, n. 206; MARASOVIĆ T. 2009, vol.2, pp. 481-485



From DELONGA 1996

[---]is qu[e ---]

3.133 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2062. Inscription of unknown function (mid of 9th c.)

Fragment of a gable of an altar fence found in unknown circumstances, presumably during the archaeological excavation of 1903-06, in the area of an early medieval church at the site of the Međine-Đurić cemetery in Plavno.

This fragment, of limestone, shows the transition point between the arch and the lintel and measures cm (9) x (12.5) x (depth non measurable); the upper decoration, probably *cani*

correnti, is lost, but a row of stylized kymation is still visible. The inscription is positioned in the lower row, following the arch of the end of the gable and then becoming horizontal in correspondence to the start of the architrave.

The surviving text is arranged on a single line following the shape of this particular fragment. The groove is triangular, the module appears to be rectangular and there is presence of apex. Presence of punctuation symbols in the form of two triangular dot.

Last survey: 2009

Editions and reproductions: GUNJAČA S. 1958a, p. 157; DELONGA 1996, p. 249, n. 208; MARASOVIĆ T. 2009, vol.2, pp. 481-485.



From DELONGA 1996

[---]+su[---]

3.134 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2579. Inscription of unknown function (mid 9th c.)

Fragment of an architrave discovered in unknown circumstances in the area of an early medieval church at the site of the Međine-Đurić cemetery in Plavno.

The measurements are cm (14) x (20) x 13; the artefact, of limestone, presents remains of *cani correnti* decoration on the upper row, underneath is positioned the inscription.

At the beginning text is arranged on a single line becoming two by the end of the fragment. The letters have a vertical module and present apexed vertexes and a V groove. Presence of one punctuation symbol in the form of one triangular dot. Presence of two nexuses, SU in SUPLICIT and DE in DEO, and three included letters, LI, PL and CI. Peculiar, A presents a flat top and D presents a protruding decorative apex in the higher part of the shaft.

Last survey: 2009

Editions and reproduction: DELONGA 1996, p. 247, n. 204; MARASOVIĆ T. 2009, vol.2, pp. 481-485.



From DELONGA 1996

[---]li suplicit De[o ---]
cla[ra---]

3.135 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1069. Inscription of unknown function (mid 9th c.)

Fragment of an architrave discovered under unknown circumstances in the area of an early medieval church at the site of the Medine-Đurić cemetery in Plavno.

The measurements are cm (10.5) x (14) x 8.5; the artefact, of limestone, is too damaged to present remains of decoration on the upper row – supposedly a *cani correnti* design – underneath is positioned the inscription.

The text is arranged on a single line, the letters have a vertical module, a V groove and do not really present apexed vertexes, but just a wider groove by the end of the lines, as seen in E; M, on the other case, does not present this feature.

Last survey: 2009

Editions and reproduction: GUNJAČA S. 1958a, pp. 157-158, n. 5; DELONGA 1996, pp. 247-248, n. 205; MARASOVIĆ T. 2009, vol.2, pp. 481-485.



From DELONGA 1996

[---]tempo[re or ribus ---]

3.136 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2063. Inscription of unknown function (mid 9th c.)

Fragment of a gable of an altar screen found in an unknown point in time, presumably during the archaeological excavation of 1903-06, in the area of an early medieval church at the site of the Međine-Đurić cemetery in Plavno.

The fragment, of limestone, presents the passage from the gable to the architrave and measures cm (14) x (17) x 6.5; it presents a decoration of *cani correnti* on the upper part, followed underneath by a row of stylized kymation. The inscription is positioned in the lower row, following the arch of the end of the gable and then becoming horizontal in correspondence to the start of the architrave.

The surviving text is arranged on a single line following the arch of the gable and then the start of the architrave. The groove is triangular, the module appears to be rectangular and there is presence of apex. Peculiarly, S has a more developed upper curve.

Last survey: 2009

Editions and reproductions: GUNJAČA S. 1958a, p. 157; DELONGA 1996, pp. 248-249, n. 207; MARASOVIĆ T. 2009, vol.2, pp. 481-485.



From DELONGA 1996

[--- in]dignus [---]

3.137 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2039. Celebrative inscription (mid 9th c.)

Fragment discovered under unknown circumstances in the area of an early medieval church at the site of the Međine-Đurić cemetery in Plavno.

The measurements are cm 20 x (32.5) x 13; the artefact, of limestone, presents remains of a *cani correnti* decoration, the central section, with hooks in opposing directions; in the middle a fleur de lys is positioned.

The inscription is arranged on a single horizontal line; the letters present apex, vertical module and a V groove. Presence of three abbreviations and punctuation symbols in the form of a single triangular dot. Peculiarly, S is positioned slightly tilted to the right.

Last survey: 2009

Editions and reproduction: GUNJAČA S. 1958a, p. 154; DELONGA 1996, p. 246, n. 202; MARASOVIĆ T. 2009, vol.2, pp. 481-485.



From DELONGA 1996

[--- Domini n]os(tri) Ih(es)u Ch(rist)i, e[go ---]

3.138 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2096. Inscription of unknown function (mid 9th c.)

Fragment of a gable or architrave of an altar screen found in an unknown point in time, presumably during the archaeological excavation of 1903-06, in the area of an early medieval church at the site of the Međine-Đurić cemetery in Plavno.

The fragment, of limestone, measures cm (6.5) x (12.5) x 5.5; the upper decoration, probably *cani correnti*, is lost, a row of stylized kymation is still visible. The inscription is positioned underneath.

The surviving text is arranged on a single horizontal line, the groove is thin and triangular, the module appears to be rectangular and there is presence of apex.

Last survey: 2009

Editions and reproductions: GUNJAČA S. 1958a, p. 158; DELONGA 1996, p. 249, n. 209; MARASOVIĆ T. 2009, vol.2, pp. 481-485.



From DELONGA 1996

[---]+ic+[---]

3.139 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2078. Inscription of unknown function (mid 9th c.)

Fragment discovered under unknown circumstances in the area of an early medieval church at the site of the Međine-Đurić cemetery in Plavno.

The measurements are cm 19.5 x (21) x 12.5; the artefact, of limestone, presents remains of a *cani correnti* decoration.

The inscription is arranged on a single horizontal line; the letters present apex, vertical module with very thin looking letters and a V groove. Peculiarly, the R presents a convex diagonal line positioned almost vertically.

Last survey: 2009

Editions and reproduction: GUNJAČA S. 1958a, pp. 152-153; DELONGA 1996, pp. 246-247, n. 203; MARASOVIĆ T. 2009, vol.2, pp. 481-485.



From DELONGA 1996

[---]fie]ri pro [---]

3.140 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2089, 2097. Inscription of unknown function (mid 9th c.)

Two large and one small contiguous fragments discovered under unknown circumstances in the area of an early medieval church at the site of the Medine-Đurić cemetery in Plavno. All the findings from this site could be part of the same architectural element of decoration, but with fragments so small it is not possible to affirm it with certainty.

The measurements are cm 19.5 x (32) x 9.5; the artefact, of local slate, presents remains of a *cani correnti* decoration.

The inscription is arranged on a single horizontal line; the letters present apex, vertical module and a thin V groove. Peculiarly, the crossbeam of the M appears slightly convex.

Last survey: 2009

Editions and reproduction: GUNJAČA S. 1958a, pp. 150-51; DELONGA 1996, pp. 245-246, n. 201; MARASOVIĆ T. 2009, vol. 2, pp. 481-485.



From DELONGA 1996

((*crux*))*In nomin[e ---]*

Municipality of Ružić

3.141 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2580, 2581, 2582. Celebrative inscription (9th - 10th c.)

Three fragments of an architrave of an altar screen from the church at Kljaci; the finding happened in 1962 and in 1970, all three near the cemetery of the church of St. Elias. Until 1978, they were kept in the collection of the Franciscan Monastery of Sinj. Then they were donated to the museum of Split.

All fragments are of siltstone and measure cm: Inv. 2580. (26) x (32) x 16;

Inv. 2581. (25) x (45) x 16;

Inv. 2582. (26) x (34) x 17.5.

They all present a decoration of *cani correnti* above and a three-banded plaited design below. The middle area is dedicated to the inscription. The fragments 2580 and 2582 present the beginning and the ending of the banded decoration.

The text is arranged on a single line, the letters are all majuscule, apex and have a V groove. Peculiar are: B with loops opened; M with high crossbeams; O round and very small; S with upper curve slightly smaller.

Last survey: 2011

Editions and reproductions: GABRIĆ 1971, pp. 62-66; DELONGA 1996, pp. 106-108, n. 64, 65, 66; MARASOVIĆ T. 2009, vol. 3, pp. 31-32.



From DELONGA 1996

((*crux*))In nom[ine ---]atori n[---]ibus [---]

City of Šibenik

3.142 ŠIBENIK, Municipal Museum. Celebrative inscription (9th c.)

Fragment of an architrave excavated between 1935-38 in the area of the church of St. Lawrence in Šibenik.

The piece is of limestone and measures cm (21.5) x (26) x 12.5; the inscription is positioned on the lower part of the fragment, in the upper part there is no sign of decoration.

The text is arranged on a single horizontal line and the letters present a rectangular module, apex and a V groove. Presence of punctuation symbol as a triangular dot. ET ligament with the horizontal line of T connected to the middle line of E.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 159, n. 110; MARASOVIĆ T. 2009, vol. 2, pp. 557-558.



From DELONGA 1996

[---]Mi(c)h(ae)l et [---]

3.143 ŠIBENIK, Municipal Museum. Celebrative inscription (second half 11th c.)

Six fragments of an architrave from the site of the church of St. Lawrence excavated between 1935-38. One of the pieces was lost during the bombing of the WWII.

The fragments are of limestone and measure cm: 1. 18 x (18) x 10;

2. 18 x (11) x 11;

3. (21) x (26) x 8;

4. 23 x (40) x 10;

5. (18) x (12) x 10.5 (corner);

6. unknown.

The decoration consists of an upper row of *cani correnti* and a row of stylized arches. The inscription is positioned on the lower part. One fragment presents some decorations on the back side too, displaying a three-banded geometric design; this demonstrates the presence of an earlier phase for at least this piece.

The inscription is arranged horizontally on one line, following also the shape of the corner; also, fragment 3 presents the inscription on the downward side of the architrave. The letters present rectangular module, very small apex and a V groove. Presence of two nexuses: AV and NR in the abbreviation NRE – NOSTRE and one ligature TI in the Beneventan hand-book style. Other noteworthy features are: A with horizontal, diagonal or broken crossbeam; N with crossbeam both touching and not touching the extremities; O drop-shaped but also small and round when included in V; V very wide open with accentuated lower apex if presenting an included letter, such as I and O. Presence of punctuation symbols in form of a single triangular dot.

Last survey: 2009

Editions and reproductions: STOŠIĆ 1941, pp. 49-50 (frag. 1 and 6); GUNJAČA Ž. 1976, p. 23 (frag. 1); DELONGA 1996, pp. 161-163, n. 112-117; MARASOVIĆ T. 2009, vol. 2, pp. 556- 560.



From DELONGA 1996

Fragment 1:

[---]rex[---]

Fragment 2:

[---]ro av[---]

Fragment 3:

//[---]vi i+[---]

Fragment 4:

[---]e n(ost)re sev[---]

Fragment 5:

[---]itio // ani[---]

Fragment 6:

[---]vo a[---]

3.144 ŠIBENIK, Municipal Museum. Celebrative inscription (second half 11th c.)

Seven fragments of an arch excavated between 1935-38 in the area of the church of St. Lawrence in Šibenik.

The fragments are of limestone and the measurements are given for them as a unit even if not all the pieces are contiguous: 20 x (85) x 11 cm. The arch presents an upper decoration in

form of a row of simple leaves, underneath is positioned the inscription, which is also present in the lower side of the arch – the one facing the ground.

The text is arranged on two lines, the letters present a rectangular module, with some exception, like two A in the second line. Presence of eight nexuses: RU and TU in RUITUR, TA and MU in RESTAURAVIMUS, PL and MU in INPLICIMUS, OR in SANCTORUM, ME in COSME. Presence of ligament ET and TI in LAURENTII in the Beneventan manuscript style. Noteworthy: A with horizontal or diagonal crossbeam, also without one in LAURENTII; M with high crossbeams; O drop-shaped; P with eylet left open in the upper part; R with eylet left open. Between N and PL nexus in INPLICIMUS a small sign in the shape of a 7 is present.

Last survey: 2009

Editions and reproduction: STOŠIĆ 1941, pp. 49-50; DELONGA 1996, p. 160, n. 111; MARASOVIĆ T. 2009, vol. 2, pp. 556- 560.



From DELONGA 1996

[---]ruitur(um vel am) restaur<a>vimus e+[---]e inplicimus [---] // [---] s(an)c(t)or(um)
Cosme [e]t Damia[ni] et Laurentii [---]

3.145 ŠIBENIK, Municipal Museum. Celebrative inscription (9th c.)

Four fragments of an architrave and gable of an altar screen found during archaeological excavation between 1935-38 in the area of the church of St. Lawrence at Šibenik.

All fragments are of limestone, the gable fragments, which are contiguous, measure cm 17 x (57) x 9, the third gable fragment, which is an isolated fragment measures cm 15 x (33) x 9.5, lastly the architrave fragment measures cm 21 x (21.5) x 10. All the fragments present an upper row of *cani correnti*, under is the inscription; the architrave fragment presents a small piece of another decorated row, below the inscription, consisting in a three-banded plaited design.

The text is arranged on a single horizontal line, the letters are all majuscule with a vertical module, apex and a V groove. Presence of punctuation symbols in the shape of one

triangular dot centred in the line. Noteworthy: B with eyelet not closed centrally; E uncial; M with very high crossbeams; N in one of the two cases has the crossbeam not connected to the vertexes; O small and round; U with an elongated lower vertex.

Last survey: 2009

Editions and reproductions: 1,2,3. DELONGA 1996, p. 157, n. 105; MARASOVIĆ T. 2009, vol. 2, pp. 556-560;

4. GUNJAČA Ž. 1976, p. 23; DELONGA 1996, p. 157-158, n. 106; ID. 2000, p. 283-284, n. IV.176; MARASOVIĆ T. 2009, vol. 2, pp. 556-560.



From DELONGA 1996

[--- t]em/[pori]bus dom/no D[---]simo, XVII in[diction ---]

3.146 ŠIBENIK, Municipal Museum. Celebrative inscription (9th c.)

Two fragments of an architrave found during archaeological excavation between 1935-38, one as a *spolium* in a late medieval grave in the area of the church of St. Lawrence at Šibenik.

The fragments are of limestone and measures cm 21 x (35) x 8 and 21 x (39) x 9; the two fragments present an upper row of *cani correnti*, underneath is the inscription.

The text is arranged on a single horizontal line, the letters present a vertical module, apex and a V groove. Presence of punctuation symbols in the shape of two dots centred in the line. Noteworthy: E uncial in nexus with T, but when isolated, the T presents a wide horizontal base line; G the main body of the letter appears compressed and the cauda is positioned vertically, slightly curved, under the letter; O small and round; R loop left open and diagonal shaft not touching the base line.

Last survey: 2009

Editions and reproductions: 1. STOŠIĆ 1941, p. 49; DELONGA 1996, p. 158; JAKŠIĆ 2000, p. 283, n. IV.175; MARASOVIĆ T. 2009, vol.2, pp. 556-560.
 2. DELONGA 1996, p. 158-159, n. 108; JAKŠIĆ 2000, p. 283, n. IV.175; MARASOVIĆ T. 2009, vol.2, pp. 556-560.



From DELONGA 1996

[---]t s(an)c(t)i Flor[iani ---]or et ((*crux*)) ego C[---]

3.147 ŠIBENIK, Municipal Museum. Inscription of unknown function (9th c.)

Fragment of an architrave found during archaeological excavation between 1935-38 in the area of the church of St. Lawrence at Šibenik.

The piece is of limestone and measures cm 11 x (15) x 11, on the lower part a three-banded plaited decoration can be seen; above it just two letters are visible.

The surviving text appears to be on a single horizontal line, the letters have a rectangular module, with apex and a V groove. Presence of punctuation symbols in the shape of two dots.

Last survey: 2009

Editions and reproductions: DELONGA 1996, p. 159, n. 109; MARASOVIĆ T. 2009, vol.2, pp. 556-560.



From DELONGA 1996

[---]h+[---]

City of Skradin

3.148 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2557. Inscription of unknown function (second half 9th c.)

Fragment discovered in the village of Bribir (near Skradin), in the parochial Orthodox church of Ss. Joachim and Anne in 1959 during archaeological excavation of an early medieval church located in the cemetery of the modern church.

The measurements are cm (45) x (42) x 10; the artefact, of limestone, presents remains of a central cross, internally decorated with a three-banded plaited design, its extremities present spirals. Above the arm, near the beam, there is a horizontal row with the inscription, only a few letters survived.

The text is arranged on one horizontal line; the letters present no apex, vertical module and a V groove. Peculiar, the diagonal shaft is connected to the loop and not to the vertical shaft.

Last survey: 2009

Editions and reproduction: BURIĆ et alii 1987, p. 37; DELONGA 1996, p. 188, n. 142; MARASOVIĆ T. 2009, vol. 2, pp. 471-473.



From DELONGA 1996

+ [---]
rit [---]

3.149 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1992, 1993, 1995, 2605, 2606, 2256, 2257, 2560. Celebrative inscription (879-892)

Nine joined and contiguous fragments of an altar fence from the church in Otres – a site located in the plain between the village of Bribir and Ostrovica – found during archaeological excavation in 1911-12, 1977 and 1984.

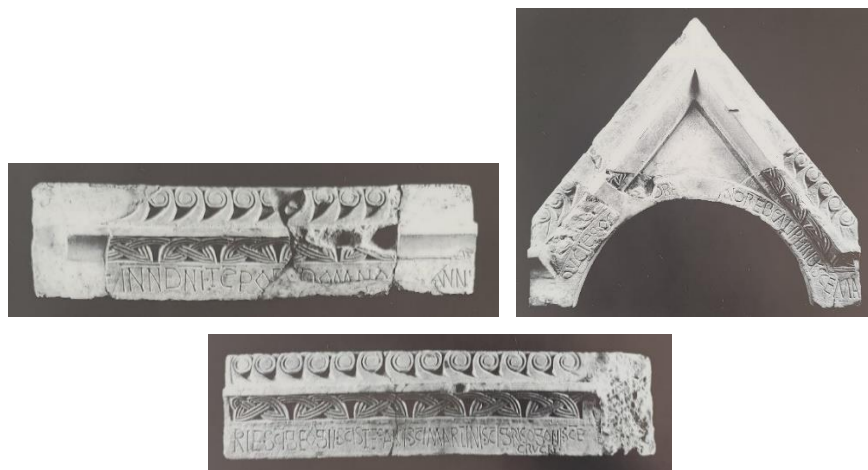
These fragments of limestone are now reconstructed in what is thought to have been their original composition, thus today the measurements are cm (left architrave) 22.5 x 90 x 9, (right architrave) 22.5 x 96 x 9 and (gable) 72 x 82 x 9. The decorations consist of an upper row of *cani correnti*, followed below by a row of connected three-banded knots. The inscription fills the lower zone.

The text is arranged on a horizontal single line, but in the final part, due to poor disposition of the text, the space left was too small, so the last word was placed underneath, in smaller letters. The letters, in a V groove, present mixed module and apexed vertex. Presence of punctuation symbols in the form of a single dot. Presence of nine abbreviations: N – NOMINE, DNI – DOMINI, TEPO – TEMPO, two SCE – SANCTE and four SCI – SANCTI. Peculiar: B with eyelets left open; C smaller than the rest of the letters; E both minuscule and majuscule; F minuscule; G minuscule; M with crossbeams reaching the base line and vertical lines wide apart; O small – apart from TEMPO – and rhombus-shaped; P with small eyelet, apart from TEMPO; R with small eyelet, both open and closed. Note that R was forgotten in the name GEORGIS and thus it was placed, smaller, above the name.

Last survey: 2009

Editions and reproduction: LUČIĆ - ZEKAN 1989, p. 269; ZEKAN 1993, pp. 413-417; GOLDSTEIN 1995, p. 266; DELONGA 1996, pp. 228-229, n. 182; ID. 1997, pp. 43-44; KATIČIĆ 1998, p. 355; MATIJEVIĆ SOKOL - SOKOL 1999, pp. 70-71; DELONGA 2000, p. 317-318, n. IV.210; MARASOVIĆ T. 2009, vol. 2, pp. 461-464.





From DELONGA 1996

((*crux*)) *In n(omine) D(omi)ni, te(m)por[e] domno [Br]anni[mero ---] duci, ego C[ede]dra[go ad ho]nore(m) beati Petri et s(an)c(t)e Marie, s(an)c(t)i Georgii, s(an)c(t)i Stefani, s(an)c(t)i Martini, s(an)c(t)i Grisogoni, s(an)c(t)e / Crucis [---]*

1. DELONGA 2000, ...*ego C[ede]dra[go feci]*...

3.150 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2131, 1990, 2259, 2258.
Inscription of unknown function (9th c.)

Five fragments found in the area of a church probably dedicated to St. Peter, in Otres – a site located in the plain between the village of Bribir and Ostrovica –, during different archaeological excavations in 1911-12, 1978 and 1984; fragment ENDO E was found by chance in 1896.

The material is limestone and the measurements are cm: Inv. 2131. 18,5 x (26) x 11.5;

Inv. 1990. 19 x (44) x 10.5;

Inv. 2259. 18 x (21) x 12;

Inv. 2258. 19 x (25) x 12.5.

The decoration consists in an upper row of *cani correnti*, below was positioned the inscription.

The text is arranged on one single line following the arch; the letters present a vertical module, apex and a V groove. Noteworthy, A with diagonal crossbeam and R and S minuscule.

Last survey: 2009

Editions and reproductions: ADMINISTRATIVE REPORT 1896; DELONGA 1996, pp. 227-228, n. 181; MARASOVIĆ T. 2009, vol. 2, pp. 461- 464.



From DELONGA 1996

[--- ch]ristian[---]+endo e[---]nus[---]tessia+[---]

1. DELONGA 2000, MARASOVIĆ T. 2009 [---ch]ristian[orum?---]c(s?)endo [---]

3.151 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2132, 2554, 2555, 2556.
Celebrative inscription (879-892)

Six fragments of a trabeation of an altar fence from the church of St. Bartholomew at Ždrapanj; apart from frag. 2556, all were discovered during archaeological excavation of the area of the church in 1911.

Fragment 2554 and the gable, frag. 2555, are made of three and two piece each; all seven are of limestone and measure cm: Inv. 2132. 17.5 x (23) x 7;

Inv. 2554, left part. 17.5 x (23) x 7;

Inv. 2554, middle part. 21.5 x (134) x 10;

Inv. 2554, right part. 17 x (69) x 12;

Inv. 2555. (48) x (65) x 11.5;

Inv. 2556. 17 x (60) x 12.

The decoration consists of an upper row of *cani correnti* and a completely damaged row of stylized kymation.

The inscription is arranged on a single horizontal line, above the text, in the fourth fragment, four letters seem to have been added later on, after the kymation decoration was lost; the letters, in a V groove, present an irregular module, dimension and disposition, they are also apexed and made with a V groove. Characteristic are: A with broken crossbeam, crowned in MEA and HABEAT, and uncial in CLAVITNORUM; B minuscule; C very small; D uncial and

capital; E uncial and capital, minuscule in EGO; G minuscule in EGO with connection line before and after the loop, as if really written with a quill; F appears miniscule; L minuscule; M in BRANIMERO has the crossbeams touching the base line, the others are low, but never touch it; N always mirrored; O small and round; R in BRANIMERO has a small eyelet and short horizontal line, in ORUM the eyelet is big, in PRISTI the line is convex and of normal length; S with bigger upper curve and slightly tilted to the right; T in STUD with curved shaft.

Last survey: 2009

Editions and reproduction: ŠIŠIĆ 1925, pp. 652, 655, 667; KARAMAN 1930, p. 80; BARADA 1937, pp. 25, 76; ID. 1942, p. 241; GUNJAČA S. 1958, pp. 9-11; GUNJAČA S. – JELOVINA 1976, p. 96; DELONGA 1979, p. 30; STEINDORFF – MIHALJČIĆ 1982, pp. 33-34; LUČIĆ – ZEKAN 1989, pp. 269-270; JURKOVIĆ – KLIČINOVIĆ 1992, pp. 87-88; ZEKAN 1993, p. 412; GOLDSTEIN 1995, p. 266; DELONGA 1996, 264-266, n. 228-231; ID. 1997, pp. 38-39; MATIJEVIĆ SOKOL 1997, p. 243; KATIČIĆ 1998, p. 355; MATIJEVIĆ SOKOL – SOKOL 1999, p. 69-70; DELONGA 2000, pp. 335-336, n. IV.259; MARASOVIĆ T. 2009, vol. 2, pp. 476-477.



From DELONGA 2000



From DELONGA 1996

Fragment inv. 2132:

[In no]mine D[omini ---]

Fragment inv. 2554:

[--- Br]animero duce(m) clavitnoru(m), ego Pristi[na] iupanus +[---]

Fragment inv. 2555:

[--- cum coniuge] mea edificabim[us---]

Fragment inv. 2556:

[---]+sutd(?) habeat p(ro)piciam [---]

City of Vodice

3.152 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2313. Celebrative inscription (second half 9th c.)

Fragment of an architrave discovered as a *spolium* in the village of Krković in the wall of the church of All Saints in 1989, the year in which the early medieval church was demolished in favour of a modern one.

The measurements are cm (23) x (43) x 12.5, the material is limestone. The decoration consists of a row of *cani correnti*.

The text is positioned on one horizontal line, the letters have mixed module, apex and a V groove. Noteworthy: O small and round; M with high crossbeams.

Last survey: 2009

Editions and reproductions: RADIC 1900, p. 115, n. 11; DELONGA 1996, p. 127, n. 83; MARASOVIĆ T. 2009, vol.2, p. 475.



From DELONGA 1996

[---]d(omi)ni tempo(ribus)[---]

Split-Dalmatia Region

Municipality of Bol

3.153 BOL, Dominican monastery. Inscription of unknown function (half 9th c.)

Fragment of a gable of an altar fence from the area of the church of St. John the Baptist, found in unknown circumstance.

The fragment, of white limestone, measures cm (85) x (110) x (depth non measurable); the decoration consists of an upper row of *cani correnti*, immediately below is a band of stylized kymation. In the central part a cross is placed, filled with a three-banded braid design; under its arms are two peacocks with grapes in their beaks. Underneath is positioned the inscription, following the shape of the arch.

The text is arranged on a single horizontal line, the letters show a rectangular module, small apex and a V groove. Presence of one abbreviation Q(UE) signalled with the usage of two vertical dots after Q. Characteristic are crowned A, uncial E and minuscule Q.

Last survey: 2011

Editions and reproductions: VULETIĆ VUKASOVIĆ 1883, p. 56; RADIĆ 1899, p. 65; VRŠALOVIĆ 1960, p. 215; BUŽANČIĆ 1991, p. 31; JAKŠIĆ 2000, pp. 204-205, n. IV.101; MARASOVIĆ T. 2011, vol. 3, pp. 555-556.



From JAKŠIĆ 2000

[---]e adq(ue) beate Theodori m[artiris ---]

Municipality of Gradac

3.154 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2576, 2575, 2618.
Celebrative inscription (second half 9th – 10th c.)

Six fragments of an altar screen from the church of St. Peter in Gradac; their discovery happened in different times: one was found in 1856 during the construction of the sacristy and was donated to the museum in 1895; three were found in 1897, two as *spolia* in some gravestone, one during the work for the apse; the last two were found in 1995 between the ruins of the church which was destroyed during the Croatian War of Independence.

All the fragments are of limestone, fragment n. 2576 is a composition of three different fragments that, even if not contiguous, present characteristics which can help to estimate the measurements of the missing parts, thus its measures are cm 22 x (56) x 13; fragment inv. 2575 measure cm 22 x (27) x 10.5; lastly, the two remaining fragments, inv. 2618, measure cm 22 x (37) x 10. The decoration is divided in two areas, the upper presents *cani correnti*, then the other presents interlaced three-plaited arcades. The last section hosts the inscription. The fragments found in 1995 have a very damaged surface and both the decoration and inscription are difficult to read.

The text is arranged on a horizontal single line, the letters are of particularly vertical module and presents apex and a V groove. There is an extensive use of nexuses and included letters. The nexuses are: TRU, TR, LA, RE, HA(?); the included letters are: SC, PE, CU, two DI, GN. Other noteworthy features are: C both curve and squared; G with intern curled cauda; N with slightly convex crossbeam, its upper part not starting from the vertex; P and R have a small and high eyelet. Presence of one punctuation symbol in form of a single triangle and two abbreviations.

Last survey: 2011

Editions and reproductions: Inv. 2576. RADIĆ 1898a, p. 107; DELONGA 1979, p. 42; DELONGA 1996, pp. 99-100, n. 58;
Inv. 2575. RADIĆ 1898a, p. 108; DELONGA 1996, p. 100, n. 59;
Inv. 2618. DELONGA 1996, p. 619, n. 235;
All. MARASOVIĆ T. 2011, vol. 3, pp. 27-30.



From DELONGA 1996

Fragment inv. 2576:

[--- *s(an)*]c(tu)s Petrus cui Deus tradidit claves regni cel[orum ---]

Fragment inv. 2575:

[---]te *s(an)*c(t)e [Marie ---]

Fragment inv. 2618:

[---]+++++çhç+++++m[---]

1. DELONGA 1996, [---]et *s(an)*c[(t)i] Michaeli [--- genet]rici Mari[ae ---]

City of Kastela

3.155 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2567, 2568. Celebrative inscription (9th c.)

Two fragments of an architrave of an altar fence found in the excavation of church St. Martha, in Bijaći, between 1902 and 1905.

These fragments are composed of other smaller pieces that were recomposed together, now they measure cm 21 x 120 x 11 and 21 x 102 x 12; the material is limestone. The upper part is decorated with *cani correnti*, the text is positioned centrally, framed by a single horizontal line above and below it, beneath a decoration of bundle.

The text is arranged in one horizontal line, apart from the last word, which was positioned on two, next to the *cani correnti* decoration that stopped immediately before. The letters, created with a V groove are all apexed and with a vertical module. Noteworthy are: E uncial; G with the cauda beneath the body of the letter; M with high crossbeams; O small and round; T minuscule. Nexus ET and abbreviations SCS – SANCTUS and VO – VOTUM.

Last survey: 2011

Editions and reproductions: CAMBI 1968, pp. 63-64; DELONGA 1996, p. 57, n. 8; JAKŠIĆ 2000, pp. 182-183, n. IV.5; MARASOVIĆ T. 2011, vol. 3, pp. 157-172.



From JAKŠIĆ 2000

((*crux*))*S(an)c(tu)s, s(an)c(tu)s, s(an)c(tu)s D(omi)[n](u)s D(eu)s, [---]h[---] pl]eni sunt celi et [--- co]niuge et c[um] filiis meis vo(tum) co[m]ple[vi]*

3.156 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1634. Inscription of unknow function (9th c.)

Fragment of an architrave found under unknown circumstances in the church of St. Martha in Bijaći.

The fragment, of marble, measures cm 22 x (32) x 12 and presents a peculiar decoration: between very high and thin *cani correnti*, four-petal flowers and circles with three-petal flowers are positioned. Dividing this decoration and the inscription is a frame of three *listello*.

The inscription is positioned below the decoration and to the right of the last hook: it is not clear whether this space was originally conceived as a space for the text or if it was positioned there in absence of enough space. There, the text consists of at least two lines. The letters, all majuscules, were produced in a V groove and have a vertical module with apex ending. Noteworthy: A with broken crossbeam, small and round O, R with high diagonal line, T with curved vertical line.

Last survey: 2011

Editions and reproductions: BURIĆ 1992, p. 180, 186; DELONGA 1996, p. 58, n. 10; MARASOVIĆ T. 2011, vol. 3, pp. 157-172.



From DELONGA 1996

[---]atoru(m?) et [---]/[---]ca[---]iupa[nus ---]

1. DELONGA 1996, [...Chro?]atoru(m) et iupa[nus (-ano?)...]

3.157 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2566. Celebrative inscription (first half 9th c.)

These more than forty fragments of a ciborium were found during the archaeological excavation of the church of St. Martha, in Bijaći, between 1902 and 1905. The reconstruction of the original form of the ciborium was done in 1939 and completed with new elements in 1994-95 when the artefact was moved to the Museum of Croatian Archaeological Monuments.

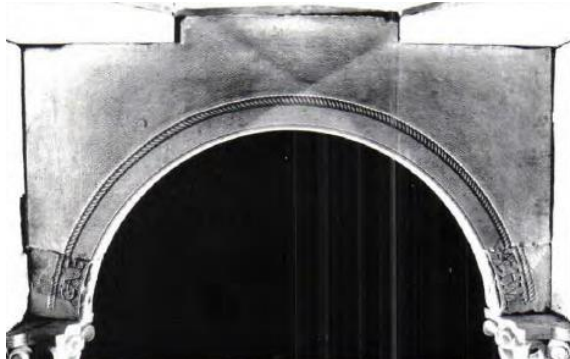
The ciborium, of unknown material and measurements, is composed of four sides, all decorated with a series of *cani correnti* at the very top and small arches on the lower part the inscription, framed by either a series of knots or a three stringed bundle. In the centre, two sides present animal representation, the other two some knots decorations. On the inside, the inscription continues and, in one side, it was arranged on two horizontal lines, separated by a rope.

The inscription is arranged all across the ciborium and in a single horizontal line – apart from the case above mentioned; the letters, in a V groove, are all apexed and in a vertical module. Presence of punctuation symbols in form of one, two or three triangular dots. Noteworthy are: A following HIC is without the crossbeam, in CA it has the crossbeam prolonged outside the body and is also present in uncial form in VITA; C both squared and round; M and N with high crossbeams; O either small and round or oval; Q with cauda underneath the letter going left or right; U/V in uncial form in QUES. Presence of nexuses NE

in NECNE, MPE in CAE[---]MPE and UR in [---]EMUR. Presence of XPI – CHRISTI, Q – QUE and P – PER abbreviation.

Last survey: 2011

Editions and reproductions: STEINDORFF – MIHALJČIĆ 1982, p. 52, n. 84; JELOVINA 1989, pp. 24-25; DELONGA 1996, pp. 54-56, n. 7; ID. 2000, pp. 186-190, n. IV.13; MARASOVIĆ T. 2011, vol. 3, pp. 157-172.





From DELONGA 1996

Outside:

((crux))V[os] om[n]es Chr(isti) co[---]oite[---]te trinum / [---]i inive[---]++[---]+anis nec
ne[---]+++[---] / [---]almifici[a]e Marthae cunc[t]a ha[e]c nov[a ---] cernit[e ---] / ((crux)).
Tempo[ribus ---]ud[---]

1. DELONGA 2000, ((crux))V[os] om[n]es ---] Chr(isti) co[llite ---]///o(q?)itec///[qui confiten]te trinum /
[--- u]niv[ersus? ---]///[te]///[--- Ioh]anis nec ne[---]///[--- In honore] almifici[a]e Marthae
cunc[t]a ha[e]c nov[a] cernit[e dicata ---] /// ((crux)) Tempo[ribus dom(i)no ---]ud

Inside:

((crux))Hic a+[---]st[an]is spes +[---]r et e[---]((crux)). Ques[---]sv[---]+nix[---]ac[---]+o
q(ue) / [1]ca e[---]mpe hul / ++[---]+s v[t] dum [2]bistimus D(e)i i+[1]emur vol++++[---]
/ [---]eitum p(er) flu[3]r vita mereamur [3]++[4]+ A[me]n.

1. DELONGA 2000, ((crux))Hic a[ccipant Spiritum Sanctum or ccipit gratiam?---]///[chr]is[ti]an[is]
spe[s]///[---]r et e[---] /// ((crux))Ques[umus or ite---]///[---]sv[---]///[ob or sub]nix[e---]///
[alm?]moq(ue) / [---]ca e[---]mpe hu(mi)lim[e]///[---]c[---]is v[t d]um [su]bistimus D(e)i i[m?--
-]///[---]emur v[o]l[vimus? ---] /// [---]eitum p(er) flu[mine ---]///[---?] vita[m]
mereamur///[aet]er[er?][nam]///[---?] A[me]n

3.158 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1139. Celebrative inscription (9th – 10th c.)

Two fragments of a lintel from the church of St. Martha in Bijaći.

These two fragments, which have been recomposed as a single bigger fragment, measure cm (31) x (52) x 23,5 and are made of limestone. There are no signs of decorations or framing.

The text is arranged on one horizontal line at the centre of the lintel, the letters, all majuscule, were realised with a V groove, and are slightly apexed. The module is heavily

vertical. Peculiar are: the A with crossbeam positioned diagonally; C squared; G also squared, but not the cauda which is curved and positioned inside the letter. Letters UNC in HUNC are in nexus; abbreviation GRA and PRB.

Last survey: 2011

Editions and reproductions: STEINDORFF – MIHALJČIĆ 1982, p. 52, n. 83; DELONGA 1996, p. 53, n. 6; ID. 2000, p. 182, n. IV.4; MARASOVIĆ T. 2011, vol. 3, pp. 157-172.



From DELONGA 1996

[---] *regen[t]e Gra(tiosus?) p(res)b(ite)r hunc [---]*

3.159 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1136, 1135, 1137, 1138. Celebrative inscription (first half 9th c.)

Five fragments of a lintel discovered in the excavations of the 1902-05 in the church of St. Martha in Bijaći, some in the space of the church, some as *spolia* in the wall of the baroque church. Four of them are now in the Museum of Croatian Archaeological Monuments in Split, while one is currently missing.

The fragments are all of limestone and measure cm: Inv. 1136. 22 x (99) x 32;

Inv. 1135. 24 x (96) x 31;

Inv. 1137. (20) x (98) x 32;

Inv. 1138. 22 x (112) x 34;

Missing. (14) x (60) x 35.

The artefact presents some erosions of the surface in the area of the text and some loss of the lower portions. There is no sign of decoration, only a linear frame of two parallel lines surrounds the inscription. The text and measurements of the fragments suggest that, even if not exactly part of only one long lintel, they probably were part of the same context or architectural artefact.

The inscription is arranged on a singular horizontal line, framed, centred on the lintel, but on fragment inv. 1138 the text is positioned outside its intended space: this could mean that the space ended and thus the remaining text needed to be placed otherwise. Most probably this was the last part of the text or that there was an interruption – another architectural element for example – between the two parts of the inscription. There is no sign of ruling nor of punctuation symbols. All the letters are heavily apexed, realised with a V groove and present a vertical module. Presence of just two abbreviations: GUMPTUS – GUMPERTUS with a horizontal line crossing the shaft of the P, PBR – PRESBITER. Noteworthy are: A with a broken crossbeam and crowned; E both uncial and capital; G realised in two versions, one with external cauda positioned underneath the letter (first fragment only), slightly diagonal, and one with internal cauda; M and N with crossbeams positioned always high; O is either small and round or oval; R with very high diagonal line, almost horizontal, in fragment inv. 1138 it is positioned normally, reaching the base line; S with middle part almost vertical.

Last survey: 2011

Editions and reproductions: STEINDORFF – MIHALJČIĆ 1982, pp. 50-51, n. 79-81; DELONGA 1996, pp. 50-52, n. 1-5; ID. 2000, pp. 180-182, n. IV.3; MARASOVIĆ T. 2011, vol. 3, pp. 157-172.



From DELONGA 2000

From DELONGA 1996

Fragment inv. 1136:

((*crux*))Ego Gumpertus diacon[us ---]

Fragment inv. 1135:

[---]o[---]io fieri precepi [---]

Fragment inv. 1137:

[--- Gum]pertus presbite[r ---]

Fragment inv. 1138:

((*crux*))Ego Gump(er)tus p(res)b(ite)r istum d[o]/mum [f]eri rogav[i]

Missing fragment:

[Eg]o Gump(er)t[us ---]

3.160 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2565. Inscription of unknown function (9th c.)

Fragment of an architrave found under unknown circumstances in the vicinity of the church of St. Martha in Bijaći.

The fragment, of limestone, measures cm (14) x (24) x 15 and presents a decoration of *cani correnti* on the upper part: the *cani* are arranged both to the left and to the right. Beneath is positioned the inscription.

The text is arranged on a single line, only part of one letter survives. The groove is triangular, the module appears to be rectangular. The R has the loop left open.

Last survey: 1996

Editions and reproductions: DELONGA 1996, p. 58, n. 9



From DELONGA 1996

[---]((*crux*))R+[---]

3.161 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2559. Celebrative inscription (1089 ca.)

Lintel from of either the church of St. Nicholas in Podmorje or the church of St. Peter of Klobučac, both in the area of Kaštel Stari. In fact, some scholars suggested that the inscription was placed in the church of St. Peter at the moment of its founding. Then we know, that in the 17th century it was present in the church of St. George of Žestinica, thanks to the study by I. Lučić. In the 19th century, it was then placed in the church of St. Nicholas, from here it was then moved to the museum in 1993 and replaced with a copy.

The artefact is made of limestone and measures cm 34 x (157) x 25/28; it does not present decoration since the text covers all the area of the lintel. Interestingly, one of the damages, the curved fracture present in the lower side of the artefact, in correspondence to INVICTISSIMOR(UM), was already present at the moment of the carving of the text: the letters in fact are not damaged or lacking the lower portion, on the other hand, they follow the curve of the fracture, meaning that it was already there.

The text is arranged on four horizontal lines following the longer side of the lintel, the letters are for the majority majuscule, with some minuscule present throughout the text. They have a vertical module and are positioned very closely to one another, the vertexes are apexed and the groove is in V shape. About the shape of the letters, of particular importance are: A always crowned, displaying either a diagonal crossbeam or no crossbeam at all (just one case); B is minuscule with open eyelet terminating in a little spiral; C in three different style, with knot, curved and squared; E capital and uncial; G is constricted in the middle with cauda internal curved or external and vertical, but not descending below the letter; H with slightly convex crossbeam; M and N with high crossbeams; O constricted in the middle and/or knots, oval and almond-shaped; P with open eyelet terminating in a little spiral; Q either minuscule, with open eyelet, or majuscule with open eyelet terminating in a spiral and the cauda positioned horizontally under the letter; R with open eyelet and spiral, the diagonal line is convex; S is very vertical in its central part; U/V present a horizontal base. Presence of seven abbreviations: Q – QUE, three ORUM abbreviations, CONF – CONFESSORIS and MAR – MARTIRIS. Presence of nexuses: two HE, AU, QU, TR. Presence of punctuation symbols in the form of one or two triangular dots centred in the line; they are used to signal the abbreviation QUE. The ORUM abbreviations follow the manuscript style of writing O and R in nexus and signalling the abbreviation with a diagonal line of the R.

Last survey: 2011

Editions and reproductions: LUČIĆ 1979, vol. II, p. 1045; STEINDORFF – MIHALJČIĆ 1982, p. 49, n. 78; DELONGA 1996, p. 102, n. 60; MARASOVIĆ T. 2011, vol. 3, pp. 180-181.



From DELONGA 1996

((*crux*)) *Hec aula, he<c> porta celi, hic [3 vel ((*crux*))] fessis requies salvusq(ue). Egrotis, hic scelus delicta purgantur et crimina cuncta, quam, ego Lubimiro tepçi condidit domum, ad honore videlicet, invictissimor(um) s(an)c(t)or(um) or(um) Petri su(m)mi, Nicolai conf(essoris) et Georgii mar(tiris).*

3.162 KAŠTEL STARI, church of St. George. Dedicatory inscription (late 11th c.)

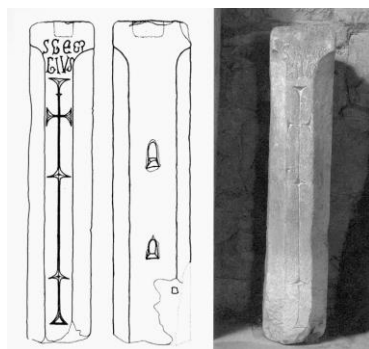
Monolithic pillar from the church of St. George.

The pillar, of unknown material and dimensions, presents a square section at the top, and an octagonal section of the shaft. A Latin cross is carved all over the front ending side. The inscription is positioned above it, in the top part of the pillar.

The text is arranged on two horizontal lines; the letters present vertical module, apex and a V groove. Presence of nexus OR and abbreviations S – SANCTUS. Noteworthy, all curves feature decorative spikes; G has curly internal cauda; E is uncial.

Last survey: 2011

Editions and reproductions: MARASOVIĆ T. 2011, vol. 3, pp. 175-178.



From MARASOVIĆ T. 2011

S(anctus) Geor-
gius.

3.163 LOST, previously in Split, Museum of Croatian Archaeological Monuments. Inscription of unknown function (after 835-845)

Fragment of an inscription found during the archaeological excavations conducted in the area of the church of St. George in 1988, in Kaštel Sućurac; it was located in front of the present-day church.

The fragment was of limestone and its measurements are unknown; the existing reproduction shows the bottom part of a *cani correnti* decoration.

The letters that remain visible show a module tending to the square; the O appears small and round, positioned in the centre of the line.

Last survey: 2011

Editions and reproductions: BURIĆ 1989, p. 79; DELONGA 1996, p. 104, n. 61; MARASOVIĆ T. 2011, vol. 3, pp. 185-189.



From MARASOVIĆ T. 2011

[---]ho[---]

3.164 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2562. Inscription of unknown function (after 835-845)

Fragment of an inscription found during the archaeological excavations conducted in the area of the church of St. George in 1992, in Kaštel Sućurac; it was located inside an older structure, early medieval probably, adjacent to the northeastern corner of the present-day church, under some medieval graves.

The fragment is of grainy limestone and it measures cm (12.5) x (12) x 9; it does not show any signs of a decoration. Only some letters survived.

The surviving letters present a vertical module, apex and a V groove. Peculiar, the N is mirrored.

Last survey: 2011

Editions and reproductions: DELONGA 1996, p. 105, n. 63; MARASOVIĆ T. 2011, vol. 3, pp. 185-189.



From DELONGA 1996

[---]in[---]

3.165 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2561. Inscription of unknown function (after 835-845)

Fragment of an inscription found during the archaeological excavations conducted in the area of the church of St. George in 1992, in Kaštel Sućurac; it was located inside an older structure, early medieval probably, adjacent to the northeastern corner of the present-day church, under some medieval graves.

The fragment is of grainy limestone and it measures cm (8) x (8) x 7; it does not show any signs of a decoration. Only some letters survive: the display a vertical module, apex and a V groove. M present high crossbeams.

Last survey: 2011

Editions and reproductions: DELONGA 1996, p. 104, n. 62; MARASOVIĆ T. 2011, vol. 3, pp. 185-189.



From DELONGA 1996

[---]mie[---]

Municipality of Komiža

3.166 DUBROVNIK, Dubrovnik Museum. Inscription of unknown function (late 11th c.)

Fragment of an architrave from the monastery of St. Andreas in the homonymous island, in the archipelago of Vis.

The piece is of unknown material and dimensions; the decorations consist in an upper row of wickerwork with grapes and leaf.

The inscription is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Some letters have a *chiaro scuro* effect, like the first P and O. Presence of five abbreviations: TEMPORIB – TEMPORIBUS (the typical manuscript abbreviation symbol for -us was used), DAM – QUONDAM (the typical manuscript abbreviation symbol

for com-, con-, cum- and cun- was used to abbreviate quon-), PORIS – PRIORIS, S – SANCTI, A – ANDREE. Noteworthy are: A crowned; B minuscule; D minuscule with shaft kept vertical; G with internal curly cauda; M with wide shaft and crossbeams touching the base line; O oval.

Last survey: 2013

Editions and reproductions: RADIĆ 1903, p. 24; OSTOJIĆ 1963, p. 346; MARASOVIĆ T. 2013, vol. 4, pp. 280-281.



From MARASOVIĆ T. 2013

[--- tem]porib(us) Basilii, (quon)dam Gregorii umilis p(ri)oris, s(ancti) A(andree) [---?]

Municipality of Muć

3.167 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2303, 2302, 2304, 2305, 2306. Celebrative inscription (August 888)

ZAGREB, Archaeological Museum. Celebrative inscription (August 888)

Eight fragments of an altar screen from the church of St. Peter at Muć, near Split; the pieces were found during different excavations. Segment PROVIDE of inv. 2302 was found in 1914 during some work at the façade; segment UTUS VENIAT of inv. 2302 was found in 1982 during some archaeological excavation; segment B PETRI was found during some excavation that took place during 1975 and 1987; inv. 2303 was found in 1914 in a wall of the house of Ilije Grubišić in Muć Donji; inv. 2304 was found in 1965 as a *spolium* in the wall of the mortuary at the cemetery; the fragment at the Museum of Zagreb was found in 1871 by chance during some excavation of the foundation of the church; inv. 2305 was found during archaeological excavation in 1987; inv. 2306 was found during some revisory excavation between 1985-87.

All the fragments are of limestone, they measure cm: Inv. 2303. (25) x (41.5) x 11;

Inv. 2304. (25) x (30) x 12;
 Inv. 2302. (55) x (37) x 11;
 Inv. 2302. (10.5) x (11) x 13.5;
 Zagreb frag. 25 x (87) x 12;
 Inv. 2305. (11) x (7.5) x 10.5;
 Inv. 2306. (17.5) x (8.5) x 10.

The decorative part of the fragments comprises an upper row of *cani correnti* and one of a three-banded interlacing arches in the shape of pretzels; underneath is the inscription.

The text is arranged on a single horizontal line, apart from the fragment citing *Branimiri*: here the text is positioned on two lines in the last part of the fragment and it continues on the lower side of the architrave (the one facing the ground). The letters are all majuscule, with two minuscule. All present a vertical module, apex and a V groove. The number of nexuses is very high, sixteen in total: NMR, ANN, OR, AC, ARDE, VR, CA, NE, UT, UP, ND, NTE, NDE, NT, AL, TR. There are also ten abbreviations and thirteen included letters. Presence of punctuation symbols in the form of a single triangular dot. Noteworthy: in one case A presents the right side shaft elongated and curved, in another case is uncial and in nexus with C; B has the two eyelets not touching each other; C both squared and curved; D is uncial and minuscule; E only one is uncial; G with curved internal cauda; M with a high crossbeams: N with crossbeam not reaching the vertex and positioned high; Q almond shaped with cauda starting from the lower vertex, curved and positioned diagonally under the letter, it also presents a diagonal shaft crossing the cauda to indicate the abbreviation; R with very small and high eyelet, the diagonal line is either concave, straight and one time slightly convex, as the Q, the R too presents a diagonal shaft crossing its cauda to indicate the abbreviation – it is also interesting to notice that the nexus OR with the abbreviation for UM is a characteristic specific of manuscript writing style, so its presence in an inscription is peculiar.

Last survey: 2011

Editions and reproductions: Inv. 2303. ZEKAN 1993, p. 407; DELONGA 1996, p. 132, n. 89; ID. 2000, p. 286-287, n. IV.181;
 Inv. 2304. ZEKAN 1993, p. 407; DELONGA 1996, p. 132, n. 90; ID. 2000, p. 286-287, n. IV.181;
 Inv. 2302. ZEKAN 1993, p. 407; DELONGA 1996, p. 131, n. 88; ID. 2000, p. 286-287, n. IV.181;
 Zagreb frag. ZEKAN 1993, p. 407; GOLDSTEIN 1995, p. 264-265; DELONGA 1996, p. 133, n. 91; ID. 2000, p. 286-287, n. IV.181;
 Inv. 2305. DELONGA 1996, p. 134, n. 92;

Inv. 2306. DELONGA 1996, p. 134, n. 93.

All. MARASOVIĆ T. 2011, vol. 3, pp. 33-36.



From DELONGA 1996

Fragment inv. 2303:

((*crux*))*Intende Chr(ist)e celu(m)q(ue) +[---]*

Fragment inv. 2304:

[---]nti salv(atio)ni tibi q[---]

Fragment inv. 2302:

[---]utus veniat [5] p[ro]vide[ntia?---] b(eati) Petri [---]

Zagreb fragment:

*[---]Branimiri, annor(um) Chr(ist)i sacra de Virgi(ne) carne ut su(m)ps(it) s(unt) DCCC/LXXX
//
et VIII VI q(ue) indic(tio).*

Fragment inv. 2305:

[---]eam[---]

Fragment inv. 2306:

[---]sd[---]

Municipality of Klis

3.168 UNKNOWN. Celebrative inscription (mid 9th c.)

Four fragments of a trabeation found in the church of St. Vitus in Klis. They were reused in the walls of a mosque – precisely in the west wall – built in 1537, in 1648 it was partially destroyed and repurposed as a church. The fragments were found during the archaeological excavations in 2001.

The pieces, of marble, measure cm: Frag. 1. 21 x (35) x 11;

Frag. 2. 21 x (37) x 11;

Frag. 3. (10) x (16) x 11;

Frag. 4. (10) x (19) x 11.

In the first two fragments the *cani correnti* decoration can still be seen, below a row of kymation was probably present.

The text is arranged on one horizontal line: the letters present a vertical module, apex and a V groove. Presence of two *nexus litterarum*: EA in MEA and VA in LAVA. Presence of one abbreviation DOMA – DOMNA. Noteworthy letters are: A with flat top presenting a short extension in the left side; G with curly internal cauda; M with high crossbeams; N with crossbeam not connected to the extremities; O either rhombus or almond shaped; R with short diagonal line, connected to the eyelet and not the shaft; U is minuscule.

Last survey: 2011

Editions and reproductions: BUŽANČIĆ 2011, pp. 34-39; MARASOVIĆ T. 2011, vol. 3, pp. 195-196.



From BUŽANČIĆ 2011

[---]orum filiu[---]mea dom(n)a +[---]lava regina [---]

1. BUŽANČIĆ 2011, [--- slav]orum filiu[s ---]mea dom(n)a s[c]lava regina [---]

City of Omis

3.169 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1635. Celebrative inscription (11th c.)

Two contiguous fragments found during the construction work of the Nazor house in the site of the church of St. Peter in Sello, near Sumpetar.

The fragments are of limestone and measure cm (16) x (33) x 13, the inscription is positioned on the lower part of the fragments, the upper part is too damaged to be readable.

The surviving text is arranged on a horizontal line, the letters have a vertical module, apex and a V groove; noteworthy: the A with broken crossbeam; U/V is uncial.

Last survey: 2011

Editions and reproductions: CAMBI 1968, p. 65; DELONGA 1996, p. 151, n. 103; MARASOVIĆ T. 2011, vol. 3, pp. 460-463.



From DELONGA 1996

[---]cavimus aŋc+[---]

3.170 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1095. Funerary inscription (late 11th c.)

The epitaph, from of the church of St. Peter in Sumpetar, was found broken in three pieces; most of it was found during an archaeological excavation in 1911-13 among the remains of the church. It was also used as an altar until 1900. The smaller piece was already transported to the Archaeological Museum in Split in 1905. Here a reconstruction was operated following the plan of M. Abramić. In 1957 the epitaph was moved to the Museum of Croatian Archaeological Monuments.

The reconstructed slab, of limestone, measures cm (63) x (218) x 4.5; the inscription covers most of the front side. In the centre of it, in the lower part, a squared niche is present, this was carved later and pieces of letters can be seen on top of it. Also, the slab had a first use even before the 11th century epitaph: it was a Christian sarcophagus decorated with a cross motif in the centre.

The text, an epitaph in leonine verse, is arranged on ten horizontal lines parallels to the longer side of the slab divided into two columns, the first of six lines, the second of four; the letters are all majuscule, with intrusion of minuscule Q, the module is mixed squared and rectangular, presence of apex and V groove. No sign of punctuation symbols or nexuses. Peculiar are: A with flat top; E capital and uncial; G with curved inner cauda; M with crossbeams not always touching the base line but always coming low, the module is squared; O either small and round or oval; Q always miniscule; R with eyelet left open; S at the beginning of line 5 it is tilted to the right; T with curved vertical shaft.

Last survey: 2011

Editions and reproductions: OSTOJIC 1963, p. 343; STEINDORFF – MIHALJČIĆ 1982, pp. 77-78; RAPANIĆ 1987, pp. 146-147; DELONGA 1996, pp. 152-154, n. 104; MARASOVIĆ T. 2011, vol. 3, pp. 460-463.



From DELONGA 1996



From OSTOJIC 1963

- Tam sordente domo, p(er)spice q(ui)d sit omo.
In rebus stultis studui nichil utile multis,
et dum vigui terror in orbe fui.
Parum aduc dicam de mei corporis v[i]t[am].*
- 5 *Dum vixit in mundo valatus munere [multo],
ingenio luxxit. Petrus sua quam bene d[ucxit]. //*
*Omnia despscit, cor semp(er) ad e[ter]na vecxit.
Templum fundavit cum menibus e[t d]ecoravit.
[Hi]c obdormivit cum spiritu a[st]ra petivit.*
- 10 *D[omi]n[u]s ascribit, Dabrus hic me p[er]fecit.*

City of Sinj

3.171 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1050, 1051. Inscription of unknown function (9th c.)

Two arch fragments from the church of St. Michael in Brnaze; the first was found as a *spolium* in a barn at Ivković Glavica and brought to the museum in 1933, the second was found during excavation works in 1947-48.

Both the fragments are of limestone, one is dolomite limestone, the other marly limestone; they measure cm (22) x (33) x 11.5 and (18) x (26) x 12. They present a decoration of *cani correnti* in the upper row and the inscription immediately below it. The style of the decoration suggests that these two fragments could have been part of the same artefact, but ultimately there is no real proof of this.

The text is arranged on a horizontal line, following the curve of the arch; the surviving portions show letters with a V groove, vertical model and apexed vertex. Of interest are the O small and round, the R with a horizontal diagonal line and the S with very stretched curves.

Last survey: 2011

Editions and reproductions: GUNJAČA S. 1955, p. 87, 116-117; DELONGA 1996, p. 92, n. 53-54; MARASOVIĆ T. 2011, vol. 3, pp. 74-79.



From DELONGA 1996

[---]honor[em ---]ose[---]

3.172 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1056, 1057, 1058.
Celebrative inscription (9th c.)

All fragments were discovered during the excavation of 1947 at the church of St. Michael in Brnaze.

The fragments were recomposed; the material consist of two types of limestone, siltstone for the architrave, and dolomite limestone for the gable.

The measurements are cm: Inv. 1056. 22 x (46) x 12;

Inv. 1057. 22 x (75) x 12 (composed of two contiguous fragments);

Inv. 1058. 17/20 x (40).

The architrave presents, in the upper part, *cani correnti*, and under the inscription a three-banded plaited design. The gable presents only the *cani correnti* and the inscription.

The text is disposed on a horizontal line, the letters have a rectangular module, apex and a V groove. Punctuation symbols are present in the form of one or three dots centred. Noteworthy: A without the crossbeam, F with vertical line protruding upper than the horizontal line; M with high crossbeams; N with crossbeam connected to the vertexes; O small and round; R with short diagonal line not touching the base line. Letters in the gable are twice the height as the letters in the architrave.

Last survey: 2011

Editions and reproductions: GUNJAČA S. 1955, pp. 106-107, 114-117; DELONGA 1996, pp. 90-91, n. 50-52; JAKŠIĆ 2000, pp. 246-247, n. IV.113; MARASOVIĆ T. 2011, vol. 3, pp. 74-79.



From HRVATI I KAROLINZI 2000

[---t]empore Dom[ini ---]pe(m) an[ti]q[ua] + [---]indicnus pecator fieri r[ogavit ---]

1. JAKŠIĆ 2000, ... (t)empore Dom(ini) ... (princi)pe(m) ange(lorum) ... indicnus pecator fieri r...

3.173 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1122. Didactic inscription (9th - 11th c.)

Fragment of a stone crucifix recovered during an archaeological excavation in the area of the church of St. Michael, Brnaze, in 1947.

The material is marly limestone and the measurements are cm (12) x (9) x 7; it shows the upper part of the vertical beam of the crucifix: part of the head of Christ with the hair are visible; over his head is positioned the inscription. The groove of both is particularly thin and not so deep.

The surviving text is arranged on two horizontal lines; the letters have a rectangular module and no apex.

Last survey: 2011

Editions and reproductions: GUNJAČA S. 1955, p. 117; MILOŠEVIĆ 1981, p. 63; DELONGA 1996, p. 93, n. 55; MARASOVIĆ T. 2011, vol. 3, pp. 74-79.



From DELONGA 1996

*Iesus fili[li(us)]
D(e)i*

City of Solin

3.174 SPLIT, Archaeological Museum, inv. S54. Inscription of unknown function (845-864 ca.)

SPLIT, Duje Boban house at Rupotina, threshold. Inscription of unknown function (845-864 ca.)

SPLIT, Museum of Croatian Archaeological Monuments, inv. 2569. Inscription of unknown function (845-864 ca.)

Three fragments, one of a gable and two of an architrave of an altar screen. Inv. n. S.54 was found in the wall of the Crmarić-Boban vineyard in the archaeological site of Rižinice in 1891, near the site of a Benedictine monastery. The *spolium* fragment at the Duje Bodan house is no longer visible. Lastly, the inv. 2569 was found in the site of the Benedictine monastery in Rižinice.

The pieces measure cm: Inv. S54. (35) x (45) x 5.5;

Frag. 2. 20 x (40) x (depth non measurable);

Inv. 2569. 19 x (38) x 6.5.

The material is limestone. The gable fragment presents part of the original decoration: on the upper part a *cani correnti* row, immediately underneath there is a line of kymation, in the central part a fragment of the tail of a peacock can be seen. The inscription is positioned underneath. The lost fragment presented the central part of a *cani correnti* decoration with a trefoil in the middle, the inscription was positioned underneath. Inv. 2569 presents in the upper part the *cani correnti* decoration, underneath is the inscription.

The text is arranged on a single horizontal line, the letters have a rectangular module, apexed vertexes and a V groove. Presence of two nexus TR and ME in TREME, and two abbreviations XPO – CHRISTO and SUMIT - SUBMIT. Peculiar are: A with broken crossbeam; M with a square module and crossbeams touching the base line; O with square module; R in TREPIME, with eyelet left open, presents a vertical shaft curving in the upper part creating a very circular aspect.

Last survey: 2011

Editions and reproductions: Inv. S54. JURKOVIĆ 1992, p. 92; JURKOVIĆ – KLIČINOVIĆ 1992, pp. 79-80, cat. 8; PITEŠA et alii 1992, p. 117; GOLDSTEIN 1995, p. 199; DELONGA 1996, p. 138, n. 94; ID. 2000, p. 329-330, n. IV.228.

Frag. 2. PITEŠA et alii 1992, p. 117; DELONGA 1996, pp. 138-39, n. 95.

Inv. 2569. PITEŠA et alii 1992, p. 117; KATIĆ 1993, p. 112; DELONGA 1996, p. 139, n. 96; ID. 2000, p. 329-30, n. IV.228.



From MARASOVIĆ T. 2011

Fragment inv. S54:

[---] *pro duce Trepime*[ro ---]

Fragment 2:

[---] *es Chr(ist)o su(b)mit[tatis ---]*

Fragment inv. 2569:

[---] *te colla treme*[---]

3.175 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1639. Inscription of unknown function (9th - 10th c.)

Small fragment of limestone found under unknown circumstances near the church of St. Peter and Moses, Solin, in the area called Šuplja Crkva.

The fragment, probably of an architrave, measures cm 22.5 x (16) x 13 and is of limestone; the upper part is decorated with *cani correnti*.

Only two letters and a half survive, characteristic is the A with a flat top and a diagonal crossbeam.

Last survey: 2011

Editions and reproductions: PITEŠA et alii 1992, p. 146; DELONGA 1996, p. 146, n. 98; MARASOVIĆ T. 2011, vol. 3, pp. 221-227 (only photo).



From DELONGA 1996

[---]o^oba[---]

3.176 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2553. Inscription of unknown function (first half 11th c.)

Fragment of a gable found during revisory excavation in 1991 at the church of St. Peter and Moses, Solin, in the area called Šuplja Crkva.

The fragment, probably made of limestone, measures cm (14) x (19) x 12; the upper part was probably decorated with *cani correnti*.

A few letters survive, with vertical module, apex and a V groove; peculiar is the E uncial.

Last survey: 2011

Editions and reproductions: ZEKAN 1995, p. 340; DELONGA 1996, p. 148-149, n. 101; MARASOVIĆ T. 2011, vol. 3, pp. 221-227 (only photo).



From DELONGA 1996

[---]p(ro)fet[---]

3.177 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1637. Inscription of unknown function (first half 11th c.)

Fragment of limestone found during archaeological excavation in 1931 at the church of St. Peter and Moses, Solin, in the area called Šuplja Crkva.

The fragment, probably of a gable, measures cm (16.5) x (25) x 15 and is made of limestone; the upper part is decorated with *cani correnti*.

Only a few letters survive, characteristic is the A with a horizontal vertex and no crossbeam; S vertically stretched; U/V with one side vertical and the other curved.

Last survey: 2011

Editions and reproductions: PITEŠA et alii 1992, p. 146; DELONGA 1996, p. 148, n. 100; MARASOVIĆ T. 2011, vol. 3, pp. 221-227 (only photo).



From DELONGA 1996

[---]aus fab[---]

3.178 SPLIT, Museum of Croatian Archaeological Museum, inv. 2552. Celebrative inscription (first half 11th c.)

Five fragments of a gable found during an archaeological excavation in 1931 in the area of the church of Ss. Peter and Moses at Šuplja Crkva, in Solin.

The gable was completely reconstructed and now it measures cm 90 x (82) x 13, the material is marble. The decoration consists of a row of *cani correnti* in the upper part, in the central area a cross with two peacocks facing it; their tail is particularly decorated with a series of connected circles. The inscription is in the lower part of the gable.

The text is positioned on a single horizontal line, the letters, with vertical module, are all majuscule with apexed vertexes and a V groove. No sign of nexus, abbreviations and

punctuation symbols. Presence of one included I in C. Peculiar: A with flat and wide top; E uncial and capital; M with high crossbeams.

Last survey: 2011

Editions and reproduction: JURKOVIĆ – KLIČINOVIĆ 1992, p. 101, cat. 31; PITEŠA et alii 1992, p. 146; DELONGA 1996, p. 147, n. 99; MARASOVIĆ T. 2011, vol. 3, pp. 221-227 (only photo).



From DELONGA 1996

((crux)) Sanctissime Petre, suscipe munus a re[v(erendo)] Moyses, fam[ulo ---]

3.179 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1120. Didactic inscription (first half 11th c.)

Fragment found in archaeological excavation in 1931 in the area of the St. Peter and Moses near Solin.

The fragment is of limestone and measures cm (15.5) x (23) x 6.5 and shows the half-right part of a head with halo. The inscription is positioned on the right part of the figure immediately above the head.

The text is arranged on a horizontal line, the letters have a vertical module, apex and a V groove; noteworthy is the O with a rhombus shape. Presence of one abbreviation.

Last survey: 2011

Editions and reproductions: PITEŠA et alii 1992, p. 151; DELONGA 1996, p. 149, n. 102; MARASOVIĆ T. 2011, vol. 3, pp. 221-227 (only photo).



From DELONGA 1996

S(anctus) Moise[s]

3.180 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1097. Funerary inscription (974)

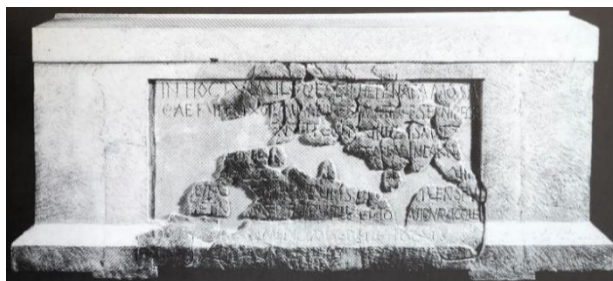
Epitaph now conserved thanks to reconstruction of the tombstone; the slab, in fact, arrived in many small pieces and incomplete. It was found during archaeological excavation in August of 1898 in the atrium of the basilica of St Stephan at Otok, in Solin.

The reconstructed slab, of dolomite limestone, should have measured cm 76 x 123 x 10; the inscription covered the whole slab, there is no sign of decoration.

The text is arranged on eight horizontal lines parallel to the longer side of the slab, the last line is positioned immediately under the rectangular frame of the slab, on the oblique surface; the letters are all majuscule, with the intrusion of two minuscule, the module is rectangular, apart from some exceptions, like M, presence of apex and V groove. Presence of punctuation symbols and triangular dots. Presence of eight nexuses: four TE, VE, TU, AR, VE. Peculiar are: A with diagonal crossbeam starting from the right extremity, on the last line it presents no crossbeam; C both squared and curved; D minuscule and with the eyelet left open, just one case remains of capital style; E always capital, on the last line two are uncial; G with curved inner cauda; M with crossbeams touching the base line and vertical shaft slightly divaricated; O either small and round or rhombus-shaped; Q in one case it is shaped as a C with the upper part curving inside, the lower part is crossed by a small diagonal shaft as the abbreviation sign for U, otherwise is minuscule or capital; R very irregular, the eyelet can be open or close, and the diagonal shaft can touch the base line or not; S slightly tilted to the right; U/V uncial.

Last survey: 2011

Editions and reproductions: JURKOVIĆ – KLIČINOVIĆ 1992, p. 98, cat. 27; PITEŠA et alii 1992, pp. 125-127; GOLDSTEIN 1995, pp. 314-315; DELONGA 1996, pp. 141-144, n. 97; MARASOVIĆ T. 2011, vol. 3, pp. 212-220.



From DELONGA 1996

- [In hoc t]umulo q(u)escit Helena fa[m]osa, quae fuit ux[o]r Mihaeli regi materq(ue) Stef(a)ni r[egis] ---]enit regni VIII id[u]s m(ensis) oct[obris] ---]e hic or[---] fuit an(no) ab incarna[tio]ne ---] DCCCCLXXVI [6] c[ic]l[o 5] XVII [4]+ lun(a) V [2] currente VI. Istaq(ue) [2]+ivens fu[it] regn[i] mater, fit pupillor(um) tuto[r] viduar(um). Icq[ue] asp[ic]ie[n]s vir anime dic: miserere Deus.

City of Split

3.181 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2951. Dedicatory inscription (?) (second half 9th c.)

Fragment of an architrave found under unknown circumstances, most probably from the church of Our Lady that once stood outside the walls of Split.

The fragment, of limestone, measures cm 24 x (107) x 13 and presents an upper decoration of overlapping three-stranded arches, immediately underneath, separating this decoration from the inscription is a rope band.

The text is arranged on a single horizontal line; the letters, all majuscules, were produced in a V groove and have a vertical module with apex ending. Presence of two nexus: TE in ASPICITE and TA in CONSCRIPTA; presence also of three inscribed letters: CI in ASPICITE, CO in CONSCRIPTA and LI in LEGALIA. Two abbreviations DO – DEO and DEPICTU -

DEPICTUM. Noteworthy: C squared; G with rounded internal cauda; N with high crossbeam; O rhombus; S with larger upper curve.

Last survey: 2011

Editions and reproductions: BULIĆ 1901, p. 231; RAPANIĆ 1963-65 (1971), p. 281; DUPLANČIĆ 1993, p. 9; DELONGA 2000, pp. 142-143, n. III.29; MARASOVIĆ T. 2011, vol. 3, pp. 415-416.



From DELONGA 2000

((*crux*))*Aspicite depict(m) conscripta legalia D(e)o dicata [---]*

3.182 SPLIT, Parish church in Kaštel Sućurac. Celebrative inscription (second half 8th c.)

Two fragments of an arch of an altar fence discovered as a *spolium* in 1935 during the demolition work of the two towers positioned between the former palace and Kaštel Sućurac. After many speculations, S. Gunjača concluded that it was part of the architectural decorations of the cathedral of Split.

The fragments are of marble and together measure 101 (arch high) x 202 (arch width) x 12. The decorations consist in an upper row of very short *cani correnti* and a lower row of stylised kymation; in the middle is positioned the inscription.

The text is arranged on a singular horizontal line; the letters are apexed, realised with a V groove and present a vertical module. Noteworthy are: A with a broken crossbeam; D uncial; E uncial; M with crossbeams positioned always high; O is rhombus with all lines protruding over the vertex; Q uncial; R in DECORE present the diagonal line too short; S with almost closed curves; U with right part as a perfectly vertical shaft. Some vertical shafts, as P in OPUS or R in DECORE are slightly curved.

Last survey: 2011

Editions and reproductions: KATIĆ 1935; BARADA 1937-40; KARAMAN 1942, p. 74; KEČKEMET 1978; OMAŠIĆ 1978; GUNJAČA S. 1973, p. 290; HERCIGONJA 1985, p. 408; PITEŠA et alii 1992, p. 106; SUIĆ 1996, p. 168; KATIČIĆ 1998, p. 241; DELONGA 2000, pp. 133-134, n. III.20; MARASOVIĆ T. 2011, vol. 3, pp. 190-191.



From DELONGA 2000

[---]aspice hunc opus miro, quo decore facto, quo D(omi)no iubante, pr[esul---]

3.183 SPLIT, cathedral. Funerary inscription (After 1000)

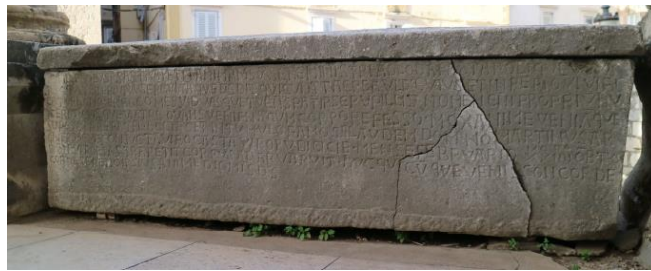
Sarcophagus, complete of a lid, found in 1908 in a small wall of the cathedral, now positioned in the north-eastern part of the *peripteros*. Six skeletons were found inside, attesting the burial of deceased during the plague in 1764.

The artefact, presumably of limestone, measures cm 72 x 214 x 65; there is no sign of decorations. The lid could be a replacement after it was reopened in the 18th century; also, the chest is broken in three pieces.

The inscription is arranged on eight horizontal lines; the letters present a mixed module, small apex and a V groove. Presence of punctuation symbols in form of a single dot. Characteristic: A is crowned; E both uncial and capital; G with internal curly cauda; H is miniscule; M with high crossbeams; N with high crossbeam; O both round and oval; Q miniscule; R with diagonal line starting from the eyelet. Interestingly, about the dating, the endings MO and TO are engraved above the numbers XX and IIII. Also, probable presence of an error where CUNTTA is written instead of CUNCTA. Part of the text is in metrics, and the phrase from VIVUS to HOMO in 2nd and 3rd line is a leonine exámetro.

Last survey: 2019

Editions and reproductions: RAPANIĆ 1963-65 (1971), pp. 299-304; MARASOVIĆ T. 2011, vol. 3, pp. 254-269; PAVLIC 2019, pp. 32-35, fig. 15.



From PAVLIC 2019

- Er̄at̄ ille solu(s)! Sp(iritu)s astra petit, animam su(m)sere ministri | ad loca parta polique
v[iv]a
rexque pater|. Vivus era(t) vita(m)que dedit | qui cuncta creavit|, cuius et imperio vivifi-
catur homol. Ergo comes viduasque tuens pat(er) ipse pupillis; nomen eni(m) propriu(m)
hu-
ic erat. Quisque viator ovans veniens cum corpore fessol: mox anime venia(t,) que-
5 so, pot(en)s care(m) Patre(m)|. Hoc iacet in tumulto famosa laudem domno Martinus ar-
chiep(iscopu)s que coniuncta viro casta, viro pudicicie. Mense Februario XXmo IIIto ob(i)tus
eius fuit sp(iritu)s astra petit corpus ad arva ruit. Huc quicu(m)que venis concorde
corde sereno | ipsius anime dic mis(erere) D(eu)s.*

3.184 SPLIT, cathedral. Funerary inscription (late 8th c.)

Sarcophagus with a lid from the cathedral, at some point in the past it was preserved in the church of St. Matthias, on the south side of the cathedral. Many studies of the past century considered this to be the sarcophagus of John of Ravenna, but now it is a shared belief that it was the resting place of Archbishop John who participated in the Nicaean council in 787.

The artefact is of marble and measures 69 x 210 x 82; the front side presents a decoration characteristic of the Liutprandean Renaissance period (712-744): a series of four stylised rosettes with four petals and four pointy leaves positioned diagonally, all inscribed in squares. The inscription is arranged on a band, above the decoration, just below the upper edge, only on the front side.

The text is arranged on one horizontal line; the letters present a vertical module, small apex and a V groove. Peculiar are: A with broken crossbeam; B with elongated shaft; E is uncial;

G made in the double C shape; O is rhombus-shaped and with elongated lines, protruding over the vertexes; Q is uncial; R with short diagonal line and open eyelet; S with developed curves, sometime nearly closed.

Last survey: 2019

Editions and reproductions: RAPANIĆ 1963-65 (1971), pp. 293-294; ID. 1982, p. 237-251; ŽELJKO 2000, pp. 139-140, n. III.24; JAKŠIĆ 2004, p. 10; BAČIĆ 2005, pp. 7-28; JAKŠIĆ 2010, p. 19; MARASOVIĆ T. 2011, vol. 3, pp. 273-280; PAVLIC 2019, pp. 23-26, fig. 12.



From JAKŠIĆ 2010

Hic requiescet fragilis, inutelis, Iohannis peccator harchiepiscopus.

3.185 SPLIT, cathedral. Funerary inscription (10th c.)

Sarcophagus with lid from the cathedral of Split, today it is positioned on the southwest part of the *peripteros*, near the south door.

No indication of measurements and material were found in the available literature; the decoration consists of a central cross, identified as similar to those produced on the island of Brač, probably produced in the 6th century, and four big rosettes, still in the style of the Liutprandean Renaissance (712-744). The inscription is positioned mimicking the other sarcophagus at 3.182, thus on the border of the case and of the lid. This artefact is in very poor condition, mostly because of the action of rain and atmospheric agents.

The text is arranged on two parallel horizontal lines, the letters present vertical module, V groove and apex, but different dimensions and a general poor composition of the line. Noteworthy: C both squared and round; M with high crossbeams; N with crossbeam not connected to the vertexes; O always smaller, but not always perfectly round; Q is minuscule; R

has the diagonal line sometimes slightly short, the eyelet is small, as for P and Q; S is very stretched and quite angular. Presence of seven abbreviations: NM – NOMINE, DNI – DOMINI, DO – DOMINUS, ERUDIT – ERUDITUS, DO – DOMINO, Q – QUI, TUMULU – TUMULUM. Presence of nexuses: RU in ERUDITUS, BE in BENE, ME in MEMORIE, ME in COSME.

Last survey: 2019

Editions and reproductions: RAPANIĆ 1963-65 (1971), pp. 293-296; ID. 1982, pp. 233-241; ŽELJKO 2000, pp. 139-140, n. III.24 (only transcription); JAKŠIĆ 2004, p. 10; ID. 2010, p. 23; MARASOVIĆ T. 2011, vol. 3, pp. 254-269; PAVLIC 2019, pp. 26-28, fig. 13.



From JAKŠIĆ 2010

((crux))In n(o)m(ine) D(omi)ni, ego Petrus do(minus) et prior, natus, nutritus et erudit(us) in Spalato, filius bene memorie d(omin)o // Cosme, inclito priori, q(ui) posui hec tumulu(m) re/ceptionis peccatrici corporis mei.

3.186 SPLIT, church of Our Lady of the Bell, Diocletian Palace (?). Celebrative inscription (11th c.)

Fragment of an architrave and gable of a trabeation found in 1988 during renovation work for an exhibition gallery in the church of Our Lady of the Bell, reused as a Gothic window frame.

The contiguous fragments, of unknown material and measurements, present two upper rows of decoration: one with *cani correnti* and one with kymathion. The gable shows in the central part a Latin cross with two rosettes under the arms.

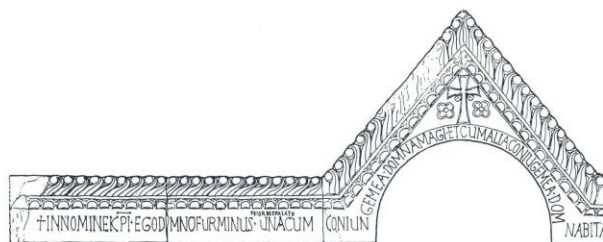
The text is arranged on one horizontal line; the letters present vertical module, apex and a V groove. Presence of one abbreviation XPI – CHRISTI. Near the conjunction between

architrave and gable, above UNA CUM, two words were added to the text, probably previously forgotten by the stone-cutter. Peculiar letters are: A with broken crossbeam; G with curly internal cauda; M with high crossbeams; O in EGO with internal decorative spikes; R with diagonal line connected to the eyelet; S particularly stretched; U uncial.

Rapanić wrote that the dating of this artefact is uncertain: the epigraphic and decorative aspects show elements characteristic of the 11th century, but the text mentioning an “illegal” wife and a concubine pose a doubt, since these elements would not have been accepted at that time. In a later study, Marasović reported that the artefact can be dated to the 11th century, and that the two women were the first and second wife.

Last survey: 2011

Editions and reproductions: RAPANIĆ 1997; DELONGA 1997, p. 11; MARASOVIĆ T. 2011, vol. 3, pp. 248-253.



From RAPANIĆ 1997

((*crux*)) *In nomine Chr(ist)i, ego Furminius `prior de Splato' una cum coniuge mea domna Magi et cum alia coniuge mea domna Biti [---]*

3.187 SPLIT, church of St. Martin, Diocletian Palace. Celebrative inscription (second half 11th c.)

Trabeation of an altar from the church of St. Martin, above the Golden Door in the Diocletian Palace.

The artefact, probably of limestone, has unknown measurements. The decoration consists of an upper row of *cani correnti*, the triangular part of the gable presents a gryphon and bird – probably and eagle –, facing a Latin cross.

The text is arranged on one horizontal line; the letters present mixed module, no apex and a V groove. Presence of two nexus TR in GENETRICIS and MA in MARTINI, and punctuation symbols in form of one dot. Presence, also, of five abbreviations: DI -DEI, SCI – SANCTI, Q – QUE, G – GREGORI, P – PAPAE.

Noteworthy are: A in MARIAE and first A in PATROCINIA has broken crossbeam, the last has diagonal crossbeam with outer curly extension, in BEATI, it has a flat top and diagonal crossbeam; B with slightly smaller lower eyelet; C in GENETRICIS and SCI are squared, C in PATROCINIA is constricted in the middle; G with small S-shaped cauda; H is minuscule, its curved part is constricted in the middle and terminates with a small hook; M in TEMPLO had crossbeams touching the baseline and square module; N in PATROCINIA has square module; O in PATROCINIA and HONORE is constricted in the middle, in HOC presents internal spikes; P with open eyelet terminating in a curl; Q with the eyelet made of a big curly line and the cauda is connected in the lower part and horizontal; R as for P, the eyelet is let open and with a curl. T in TEMPLUM and BEATI are composed of two separate elements: a shaft terminating either in a heavy apex or a small Y-shape and an abbreviation-like horizontal line, with characteristic central bump, in PATRICINIA they are connected; in GENETRICIS the letter T has the conventional shape.

Last survey: 2011

Editions and reproductions: DELONGA 1997, p. 13; MARASOVIĆ T. 2011, vol. 3, pp. 317-323.



From https://upload.wikimedia.org/wikipedia/commons/6/63/20130603_Split_085.jpg

((crux))Hoc in templo patrocinia in honore beati Martini ac genetricis D(e)i Marie, s(an)c(t)i q(ue) G(regori) p(apae).

3.188 SPLIT, church of St. Martin, Diocletian Palace. Celebrative inscription (second half 11th c.)

Architrave from the church of St. Martin, above the Golden Door in the Diocletian Palace, positioned at the entrance of the West side.

The artefact is of unknown measurements and material. The decoration consists of a centrally positioned circles filled with a thin cross Chrismon symbol. The inscription is positioned in the rest of the space of the front side, divided by the decoration.

The text is arranged on four horizontal lines; the letters present a mixed module, apex and a V groove. Presence of eight nexuses: NE and TE in BENEDICTE, TU in CONSTITUIT, UB in SUB, AR in MARTINIS, AT in ATQUE, TE in POTEST, TR in the abbreviation for PRESBITER. Presence, also, of ten abbreviations: DS – DEUS, INPERIU – INPERIUM, Q – QUE, N – NOMEN, ATQ – ATQUE, EC – ECCLESIAE, POTES – POSTES, PTR – PRESBITER, P – PER, NTRI – NOSTRI. Peculiar letters are: B with smaller upper eyelet; M with high crossbeams and square module; N with module tending towards the square; O drop-shaped; P with small eyelet; Q is minuscule; R with short diagonal line; S can be slightly tilted to the right.

Last survey: 2011

Editions and reproductions: RAPANIĆ 1971, pp. 286-289; MARASOVIĆ T. 2011, vol. 3, pp. 317-323.



From MARASOVIĆ T. 2011

*((crux))Rex benedicte, D(eu)s laudis, / decus inperiu(m)q(ue)
ac n(omen) constituit sub o/nore beati Martinis,
limites ec(clesiae) atq(ue) po(s)tes. P(resbi)t(e)r / Dominicus salve pa-
[ter placea]t tibi p(er) n(os)tr(i) pec/<a>toris antra coli.*

3.189 SPLIT, Diocletian Palace, basement hall. Inscription of unknown function (9th – 11th c.)

Fragment of an undetermined object and of unknown origin.

Material and dimensions of this piece are not known; the visible decoration that still survived consists in a row of arches.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Characteristic is the R with diagonal line positioned almost horizontally.

Last survey: 2011

Editions and reproductions: MARASOVIĆ T. 2011, vol. 3, pp. 431-434.



From MARASOVIĆ T. 2011

[---]+*per vid*[---]

3.190 SPLIT, Diocletian Palace, basement hall. Inscription of unknown function (9th – 11th c.)

Fragment of an undetermined object and of unknown origin.

Material and dimensions of this piece are not known; there is no visible decoration.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Characteristic is the R with diagonal line convex.

Last survey: 2011

Editions and reproductions: MARASOVIĆ T. 2011, vol. 3, pp. 431-434.



From MARASOVIĆ T. 2011

[---]reveli[---]

3.191 SPLIT, Diocletian Palace, basement hall. Inscription of unknown function (9th - 11th c.)

Fragment of an undetermined object and of unknown origin.

Material and dimensions of this piece are not known; there is no visible decoration.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Characteristic is the A with broken crossbeam.

Last survey: 2011

Editions and reproductions: MARASOVIĆ T. 2011, vol. 3, pp. 431-434.



From MARASOVIĆ T. 2011

[---]ar[---]

3.192 SPLIT, church of St. Mary. Celebrative inscription (11th c.)

Gable and fragment of an architrave from an early medieval church, probably to be identified with the church of St. Mary *de Paludo*. In the photo from Ostojić we can see that a marble covering was put on top of the *cani correnti* design.

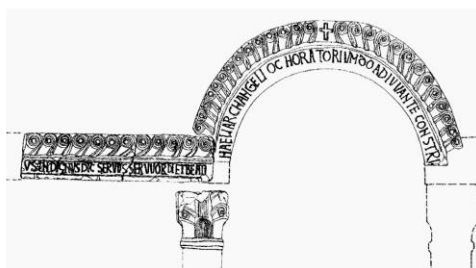
The two pieces, of Carrara's marble, have unknown dimensions; the decoration consists in an upper row of *cani correnti* – in the centre of the gable there is a Latin cross.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Presence of three abbreviations, DIC – DICTUS, SERVOR – SERVORUM, DO – DEO.

Noteworthy are: D in DEO is uncial; G in INDIGUS with external diagonal cauda and in ARCHANGELI with curly internal cauda; M with high crossbeams; N with crossbeam not connected to the extremities.

Last survey: 2011

Editions and reproductions: OSTOJIC 1963, p. 342 (only the gable); MARASOVIĆ T. 2011, vol. 3, pp. 393-396.



From MARASOVIĆ T. 2011

From OSTOJIC 1963

[---]us indignus servus servorum [Mic]haeli archangeli oc horatorium D(e)o adiuvante constru[---]

3.193 SPLIT, Archaeological Museum, inv. S56. Funerary inscription (10th c.)

Sarcophagus without a lid found in 1963 during archaeological excavations in the eastern basement of Diocletian's palace: precisely, it was found in the premises of the monastery of St. Clare.

The artefact is of an unknown material and of unknown measurements; the front side presents a decoration of five arches, filled with a three-banded plaited design, inside each one is a Latin cross, also internally decorated with the same type of braid; also, two small trees and

two lilies fill the space under the crosses arms. The inscription is positioned inside the central arch.

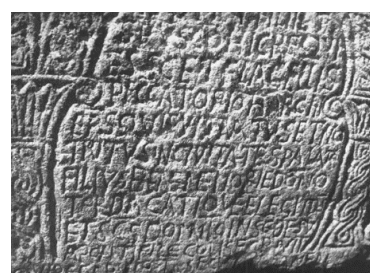
The text is arranged on twelve horizontal lines; the letters present a vertical module, small apex and a V groove. Interestingly, the inscription presents a mixture of the text from the 8th century sarcophagus of *Iohannis harchiepiscopus* and the sarcophagus of *Petrus prior*. Presence of six nexuses: NA in NATUS, NE in BENE, ME in MEMORIE, UE in QUE, MN in DOMNIO, AV in CONSECRAVIT. Presence also of eight abbreviations: NN – NOMINE, DNI – DOMINI, SPU – SPIRITU, SCO – SANCTO, IOH – IOHANNES, ARCHIEPS – ARCHIEPISCOPUS, DO – DOMINO, DS – DEUS. In general, the size and aspect of the letters change from the first to the last line: the size shrinks and the quality drops. Peculiar are: A with broken, diagonal or normal crossbeam; E starts as only capital, but in the last three line is present also in its uncial form two times; G made in the double C shape; H is minuscule two out of three time; M with high crossbeam; O has either normal size or is smaller than the other letters, again these changes appears to follow the developing of the text throughout the lines; Q is shaped like a 2 with closed loop; R starts as regular shifting then to the form with short diagonal line.

Last survey: 2011

Editions and reproductions: GABRIČEVIĆ 1960, p. 87; JIROUSEK 1969, pp. 3-12; JAKIĆ CESTARIĆ 1978, pp. 133-138; JAKŠIĆ 2004, pp. 10-11; BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 40; JAKŠIĆ 2010, p. 23; MARASOVIĆ T. 2011, vol. 3, pp. 306-311.



From BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007



From JIROUSEK 1969

- In n(omi)n(e) D(omi)ni et
Patris et Filii et
Sp(irit)u S(an)c(t)o. Hic requi-
esscet flagellis
5 peccator, Ioh(annes) archi-
ep(iscopu)s, qui fuit natus et no-*

- tritus in civitate Spalato;*
filius bene memorie do(mi)no
Tordacati, que(m) elegit D(eu)s
 10 *et s(an)c(tu)s domnio in sede su-*
a ponifice(m) consecravit
qui regna [1]+[1]ta secu[2]. Amen.

3.194 SPLIT, Archaeological Museum, S76. Celebrative inscription (end of 11th c.)

Architrave from the church of St. Julian.

Artefact of unknown material and dimensions; the decoration consists of an upper row of double opposed arches lines. Also, three patent Latin crosses are positioned each on the far left and right sides, the third is positioned in the middle.

The text is arranged on three horizontal lines; the letters present a vertical module, apex and a V groove. The last word, AMEN, was positioned, smaller, below the shaft of the right-hand cross, since there was no more space at the end of the third line. Presence of four abbreviations, SCA – SANCTA, S – SANCTI, SI – SANCTI and AM – AMEN. Presence of one ligature: FI in EDEDIFICAVI. Possibly, the word EDIFICAVI was written wrong with an E instead of an I as the third letter: the stonecutter chose to continue in the third line by rewriting correctly DI. Noteworthy are: A crowned and with broken crossbeam; C both squared and curved; Ç as a vertical wavy line; F are minuscule; G with curly internal cauda; M with high crossbeams.

Last survey: 2011

Editions and reproductions: KARAMAN 1931; RAPANIĆ 1971, pp. 278-279; FLÈCHE MOURGUES et alii 1992, p. 234; DELONGA 1997, pp. 16-17; BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 40; MARASOVIĆ T. 2011, vol. 3, pp. 336-338.



From BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007

*Ecclesie signum diaco/nus Dabro et cum fra-
ter meo Fusco et cum / frater meo Domço, e{de}-
dificavi ecclesiam ad ono/re s(an)c(t)a Iulianas et s(ancti) Lucas et s(anct)i Bita/lis.
Amen.*

3.195 SPLIT, Archaeological Museum, S5. Celebrative and signature of artist (end of 11th c.)

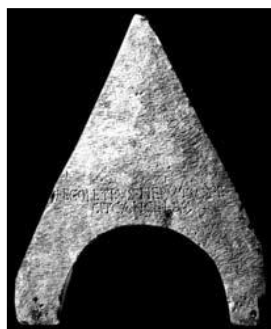
Gable of an altar fence from the church of St. Peter Stari in the Lučac district of Split; the church was destroyed when the city was bombed in the Second World War.

The artefact, of marble, has unknown dimensions; it presents a *cani correnti* decoration in the upper row, immediately underneath is a series of small arches. Centrally, is positioned a patent Latin cross with two rosettes under its arms. The inscription follows the arch of the gable. A second inscription is positioned on the back side.

The text on the front side is arranged on one horizontal line, the one of the back side is on two horizontal lines; the letters present a vertical module, apex and a V groove. Presence of two abbreviations SCI – SANCTI. Presence, also, of FI ligature. Noteworthy are: A with broken crossbeam; G with internal curly cauda; M with high crossbeams; O's in ONORE present internal spike as decorations; R with short diagonal line.

Last survey: 2011

Editions and reproductions: RAPANIĆ 1958, pp. 111-112; ID. 1971, pp. 274-275; PETRICIOLI 1994; DELONGA 1997, p. 9; BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 43; MARASOVIĆ T. 2011, vol. 3, pp. 350-352.



From MARASOVIĆ T. 2011



From BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ –
IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007

Front side:

[---cum coniu]ge mea edificavi domus Dei ad onore s(an)c(t)i Petri et s(an)c(t)i Andrea [---]

Back side:

((crux))Ego Petrus nepotus
fecit cancellu(m).

3.196 SPLIT, Archaeological Museum, S12. Augural inscription (late 8th - early 9th)

Fragments of an arch found during some archaeological research in an unknown year in the cathedral of Split.

The object, of limestone, measures cm 17 x (90) x 9, the decoration presents the central portion of a *cani correnti* frieze, in the centre of the two specular designs is a cross; underneath is positioned the inscription. This is likewise divided by a cross and, just like the disposition of the *cani correnti*, it also is specular: on the right side it is written normally, on the left it goes retrograde from the cross.

The text is arranged on a single horizontal line, the letters are all majuscule with a vertical module, apex and a V groove. Noteworthy are the A with broken crossbeam and N with central crossbeam.

Last survey: 2011

Editions and reproductions: BULIĆ 1891, p. 19; JELIĆ – BULIĆ – RUTAR 1894, pp. 182, 211; FISKOVIĆ 1949, p. 211; RAPANIĆ 1958, p. 115; ID. 1963-65 (1971), p. 276, 6; MARASOVIĆ J. – MARASOVIĆ T. – MARASOVIĆ M. 1971, p. 8; FLÈCHE MOURGUES et alii 1992, p. 225; KATIČIĆ 1998, p. 240; DELONGA 2000, p. 141, n. III.26; BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 37; MARASOVIĆ T. 2011, vol. 3, pp. 401-409.



From BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007

[---]xap subitneixE((crux))Intr[a]ntibus pax [---] (correct reading: *Exientibus pax*)

3.197 SPLIT, Archaeological Museum, inv. S50. Inscription of unknown function (first half 9th c.)

Fragment of an architrave discovered under unknown circumstances; the names of Ss. Cosmas and Damian is the clue for the origin of this fragment: it is known that the cathedral was called also the *coenobium sancti Cosme et Damiani*. On the other hand, Marasović links it to the church of St. Mary *di taurello*, a monastic complex demolished in 1935.

The fragment, composed of two contiguous pieces, measures cm 20 x (38) x 10; made of marble, it presents a decoration of *cani correnti* in the upper part, and a double braid in the lower part, centrally is positioned the inscription.

The surviving text is arranged on a single horizontal line; the letters have a vertical module, apex and a V groove (?). Peculiar are the E both uncial and capital, G with the cauda curved underneath the letter, M and U also uncial.

Last survey: 2011

Editions and reproductions: RAPANIĆ 1958, p. 121; ID. 1963-65 (1971), p. 278; STEINDORFF – MIHALJČIĆ 1982, p. 67; M. – P. FLÈCHE MORGUES et alii 1992, p. 256; DUPLANČIĆ 1993, p. 474; KATIČIĆ 1998, p. 376; DELONGA 2000, p. 134, n. III.21; BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 40; MARASOVIĆ T. 2011, vol. 3, pp. 346-349.



From BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007

[---sancto]rum Gosme et [Damiani---]

3.198 SPLIT, Archaeological Museum, inv. S 52a, S 52b, S 52c, S 52d. Inscription of unknown function (late 8th - early 9th)

Five fragments of a trabeation most probably from the same altar fence from the church of the Holy Trinity; fragments 1 and 4 were discovered in 1891, fragment 5, found in 1948, is now lost, and the other two were discovered under unknown circumstances. Marasović presents them as from the same group of the *Gosme et [Damiani]* fragment, thus from the lost church of St. Mary *di taurello*.

All the fragments are of limestone and only the similarities in decorations, writing style and dimension suggests that they belonged to the same artefact; they are all in fact joined fragments and measure cm: Inv. S52a. 15 x (44) x 12;

Inv. S52b. 15 x (29) x 11;

Inv. S52c. 15 x (24) x 11;

Inv. S52d. (height non measurable) x 27 x (depth non measurable);

Lost frag. (height on measurable) x 18 x 9.

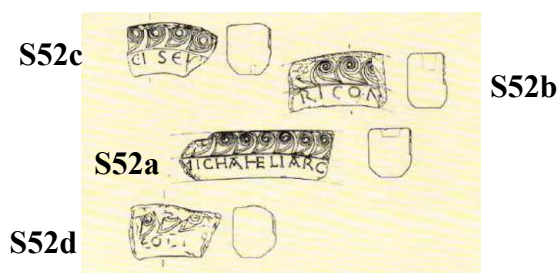
The decoration consists of an upper row of *cani correnti*.

The text is arranged on one horizontal line; the letters have a nearly squared module, small apex and a V groove. Peculiar: A crowned with broken crossbeam; E uncial; M with high crossbeams; R with eyelet left open. Presence of one nexus HE in MICHAHELI.

Last survey: 2011

Editions and reproductions: BULIĆ 1891, p. 19; RADIĆ 1891, p. 20; ID. 1897, p. 40; JELIĆ – BULIĆ – RUTAR 1894, pp. 182, 211; FISKOVIĆ 1949, p. 211; RAPANIĆ 1958, p. 115; ID. 1963-65 (1971), p. 276, 6; MARASOVIĆ J. – MARASOVIĆ M. – MARASOVIĆ T. 1971, p. 8; FLÈCHE MOURGUES et alii 1992, p. 225;

KATIČIĆ 1998, p. 240; DELONGA 2000, pp. 141-142, n. III.27; BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 37; MARASOVIĆ T. 2011, vol. 3, pp. 346-349.



From DELONGA 2000

Fragment inv. S52a:

[---]Michaheli arc[hangelo---]

Fragment inv. S52b:

[---]ri con[fessori---]

Fragment inv. S52c:

[---]çi sei[---]

Fragment S52d:

[---]eo enş[---]

Lost fragment:

[---cum fi]lio me[o---]

3.199 SPLIT, Archaeological Museum (?). Celebrative inscription (second half 11th c.)

Fragment of a gable from the church of St. Mary *in taurello*.

The artefact, of unknown material and unknown dimensions, has lost the upper triangular portion; remains of the decoration can still be seen: an upper row of *cani correnti*, and, centrally, two peacocks facing a Latin cross decorated by a three-stranded braided design. The inscription is in the lower part and follows the arch of the gable.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Presence of abbreviations: SCE – SACNTAE, VIR – VIRGINIS. Characteristic are: A with flat top and diagonal crossbeam; B with smaller upper eyelet; G with internal curly cauda; M wide and with crossbeams touching the base line; N with crossbeam not connected to the extremities; Q with external horizontal cauda; R with big eyelet.

Last survey: 2011

Editions and reproductions: OSTOJIĆ 1963, p. 338; DELONGA 1997, p. 15; MARASOVIĆ T. 2011, vol. 3; pp. 346-349.



From OSTOJIĆ 1963

[---]s(an)c(t)i Benedicti [et] s(an)c(t)e Scolastice vir(ginis), quam ego Andreas in[dignus ---]

3.200 SPLIT, Archaeological Museum, inv. S89. Celebrative inscription (11th c.)

Fragment of a pilaster of an altar fence from the church of St. Mary *in taurello*; it was found in 1935 during the construction of the Serbian Orthodox church.

The piece, of limestone, has unknown dimensions; the upper and lower parts are missing. A part of a cross with double-curved extremity can be seen. The inscription also is missing its upper initial part.

The surviving text is arranged on six horizontal lines; the letters present a mixed module, apex and a V groove. Presence of *nexus litterarum*: RU in CRUX and UR in TUEATUR. Peculiar letters are: G with small curly internal cauda; M is rustic; N with crossbeam not connected to the extremities; Q in balloon-shape; S slightly tilted to the right.

Last survey: 2011

Editions and reproductions: DELONGA 1997, p. 132; BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 43; MARASOVIĆ T. 2011, vol. 3; pp. 346-349.



From BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007

[---]
 +++[---]
 quadr[atos]
 muniat an-
 5 glos o crux
 alma D(e)i tuea-
 tur ab oste.

3.201 SPLIT, Archaeological Museum, inv. A 1738. Inscription of unknown function (late 8th – early 9th)

Fragment of an architrave from the church of the Holy Trinity; we only know that the museum bought it in 1891.

This artefact, presumably of limestone, has unknown dimensions; the decoration, with all probability *cani correnti*, is lost.

The text is arranged on two horizontal lines; the letters present vertical module, apex and a V groove. Presence of one abbreviation IOHE – IOHANNES. Peculiarly, the A present flat top and broken crossbeam.

Last survey: 2007

Editions and reproductions: BULIĆ 1892, pp. 493-494; DUPLANČIĆ 2007, p. 175.



From DUPLANČIĆ 2007

[---]Ioh(ann)e [---?]
[---]+ae

3.202 SPLIT, Museum of the city, inv. 1173. Celebrative inscription (second half 9th c.)

Two joined and contiguous fragments of an architrave discovered in an unknown year as *spolium* in a Romanesque house (today Poljana Grgura Ninski) near the Porta Argentea of the Diocletian Palace. The fragment is from an unknown early medieval church of whom we do not know the position nor the name, only the name of the donor written on this architrave.

This piece, most probably part of an altar fence, measures cm 21.5 x (136.5) x 11; the artefact, of limestone, presents an upper decoration of *cani correnti*, while the inscription is positioned under it and on the lower side.

The text is arranged in two horizontal lines; it presents apexed letters with vertical module and V groove. Unfortunately, the only available photo that was found is not in a good quality, but, as reported by Delonga, the first word of the second line, i.e. the name of the stonecutter, shows its first three letters written above. Presence of at least one nexus NR in NOSTRIS. Peculiar is the A with diagonal crossbeam; C squared and curved; G with small diagonal cauda; M with high crossbeams; O oval; R with eyelet left open, its dimensions can vary from small to big; U composed of a curved element and a long vertical shaft.

Last survey: 2011

Editions and reproduction: RAPANIĆ 1963-65 (1971), p. 289; ID. 1983; ID. 1984, p. 174; ID. 1987; STEINDORFF – MIHALJČIĆ 1982, p. 75; DELONGA 2000, p. 143, n. III.30; MARASOVIĆ T. 2011, vol. 3, p. 312.



From DELONGA 2000

*[---] et peccator Gauda cum coniuge mea et filiis n(ost)ris edificavim(us) templum hoc et [---]
Dom/innicus marmurario qui vobis istus cancellus fabricavimus.*

3.203 SPLIT, Archaeological Museum. Commemorative inscription (1015-1030)

Column from the square of the cathedral, near the archbishop's palace. Until 1958, it was kept in the collection of the "Bihać" Society.

The column, of unknown material, measures cm 137 x 34 Ø, the inscription occupies a space of cm 55 x 42; the Latin cross, with enlarged extremities, measures cm 37 x 18. The cross is positioned centrally in respect to the inscription: the first and the last lines are above and below the cross, the other lines are separated at the centre by the shaft and the arms.

The text is arranged on thirteen horizontal lines; the letters present a vertical module and a thin V groove. The surface of the column is quite damaged and some letters are difficult to read, but several peculiar letters can be identified: A crowned, and A in ATOS without crossbeam; M with high crossbeams; N with crossbeam not connected to the extremities; Q with external diagonal cauda; S with central part particularly horizontal; T in ATOS with curved line.

Last survey: 2011

Editions and reproductions: BARADA 1931, pp. 161-215; GORTAN 1964, pp. 423-429; DELONGA 2009; MARASOVIĆ T. 2011, vol. 3, pp. 281-282.



From DELONGA 2009

- [Cru]x venerand[a poli]
 [ren]atos mu/niat [alm]os.
 Australi de / part[e mina]n[s]
 ut sidus ab / a[ltis coel]is
 5 lu[ceb]it c(er)t(us) s/up(er) [omnia] Chr(istu)s.
 Eoi crux al/ma D(e)i tueatur
 ab oste intra/ntes cuntos
 que pios conco/rdia nec [tu(m)],
 vir apostata / seden simula[bat]
 10 abere, Chr(istu)s in /parce poli regia
 mox expullit / illud. Domno
 Paulus pre/sulus ofert
 vexillu istu(m).

1. BARADA 1931, ...vir apostate Sedeh simulabat / abere

3.204 SPLIT, Archaeological Museum. Inscription of unknown function (11th c.)

Four fragments of an altar frame found at the end of the 19th century during the reconstruction of the bell tower of the cathedral.

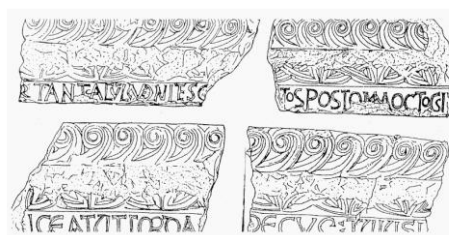
These pieces are of an unknown material and have undetermined dimensions; the decoration consists in three distinct rows of different design: *cani correnti* at the top, kymation in the middle (now lost), pretzel knot as last. The bottom row is filled with the inscription.

The text is arranged on one horizontal line; the letters present vertical module, apex and a V groove. Presence of one abbreviation CU – CUM. Presence, also, of four nexuses: AUDE in LAUDE, TE in NITESC, MNA in OMNA and OR in CORDA. Punctuation symbols in form two triangular dots between DECUS and TUIUS. Noteworthy are: second A in TANTA with

small curl as an extinction of the crossbeam outside the letter, in +CEAT it has a broken crossbeam; C is squared only in CUM; D is uncial in CORDA; E in +CEAT is uncial; G with internal cauda shaped as an S; M with high crossbeams; R in CORDA with nearly completely circular eyelet; U/V uncial.

Last survey: 2011

Editions and reproductions: RAPANIĆ 1963-65 (1971), pp. 283-285; MARASOVIĆ T. 2011, vol. 3, pp. 254-269.



From MARASOVIĆ T. 2011

Fragment 1:

[---]r tanta cum laude nitesc[---]

Fragment 2:

[---]tos post omnia octogi[nti ---]

Fragment 3:

[---]iceat ut corda [---]

Fragment 4:

[---]decus tuus [---]

3.205 SPLIT, Archaeological Museum, inv. E13, E213, E238, E284. Inscription of unknown function (11th c.)

Four fragments of a ciborium from the cathedral: they were found between 1880 and 1895 in different places – two integrated on the fifth floor of the bell tower of St. Domnius, one in front of the former church of St. Mathews, the later in an unknown position.

The fragments, of undetermined material and dimensions, present an upper row of *cani correnti*, then various rows of knots and braids; in the triangles are peacocks and flowers. The inscription is positioned on the side facing the floor.

The text is arranged on one line that follows the shape of the arch; the letters present a vertical module, apex and a V groove. Peculiarly: A crowned and with broken crossbeam; G with internal curled cauda; M and N with high crossbeams.

Last survey: 2011

Editions and reproductions: BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007, p. 37; MARASOVIĆ T. 2011, vol. 3, pp. 254- 269.



From BULJEVIĆ – BONAČIĆ MANDINIĆ – DUPLANČIĆ – IVČEVIĆ – KLIŠKIĆ – PITEŠA 2007

[---]us[---]si[---]η magna [---]nteho[---]

3.206 SPLIT, Archaeological Museum (?). Inscription of unknown function (11th c.)

Fragment of an architrave of an altar fence discovered in 2001 during archaeological investigation in the tomb of Jeronim Natalis (canon from 1613 to 1657), reused as part of the frame. It came from the baptistery of St. John.

The artefact, of marble and of unknown dimensions, presents two upper rows of decoration: one with *cani correnti* and a second, completely erased, with arches.

The inscription is arranged on one horizontal line; the letters present a mixed module small apex and a V groove. Presence of one abbreviation SCI – SANCTI. Characteristic are: B in SUB minuscule; E uncial, only in HONORE is capital; G with internal curled cauda; M with high crossbeams but squared module; O big and round; R with big eyelet.

Last survey: 2011

Editions and reproductions: NIKŠIĆ 2002, p. 145; MARASOVIĆ T. 2011, vol. 3, pp. 254- 269.



From NIKŠIĆ 2002

[--- D]omus hec fulge, sub honore s(an)c(t)i Ioh(ann)i B[aptistae ---]

3.207 SPLIT, Archaeological Museum, A1995. Inscription of unknown function (9th c.)

Two fragments of an architrave from the church of St. John the Evangelist, located on the Marjan Hill, area of Split.

The smaller piece measures cm (13.5) x (9.3) x (21.3), the bigger one 15 x (52) x 42; following the first two letters a part of the left arm of a cross can still be seen. The inscription is positioned on the front side – a patent Latin cross can be seen at its ending – and on the side facing the floor. This second inscription is illegible due to heavy loss and damages.

The surviving text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Peculiar are: A's are rustik-like; O small and round; P with small eyelet; R with short diagonal line.

Last survey: 2011

Editions and reproductions: DUPLANČIĆ 2009, pp. 158-160; MARASOVIĆ T. 2011, vol. 3, pp. 376-377.



From DUPLANČIĆ 2009

Front side:

[--- e]ntr[an]ti[(((crux)))bu]s pax ora(((crux)))

Lower side:

[---]+++++++

[---?]

3.208 SPLIT, Archaeological Museum. Inscription of unknown function (11th c.)

Fragment of a gable of an altar fence from an unknown location.

The piece is of an undetermined material and dimensions; the decoration consists of an upper row of *cani correnti*, immediately below is a row of “pretzel” design, in the middle there is a Latin cross decorated internally with a two-stranded braided design. The inscription is positioned on the lowest portion, following the shape of the arch.

The text is arranged on one horizontal line; the few surviving letters present a vertical module, small apex and a V groove. Peculiar, the A has a low crossbeam, the O's are drop-shaped and R has the diagonal line positioned horizontally.

Last survey: 2011

Editions and reproductions: MARASOVIĆ T. 2011, vol. 3, pp. 425-427.



From MARASOVIĆ T. 2011

[---]pastor o+[---]

3.209 SPLIT, Museum of Croatian Archaeological Monuments, inv. 1638. Inscription of unknown function (second half of the 9th c.)

Fragment of a gable discovered under unknown circumstances in an unknown location, recovered from the collection of the “Bihać” Society.

The measurements are cm (52) x (45) x 9.5; the artefact, of limestone, presents remains of a *cani correnti* decoration in the upper row, underneath is a stylized kymation design; centrally two birds with grapes in their beaks – they are touching it also with one paw – are facing a cross, positioned centrally. The inscription is in the lower row and follows the arch of the gable.

The text is arranged on a single line, the letters have a vertical module, present apexed vertexes and a thin V groove. Peculiar, the N with crossbeam not starting from the vertexes and positioned high. An I is included underneath it.

Last survey: 1996

Editions and reproduction: DELONGA 1996, p. 173, n. 127.



From DELONGA 1996

[---]ii in ho[nore ---]

1. DELONGA 1996, [---]inie+ [---]

3.210 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2162. Inscription of unknown function (9th – 10th c.)

Fragment discovered under unknown circumstances in an unknown location, recovered from the collection of the “Bihać” Society.

The measurements are cm (17.5) x (10.5) x 13.5; the artefact, of limestone, presents remains of a *cani correnti* decoration and a horizontal line with the inscription, only one letter survived.

This single letter, an S, presents apex, vertical module and a V groove. Peculiarly, it is positioned slightly tilted to the right.

Last survey: 1996

Editions and reproduction: DELONGA 1996, pp. 173-174, n. 128.



From DELONGA 1996

[---]s[---]

City of Trogir

3.211 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2563. Inscription of unknown function (second half 9th c.)

Eleven fragments of an architrave, frag. 2563 was found as a *spolium* in a grave near the cemetery of the church of the Blessed Virgin Mary in Blizna; it stayed in the collection of the Franciscan Monastery from 1967 until in 1976 it was moved to Split. During the archaeological works conducted in 1999-2000 nine other fragments of this trabeation were found. Bužančić wrote that another fragment bearing the inscription MAR[IA] was gone lost. For the other there is no mentions of the circumstances of discovery.

The measurements of inv. 2563 are cm (19) x (18) x 9.5/10 and the material is limestone. The other fragments of architrave are also of limestone, while the gable is of marble. The measurements of the other fragments are cm: Frag. 1. 19 x (10) x 10;

Frag. 2. 19 x (13) x 10;

Frag. 3. 19 x (17) x 10;

Frag. 4. (13) x (23) x 10;

Frag. 5. (9) x (11) x 10;

Frag. 6. (18) x (23) x 10;

Frag. 7. (18) x (24) x 10;

Frag. 8. unknown;

Frag. 9. (10) x (12) x 10;

Frag. 10. (13) x (18) x 10.

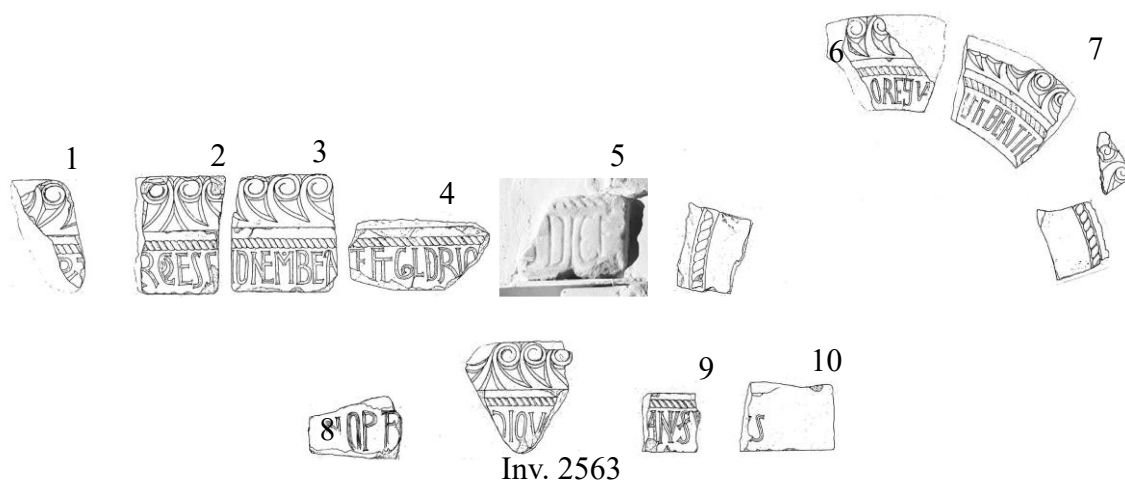
The decoration – completely visible in fragments 1, 2, 3, 6, 7 and inv. 2563 – presents an upper row of *cani correnti*, underneath is a rope decoration.

The inscription is arranged on a horizontal line; the letters, very thin and high, present apex and a V groove. Presence of four nexuses: NE in INTERCESSIONEM, two ET where the middle line of e is the top line of T, NU in frag. 9. Presence of one abbreviation DI – DEI. Characteristic are: A in BEA present a small hook coming from the top, while A in BEATI has a flat top; b with smaller upper eyelet; C in INTERCESSIONEM present an internal decoration in shape of a leaf; G with internal cauda in GLORIO, with external diagonal cauda in GE and minuscule in frag. 6; M with high crossbeams; O as very thin oval; R in GLORIO present a small curve in the bottom part of the shaft; S are very thin with small curves, S in frag. 9 presents a diagonal line crossing its centre, maybe an abbreviation. Interestingly, frag. 1 seems to present an R with the diagonal line crossed by another line, as in the ORUM abbreviation from manuscript writing.

Last survey: 2011

Editions and reproductions: Inv. 2563. BURIĆ 1987, p. 79; DELONGA 1996, pp. 89-90, n. 49;

All. BUŽANČIĆ 2011, pp. 51-55; MARASOVIĆ T. 2011, vol. 3, pp. 22-25.



From BUŽANČIĆ 2011

[---o]r(um) t[---inte]rcessionem beate et glorio[se ---]s D(e)i ge[nitricis ---]o regia [---]++ et
beati Io[hannis ---]n[ope] [---reme]dio v[---]anus(?) +[---]s

1. BUŽANČIĆ 2011, [--- pe]r i[nte]rcessionem beate et glorio[se matri]s D(e)i ge[nitricis apud Christum
salvat]ore s(an)ct(ae) [Mariae] et beati Io[hannis Baptistae] op(us) e[dificavit pro anime suae reme]dio
v[otum complevit prod]anus iu[ppanu]s.

3.212 TROGIR, church of St. Barbara, entrance. Celebrative inscription (first half 11th c.)

The lintel is positioned at the main entrance to the church, on the western side.

The artefact, of unknown material and dimensions, presents a bigger upper part dedicated to the decoration – an intricate design that alternates big rosettes encircled with braid designs and Greek crosses made with the same thread that frames the flowers, moreover many animal figures – the lower part is dedicated to the inscription.

The text is arranged on one horizontal line; the letters present a vertical module, but groove and presence of apex are difficult to judge from the available photos. Presence of eight abbreviations: DNI – DOMINI, CU – CUM, P – PRO (diagonal line cutting the shaft), REMEDIU – REMEDIUM, AN – ANIME, N – NOSTRE, TEPLU – TEMPLUM, CSTRUERE – CONSTRUERE. Presence, also, of five *nexus litterarum*: TRU in PETRUS, TA in COGITA, TE and LU in TEMPLU, RU in CSTRUERE. One included letter: DI in REMEDIU. Noteworthy letters are: two out of five A's do not present the crossbeam; C are squared; G squared and with external vertical cauda; M with shafts set wide apart – three times they are extended in the upper part – and with high crossbeams in NOMINE, MEO and REMEDIU; N with high crossbeam; O is rhombus; R with short and high diagonal line.

Last survey: 2019

Editions and reproductions: IVANIŠEVIĆ 1981, p. 170; BURIĆ 1982, pp. 128-129, n. 3; STEINDORFF – MIHALJIĆ 1982, p. 46; MARASOVIĆ T. 2011, vol. 3, pp. 120-127; BABIĆ 2019, p. 249.



From MARASOVIĆ T. 2011

(In) nomine D(omi)ni, ego Maius prior cu(m) cognatu(m) meo Petrus, cogitavimus p(ro) remedi(u)m an(ime) n(ost)re unc te(m)plu(m) c(o)struere.

3.213 ŽEDNO-ARBANIA, Parish church of Sr. Ivan Trogirski, island of Čiovo. Inscription of unknown function (9th c.)

Fragment of an architrave of an altar fence found during some works at the church of St. Maura in Žedno, in the island of Čiovo, that apparently is from an unknown church in Trogir; at simetime, it was built into the baroque church of St. Maura.

The fragment, of limestone, measures cm 35 x (22) x 12; the upper part was decorated with *cani correnti*, the lower with a three-banded braid design. In the middle section is positioned the inscription.

The text is arranged in a single horizontal line; the letters present a vertical module, apex and a V groove. Presence of one nexus VA in SAVAOTH and one abbreviation SCS – SANCTUS.

Last survey: 2011

Editions and reproductions: BURIĆ 2000, p. 170, n. III.63; MARASOVIĆ T. 2011, vol. 3, pp. 516-517.



From BURIĆ 2000

[---]S(an)c(tu)s Savaoth pl(eni) [sunt celi ---]

3.214 TROGIR, Museum of the city. Celebrative inscription (first half 11th c.)

Architrave from the trabeation of the church of St. Martin; until 1930 it was used in the steps to the church.

The artefact, of unknown material and measurements, presents two rows of decoration: a first of *cani correnti* and a second, immediately underneath, of kymation design.

The text is arranged on a single horizontal line; the letters present a mixed module, apex and a V groove. Presence of one abbreviation QUIQ – QUIQUE. Only one nexus can be identified, TA in TANTI. Noteworthy letters are (only the part of architrave present in the photograph by Babić has the text clearly visible, thus, unfortunately, only that part can be analysed): here A's displays various digraphisms – with or without broken crossbeam, with or without crown, used in various combinations –; B with smaller upper eyelet; Ç as a vertical zig-zag sign; M with wide shafts and high crossbeams; O oval decorated internally with small spikes; R with small eyelet, either left open or closed, in UXOR the diagonal line is short; S stretched and with smaller upper curve.

Last survey: 2019

Editions and reproductions: IVANIŠEVIĆ 1981, p. 170; BURIĆ 1982, p. 135, n. 50; MARASOVIĆ T. 2011, vol. 3, pp. 120-127; BABIĆ 2019, p. 250.



From BABIĆ 2019



From MARASOVIĆ T. 2011

((*crux*))Quiq(ue) cupitis iam nosse restaurator operis Petrus nuncupatur eius uxor Dabriça, ad onorem tanti Patris que hic consecrati sunt primi.

3.215 TROGIR, Lapidary of the Benedictine Monastery of the church of St. Domnius.
Inscription of unknown function (late 11th c.)

Fragment of an architrave from the church of St. Domnius, the circumstances of its find are unknown.

The piece, of unknown material and measurements, presents a Latin cross, engraved as tall as the fragment, positioned in the leftmost part of the front side. The rest is filled with the inscription, but the first line is too damaged to be read.

The text is arranged on two horizontal lines; the letters present a vertical module, apex and a thin V groove. Presence of three abbreviations: D – DEUS or DOMINUS, an abbreviation sign is positioned above the letters MS for MEUS, S – SANCTUS. Characteristically, the M has high crossbeams.

Last survey: 2011

Editions and reproductions: MARASOVIĆ T. 2011, vol. 3, pp. 136-139.



From MARASOVIĆ T. 2011

((*crux*))+++++[---]
((*crux*))D(*ominus*) m(*eu*)s s(*anctus*) Pet(*rus*)

1. DELONGA in MARASOVIĆ T. 2011, D(*ominu*)s vel D(*eu*)s M(?) s(*anctissimus*) Pet(*rus*)

3.216 SPLIT, Museum of Croatian Archaeological Monuments. Celebrative inscription (9th c.)

Fragment of a gable found *extra situm* in Trogir in 1967 in the construction site of the Muštra house, in the Pantan area, between the road and the sea. Until 1971, when it was donated to the museum, it was stored in the house. The original location is unknown. A second, smaller piece was recorded by Burić, as being kept in the MGT Lapidary; already in 1982 it was lost. Found again, it was recorded by Marasović.

The pieces, of limestone, measure cm 22 x (75) x 10 the bigger, and 22 x (20) x 10 the smaller; the decoration consists in an upper row of *cani correnti* and a lower one of three-stranded braid design, the inscription is positioned in the middle.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Noteworthy are: A with broken crossbeam; G with external diagonal cauda; M with high crossbeams; O rhombus-shaped; U/V wide.

Last survey: 2011

Editions and reproductions: IVANIŠEVIĆ 1981, pp. 171-172; BURIĆ 1982, pp. 137-138, n. 54; MARASOVIĆ T. 2011, vol. 3, pp. 148-153.



From BURIĆ 1982

From IVANIŠEVIĆ 1981

[---]+o procon[sul ---] peccatur una cum coniuge m[ea ---]

3.217 TROGIR, Museum of the city, inv. n. 25. Inscription of unknown function (9th – 10th c.)

Fragment of unknown origin, found under unknown circumstances.

The piece, of an unknown material, measures cm (16) x (21.5) x 13.5; the decoration consists of an upper row of *cani correnti*.

The inscription is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Presence of one nexus, UM. Characteristic, the O oval, the M with high crossbeams.

Last survey: 1981

Editions and reproductions: IVANIŠEVIĆ 1981, pp. 172-173; BURIĆ 1982, p. 137, n. 53.



From IVANIŠEVIĆ 1981

[---]torim [---]

3.218 TROGIR, Museum of the city, inv. n. 26. Inscription of unknown function (10th c.)

Fragment of unknown origin, found under unknown circumstances.

The piece, of an unknown material, measures cm 21.5 x (40) x 13.5; the decoration presents an upper row of *cani correnti*, with internal decoration, and immediately underneath, a row of small arches with double columns.

The text is arranged on one horizontal line; the letters present a vertical module, apex and a V groove. Presence of punctuation symbol in form of a single triangular dot. Presence, also, of one abbreviation X – CHRISTO. The significance of the nexus next to it is unclear: either it is AN with an abbreviation sign above it, or ATN with a long shaft for the T. Noteworthy are: N in IN with crossbeam not connected to the extremities and in AN/ATN is mirrored; X made by composed opposite C.

Last survey: 1981

Editions and reproductions: BURIĆ 1982, pp. 135-136, n. 48; IVANIŠEVIĆ 1981, p. 174.



From IVANIŠEVIĆ 1981

[---]c fecit in Ch(risto)an(?) vel ant[---]

3.219 TROGIR, Museum of the city, inv. n. 27. Signature of artist inscription (10th c.)

Fragment of unknown origin, found under unknown circumstances.

The piece, of an unknown material, measures cm (23.5) x (49) x 11; there is no sign of decoration: the surface appears completely empty apart from the inscription, positioned in the lower part.

The text is arranged on a single horizontal line; the letters present a vertical module, apex and a v groove. Peculiar: the A without crossbeam; G in double-inverted C; N with crossbeam not connected to the extremities; O drop-shaped.

Last survey: 1981

Editions and reproductions: IVANIŠEVIĆ 1981, p. 175.



From IVANIŠEVIĆ 1981

Ego Stefanus [---]

3.220 TROGIR, on Ribarskoj ulici n. 8, Southern exterior wall. Inscription of unknown function (10th c.)

Fragment of unknown origin, found under unknown circumstances.

The piece, of an unknown material, measures cm (25) x (49) x (depth non measurable); the surface appears heavily damaged by the action of atmospheric agents, thus the inscription is barely readable. Presence of a *cani correnti* design in the upper part.

The text is arranged on one horizontal line; the letters present a vertical module and a V groove, it is hard to say whether they have apex. Characteristic, the N with crossbeam not connected to the extremities and the S with bigger upper curve and slightly tilted to the right.

Last survey: 1981

Editions and reproductions: IVANIŠEVIĆ 1981, p. 176; BURIĆ 1982, pp. 136-137, n. 51.



From IVANIŠEVIĆ 1981

[---]const[---]

3.221 TROGIR, Museum of the city, inv. 57. Inscription of unknown function (first half 9th c.)

Fragment of an arch of an altar fence discovered at unknown date and place, from a lost church in Trogir entitled to the archangel Michael and positioned in the southern part of the Mali polje.

The measurements are cm (82) x (134) x 13; the artefact, of limestone, presents an upper row of *cani correnti*.

The text is arranged on one line following the shape of the arch; the letters present apex, vertical module and a V groove. Peculiar: A with slightly diagonal crossbeam; G with vertical external cauda; M with high crossbeams; Q with internal cauda; R with diagonal line not connected to the vertical shaft.

Last survey: 2011

Editions and reproduction: IVANIŠEVIĆ 1981, p. 170; BURIĆ 1982, p. 137, n. 52; STEINDORFF – MIHALJČIĆ 1982, p. 46; KATIČIĆ 1998, p. 240; DELONGA 2000, p. 146, n. III.35; MARASOVIĆ T. 2011, vol. 3, p. 108.



From HRVATI I KAROLINZI 2000

((*crux*))De donis D(e)i et S(an)c(t)i Michaeli archangelic[ue ---]

3.222 TROGIR, Parish office of Marina, inv. 86. Inscription of unknown function (second half 9th c.)

Three fragments of an architrave recovered at the end of the 15th century by the bishop of Trogir in his property, more accurate details about the circumstances of discovery are not available, thus one may only assume that it came from the church of St. Cipriana.

The fragments, joined and contiguous, are of limestone and measure cm 18 x (83) x 10; the decoration consists in an upper row of three-banded arcades, intersected between one another, below is a rope-design; on the lower part is positioned the inscription.

The text, on a single horizontal line, presents letters with a vertically module, apex and a V groove. Peculiar: A with diagonal crossbeam and flat vertex; B with smaller top eyelet and bigger bottom eyelet; M with high crossbeams.

Last survey: 2011

Editions and reproductions: DELONGA 2000, pp. 144-145, n. III.32; MARASOVIĆ T. 2011, vol. 3, p. 104.



From DELONGA 2000

[[((crux))]]Hoc templum venerabilis beati Ce[---]

1. DELONGA 2000, MARASOVIĆ T. 2011, ...*beati Ce[priani vel brian] ---*

3.223 TROGIR, Museum of the city. Inscription of unknown function (first half 9th c.)

Fragment of the left part of a gable of an altar fence found in the pavement of the church of St. Sebastian, built in the 15th century, on the site of the earlier porch of the church of St. Maria de Platea.

The measurements are cm (90) x (137) x 12; the artefact, of limestone, presents a decoration of *cani correnti* in the upper part, below is a row of three-banded arches. Centrally

is decorated with a Latin cross and two doves facing it; interestingly, in the left corner are engraved a fish and a squid. The inscription is on the lower band.

The text is arranged on a single horizontal line; the letters present apex, strong vertical module and a V groove. The available photo does not really permit an evaluation of the letters, nonetheless, one can distinguish the usage of both capital and uncial E. Presence, also, of three abbreviations: DI – DEI, INTERCESSIO – INTERCESSIONE, SCA - SANCTA.

Last survey: 2011

Editions and reproduction: KOVACIĆ 1996; DELONGA 2000, pp. 145-146, n. III.34; MARASOVIĆ T. 2011, vol. 3, pp. 128-135.



From DELONGA 2000

In D(e)i n(o)m(ine) intercessio(ne) S(an)c(t)a[e] M[a]r[i]e a[---]

3.224 TROGIR, Museum of the city. Exegetic inscription (9th c.)

Fragment of a beam of undetermined origin, discovered in an unknown location and point in time in Trogir.

The measurements are cm 13.5 x (50) x 11, the material is limestone; there is no decoration present in this remaining fragment as the inscription fills all the space. The text is an excerpt from the Roman canon of the mass, specifically part of the eulogy from the Old and New Testament (Isaiah, 6, 3; Psalm 117, 26; Revelation, 4, 8 and Matthew, 21, 9; Mark 11, 10; Luke, 19, 38).

The text is arranged on two parallel lines, the letters have a rectangular module, apex and a V groove. Noteworthy: B with bigger lower loop; D delta-shaped; S slightly tilted to the

right; U is minuscule with the right part vertical. In the first line an error was made where an L was carved instead of an I in the word CELL.

Last survey: 2011

Editions and reproductions: IVANIŠEVIĆ 1981, p. 174; DELONGA 2000, p. 148, n. III.38; MARASOVIĆ T. 2011, vol. 3, pp. 148-153 (no photo).



From DELONGA 2000

[--- p]leni sunt cel^ri et [---]
[---] excelsi benedic[---]

3.225 SPLIT, Archaeological Museum, inv. S9. Funerary inscription (second half 8th c.)

Fragment of a sarcophagus lid found in 1894 behind the church of St. Peter in Trogir, its origin is unknown.

The only surviving part of this sarcophagus is the front fragment of the lid, of limestone, and measuring cm (76) x (65) x 16; the surviving decoration consists of the right arm of a Latin cross, probably as tall as all the lid, the arm present curls at its end and the cross is internally decorated with a two-banded braid. The surviving inscription is positioned on the border of the lid and near the right arm, but, its orientation is opposite, therefore it is parallel to the long side.

The text is positioned in seven parallel lines, the seventh, the one on the border of the lid, could have been part of a second text that developed through all the border; the letters present small apex, vertical module and a V groove. Characteristic are: A with flat top; C is squared; M has high crossbeam with a vertical shaft protruding from the centre, this is visible especially in the last M of IMPERATOREM; O can be oval or small and round; Q is minuscule.

Last survey: 2011

Editions and reproduction: BULIĆ 1901, p. 231; KARAMAN 1942, p. 73; DELALLE 1936, p. 9; IVANIŠEVIĆ 1980, p. 969; ID. 1981, p. 169; BURIĆ 1982, p. 140, n. 61; STEINDORFF – MIHALJČIĆ 1982, p. 47; BABIĆ

1985, p. 26; FLÈCHE MOURGUES et alii 1992, p. 264; KATIČIĆ 1998, p. 240; DELONGA 2000, p. 147-148, n. III.37; MARASOVIĆ T. 2011, vol. 3, pp. 148-153.



From MARASOVIĆ T. 2011

[---]o [4]e mei
 [---]et VIII s(an)c(t)i Patri
 [---]bus q(ui) Const-
 [antinum i]mperatorem ut
 5 [---]a amplius ad po-
 [---]itu patiatur.

On the frame:

[---atq]ue laici orate pro me.

3.226 TROGIR, Museum of the city. Inscription of unknown function (second half 9th c.)

Fragment of a gable of an altar fence discovered during conservation works on the roof of the cathedral of Trogir.

The fragment, of limestone, measures cm (52) x (69) x 8; the decoration consists of an upper row of *cani correnti*, half of it seems to have been lost due to later modifications; the inscription occupies the lower portion of the fragment, divided from the central area by a braid design. Centrally, a decorated cross is filling the space, accompanied by two rosettes above its arm and two doves below.

The text is arranged on a single horizontal line, the letters present a vertical module, V groove and no apex. Unfortunately, the three surviving letters are fragmented and their shape is not completely recognisable.

Last survey: 2011

Editions and reproductions: BELAMARIC 1981, p. 159; IVANIŠEVIĆ 1981, p. 170; BURIC 1982, p. 138; ID. 2000, p. 144, n. III.31; MARASOVIĆ T. 2011, vol. 3, pp. 116-118.



From BURIC 2000

[---]epa[---]

3.227 TROGIR, Museum of the city, inv. n. 24. Celebrative inscription (10th c.)

Fragment of an architrave found under unknown circumstances and of unknown origin, since the saint mentioned in the inscription is St. Lawrence, and, for now, we know only of one church in Trogir of which he was the patron saint and it is supposed that this fragment is from that very church, thus the cathedral.

The piece, of an unknown material, measures cm 21 x (39) x 11; the decorations consist in an upper row of *cani correnti*, immediately underneath is a row small arches.

The inscription is arranged on two horizontal lines; the letter present a mixed module, apex and a V groove. Presence of one abbreviation SCI – SANCTI. Peculiar are: A with broken crossbeam; M with square module but high crossbeams; N with high crossbeam; O oval; R with concave diagonal line, attached to the eyelet; U minuscule.

Last survey: 1981

Editions and reproductions: IVANIŠEVIĆ 1981, p. 173; BURIC 1982, p. 135, n. 49; MARASOVIĆ T. 2011, vol. 3, pp. 116-118.



From IVANIŠEVIĆ 1981

[---fili]o meo Paulo et C[---]
 [---]s et s(an)c(t)i Lauren[tii ---]

City of Vrlika

3.228 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2564. Inscription of unknown function (9th – 10th c.)

Fragment of an architrave found during archaeological excavations in the area of the Koljane village, precisely in Dragovic. Marasović suggested that this fragment could be part of the trabeation at 3.181, thus originally from the Pre-Romanesque church in the area of Koljane.

The artefact, of limestone, measures cm (17) x (25) x 10; previous damages have completely destroyed the decoration, which was positioned above the inscription.

The text presents a single horizontal row with letters of rectangular module, with apexed vertexes and V groove.

Last survey: 2011

Editions and reproductions: DELONGA 1996, p. 98, n. 57; MARASOVIĆ T. 2011, vol. 3, pp. 60-68.



From DELONGA 1996

[---]elist[---]++[---]

3.229 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2315, 2314, 2312, 2309, 2311, 2317, 2308, 2316, 2313, 2310. Celebrative inscription (second half 9th – first half 10th c.)

Eight fragments of an architrave and gable of an altar screen from an excavation site in Koljane, all found between 1890 and 1891, apart from inv. 2308 of which more detailed information is lacking; it is believed that all the discovered stone fragments once were part of a pre-Romanesque church in the area of Koljane.

Just as for other fragments in this catalogue, there is no actual evidence that they were part of the same artefact – and the museum layout of this altar screen was changed throughout the years as it is shown in photos present in Vedrana Delonga's publications –, but surely they were part of the same stylistic renovation program, and were commissioned to the same workshop. The material slightly differs: limestone for inv. 2317 and 2316; foraminiferous limestone for inv. 2313, 2315 and 2308; argilliferous limestone for inv. 2310, 2309 and 2312; dolomite limestone for inv. 2311.

The measurements are cm: Inv. 2315. 24 x (45) x 11;

Inv. 2314. 23,5 x (66) x 12.5;

Inv. 2312. 23 x (15.5) x 13;

Inv. 2309. 23 x (32.5) x 12.5;

Inv. 2311. (22) x (20) x 12;

Inv. 2317. 91(reconstructed) x (81) x 12.5;

Inv. 2308. 23 x (31) x 11;

Inv. 2310. (25) x (16.5) x 12;

Inv. 2316. 23 x (41) x 13;

Inv. 2313. (19.5) x (43) x 13.

Fragment inv. 2314 presents a hole, most probably a sign of reuse. The gable presents a decoration displaying a central cross, embellished internally with a three-banded plait and little spirals protruding from the ends of the arms, and two birds with grapes in their beaks, facing the cross. The upper row presents a *cani correnti* decoration, under it the inscription is displayed on a single line. In the middle, now completely damaged and eroded, was probably originally a stylised kymation design. The other fragments are filled only with the inscription, the *cani correnti* and the damaged kymations. Fragment 2313 presents a peculiar disposition of the decorative and textual elements: the decoration of *cani correnti* is present only on half the upper side and is positioned above the inscription; in the other portion, the inscription takes all the surviving area and is displayed on two parallel horizontal lines, but the upper one is upside

down. This particular disposition suggests, as already speculated by Marasović, that this fragment is the terminal part of the gable and that this gable was the last element of the trabeation, thus there was no other space that could have housed the remaining letters; because of this they were arranged upside-down at the end of the gable.

The text, arranged on a single line, is composed of letters with a vertical module, apexed vertexes and a V groove; their disposition and dimensions appear inconsistent. Presence of nexuses: TR in CONSTRUISSET, TE between T in CONSTRUISSET and the subsequent E in ET, MAR in CONFIRMARI; and four abbreviations: S – SANCTO, APOLO – APOSTOLO, ERA – ERGA, PBS - PRESBITEROS.

Noteworthy are: A with diagonal crossbeam, in inv. 2308 it is broken and in ERGA it is absent; B with eyelet left both undivided, in OBTINUIT, or divided and not touching each other, in PRESBITEROS; C particularly vertically stretched; G with external cauda positioned vertically under the letter; H is minuscule; L with small horizontal line in the lower part; M with high crossbeams; O small but always almond-shaped; R with eyelet and diagonal line not connected to the shaft, in ERGA the curve of the eyelet is closed on the diagonal line rather than on the vertical shaft; S with central part quite vertical.

Last survey: 2011

Edition and reproductions: Inv. 2315. JELOVINA 1984, 231, fig. 5, n. 1; DELONGA 1996, p. 124, n. 78; DELONGA – JAKŠIĆ 2000, p. 270-271, n. IV.152;
 Inv. 2314. JAKŠIĆ 1984, p. 246; DELONGA 1996, p. 125-126, n. 81; DELONGA – JAKŠIĆ 2000, p. 270-271, n. IV.152;
 Inv. 2312. RADIĆ 1900, p. 122, n. 55; DELONGA 1996, p. 127-128, n. 84;
 Inv. 2309. RADIĆ 1900, p. 111, n. 3; DELONGA 1996, p. 128, n. 85;
 Inv. 2311. RADIĆ 1900, p. 115, n. 10; DELONGA 1996, p. 128-129, n. 86;
 Inv. 2317. JELOVINA 1984, 231, fig. 5, n. 4; DELONGA 1996, p. 123, n. 77; DELONGA – JAKŠIĆ 2000, p. 270-271, n. IV.152;
 Inv. 2308. DELONGA 1996, p. 125, n. 80; DELONGA – JAKŠIĆ 2000, p. 270-271, n. IV.152;
 Inv. 2316. JELOVINA 1984, 231, fig. 5, n. 2; DELONGA 1996, p. 126, n. 82; DELONGA – JAKŠIĆ 2000, p. 270-271, n. IV.152;
 Inv. 2313. RADIĆ 1900, pp. 254-255, n. 9; DELONGA 1996, pp. 124-125, n. 79; DELONGA – JAKŠIĆ 2000, pp. 270-271, n. IV. 152.
 Inv. 2310. RADIĆ 1900, p. 115, n. 11; DELONGA 1996, p. 127, n. 83;
 All. MARASOVIĆ T. 2011, vol. 3, pp. 60-68.



From DELONGA 1996

Fragment inv. 2315:

[--- c]onstr(u)i(s)et et confirmari co(?)rō[---]

Fragment inv. 2308:

[---]ob(t)inuit am[---]

Fragment inv. 2314:

[---]os constr(u)i et confirmari +[---]

Fragment inv. 2316:

[---]unt er(g)a p(res)b(itero)s A[---]

Fragment inv. 2312:

[---]pea[---]

Fragment inv. 2309:

[--- a]d s(ancto) apo(sto)lo [---]

Fragment inv. 2311:

[---]pe+[---]

1. DELONGA 1996, MARASOVIĆ T. 2011, [--- Ch]r(ist)em [---]

Fragment inv. 2310:

[---]mer+[---]

Fragment inv. 2317:

[---]t et cum om[nibus ---]

Fragment inv. 2313:

[---]ob(?)ole hos can[c]/ellos

3.230 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2572. Celebrative inscription (9th – 10th c.)

Fragment of an architrave found as a *spolium* in the Mirčeta house in Vrlika and purchased by the museum in 1893. Marasović suggested that, since the epigraphic and decorative aspects are very similar to that of the fragments of the trabeation n. 3.229, this fragment could be part of it, thus originated from the Pre-Romanesque church in the area of Koljane.

Fragment of architrave of argilliferous limestone measuring cm 24 x (68) x 12; presence of a row of *cani correnti* in the upper part, the inscription is placed underneath.

The text is arranged on a single horizontal line, the letters have a vertical module with apex and a V groove. No sign of nexus, abbreviation or punctuation symbols. Peculiar: A with diagonal crossbeam; E uncial; C very starched; O oval; Q minuscule; T has the ends of the line going downward.

Last survey: 2011

Editions and reproductions: RADIĆ 1896, p. 181; DELONGA 1996, p. 172, n. 126; MARASOVIĆ T. 2011, vol. 3, pp. 60-68.



From DELONGA 1996

[---]suscipe votaue pro t+[---]

3.231 SPLIT, Museum of Croatian Archaeological Monuments, inv. 2313. Celebrative inscription (second half 9th - first half 10th c.)

Fragment of an architrave found in Koljane during some archaeological excavations in 1891 in the area of an early-medieval church. Marasović suggested that, since the epigraphic and decorative aspects are very similar to that of the fragments of the trabeation at 3.229, this fragment could be part of it, thus come from the Pre-Romanesque church in the area of Koljani.

The material is dolomite limestone and the fragment measures cm (10.5) x (12.5) x 5.5; there is no sign of decoration.

The letters have a vertical module, apex and a V groove. No sign of abbreviation, nexus or punctuation symbols.

Last survey: 2011

Editions and reproductions: RADIĆ 1900, p. 118, n. 37; DELONGA 1996, p. 129, n. 87; MARASOVIĆ T. 2011, vol. 3, pp. 60-68 (no photo).



From DELONGA 1996

[---]mr[---]

Dubrovnik-Neretva Region

City of Dubrovnik

3.232 DUBROVNIK, unknown. Inscription of unknown function (10th c.)

Fragment of an architrave from the cathedral of the city; the circumstances of its discovery are unknown.

The piece is of undetermined dimension and material; the decoration consists in an upper row of *cani correnti*.

The surviving text, comprising two letters, is arranged in one horizontal line; the letters present a vertical module, apex and a V groove. Noteworthy, the E is uncial.

Last survey: 2013

Editions and reproductions: MARASOVIĆ T. 2013, vol. 4, pp. 108-121.



From MARASOVIĆ T. 2013

[---]ie[---]

3.233 DUBROVNIK, unknown. Inscription of unknown function (10th c.)

Fragment of an architrave from the cathedral of the city; the circumstances of its discovery are unknown.

The piece is of undetermined dimension and material; the decoration consists in an upper row of *cani correnti*.

The text is arranged in one horizontal line; the letters present a vertical module, apex and a V groove. Presence of included letter CE. Noteworthy, the E is uncial and capital, the R has a short diagonal line.

Last survey: 2013

Editions and reproductions: MARASOVIĆ T. 2013, vol. 4, pp. 108-121.



From MARASOVIĆ T. 2013

[---]ce depreca[---]

3.234 DUBROVNIK, unknown. Inscription of unknown function (10th c.)

Fragment of an architrave from the cathedral of the city; the circumstances of its discovery are unknown.

The piece is of undetermined dimension and material; the decoration consists of an upper row of *cani correnti*.

The text is arranged in one horizontal line; the letters present a vertical module, apex and a V groove. Presence of two abbreviations: N – NOMINE (the N is share by the words IN and NOMINE), DM - DOMINI. Characteristic, the D in delta-shape, M with high crossbeam and the O is rhombus.

Last survey: 2013

Editions and reproductions: MARASOVIĆ T. 2013, vol. 4, pp. 108-121.



From MARASOVIĆ T. 2013

((*crux*))In n(omine) D(o)m(ini) [---]

3.235 DUBROVNIK, unknown. Inscription of unknown function (10th c.)

Fragment of an architrave from the cathedral of the city; the circumstances of its discovery are unknown.

The piece is of undetermined dimension and material; the decoration consists of an upper and lower row of arches.

The text is arranged in one horizontal line; the letters present a vertical module, apex and a V groove.

Last survey: 2013

Editions and reproductions: MARASOVIĆ T. 2013, vol. 4, pp. 108-121.



From MARASOVIĆ T. 2013

[---]scips[---]

3.236 DUBROVNIK, unknown. Inscription of unknown function (10th c.)

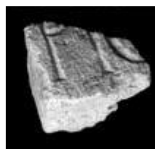
Fragment of an architrave from the cathedral of the city; the circumstances of its discovery are unknown.

The piece is of undetermined dimension and material; the decoration is lost.

The text, of which only some fragments of letters survived, is arranged in one horizontal line; the letters present a vertical module, apex and a V groove.

Last survey: 2013

Editions and reproductions: MARASOVIĆ T. 2013, vol. 4, pp. 108-121.



From MARASOVIĆ T. 2013

[---]p̄īo[---]

1. MARASOVIĆ T. 2013, [---]pr[o ---]

3.237 DUBROVNIK, unknown. Inscription of unknown function (10th c.)

Fragment of an architrave from the cathedral of the city; the circumstances of its discovery are unknown.

The piece is of undetermined dimension and material; the decoration is lost.

The text, only some fragment of letters survived, is arranged in one horizontal line; the letters present a vertical module, apex and a V groove. Presence of one abbreviation P – PRO with the extension on the other side of the letter of the line of the eyelet. Both I's are included letters. Peculiarly, the V present and elongated lower vertex, making the letter look like a Y.

Last survey: 2013

Editions and reproductions: MARASOVIĆ T. 2013, vol. 4, pp. 108-121.



From MARASOVIĆ T. 2013

[---]de p(ro) civi[tate ---]

3.238 DUBROVNIK, unknown. Inscription of unknown function (10th c.)

Fragment of an architrave from the cathedral of the city; the circumstances of its discovery are unknown.

The piece is of undetermined dimension and material; the decoration is lost.

The text, of which only some fragments of letters survived, is arranged in one horizontal line; the letters present a vertical module, apex and a V groove. Presence of one *nexus litterarum* UND. Also, the I is included in the D. Noteworthy, the M has high crossbeams.

Last survey: 2013

Editions and reproductions: MARASOVIĆ T. 2013, vol. 4, pp. 108-121.



From MARASOVIĆ T. 2013

[---]mundi[---]

3.239 DUBROVNIK, private collection. Celebrative inscription (9th c.)

Fragment of an architrave previously immured in a dry wall near the church of St. Orsole, found in the 1980s.

This piece is of undetermined dimension and material; the decoration consists of a lower row of arches with one Latin cross each in the middle.

The text, of which only some fragments of letters survived, is arranged in one horizontal line; the letters present a vertical module, apex and a V groove. Noteworthy, the A with high crossbeam; the G with external vertical cauda; the H is minuscule; the N with crossbeam not connected to the extremities; the O in EGO is rhombic, while in SINO it is oval.

Last survey: 2013



From MARASOVIĆ T. 2013

((*crux*))Ego hac sino[---]

3.240 DUBROVNIK, private collection. Invocational inscription (second half 8th c.)

Reliquary box with flat cover, connected with two rivets to the back side and a closable hinge on the front. Found in an *a pozzo* grave, next to the deceased, together with an oil lamp and two carved crosses, on the threshold of the church of the Conception of the Blessed Virgin Mary i.e. Mary of Napuč, in Lopud. The last remains of this church were demolished in 1929 when the area was leveled for the construction of a hotel. Before becoming private property, this reliquary was preserved in the Parish Museum and Archives of Lopud. Ante Milošević, who studied the reliquary for the catalog *Hravati i Karolinzi*, observed the great similarity of the decoration of this artefact with other of northern Italian production and suggested that it was made there – or by a workshop from there.

The measurements are cm 4.7 x 10.2 x 5.7; the reliquary is made of silver sheet and the decorations were gilded. These consist of engraved and punched rows of dots and circlets, a single arch with included cross on the lid, a series of three arches with included crosses on the front side and one single cross per lateral sides. The inscription is positioned on three edges of the cover and on the lid, under the arch and cross. Part of it, more precisely three quarters of the text on the left lateral edge, is missing since that piece of edge was cut off; fortunately, the portion of the text now missing was recorded at the time of the discovery.

The text is arranged on a single horizontal line, going around the reliquary; the letters are engraved and present apex and mixed module. Characteristics are: A particularly wide and with no crossbeam; L has the horizontal line positioned diagonally and protruding also to the back part of the letter; M with crossbeam not always high, tending to come extremely closer to

the base line; O small and round; P with small and high eyelet; Q in the shape of a lying oval, the cauda is an extension of the line creating the body of the letter; R with small and high eyelet, the diagonal line does not really touch the base line.

Last survey: 2000

Editions and reproduction: NOVAC 1940, p. 165; MILOŠEVIĆ 2000, pp. 126-128, n. III.10.



From MILOŠEVIĆ 2000

Domeni beati s(an)c(t)i Batt//esta Iohannes marteris, intercedete pro me//a peccata, aput illum et per // illum qui vos coronavit.

3.241 DUBROVNIK, Dubrovnik Museum. Celebrative and exhortative inscription (late 11th c.)

Altar fence from the church of St. Michal, south of the village of Donje Čelo, in the island of Koločep. The gable and architrave were found in various locations at different points in time: the beam was found in a courtyard, the gable was in the Lapidary of Dubrovnik Museum and another fragment that was used in the reconstruction of the fence was found in the

parish church of Donje Čelo and some fragments were reused in the walls of the church of St. Nicholas.

This artefact, of marble, measures cm 240 in width (reconstruction), the other measurements are unknown; the decoration consists of an upper row of *cani correnti*, immediately underneath is a row of arches. The gable presents a representation of the archangel Michael.

The inscription is arranged on one horizontal line; the letters present a vertical module – only the first three letters appear smaller with a square module –, apex and a V groove. Presence of four abbreviations, two are indicated by a small line crossing the shaft of Q: OMS – OMNES, Q – QUI, P – PRO and Q – QUAE. Presence, also, of punctuation symbols in form of two vertically positioned dots between REGINA and QUAE. One ligature is present: ET with both letters minuscule, the line of T is connected with the middle line of E. Characteristically, all the curved elements present internal decorative spikes. Noteworthy letters are: A crowned; D are minuscule; G with internal curly cauda; M with high crossbeams; N with crossbeam not connected to the extremities, P with small eyelet; Q minuscule, only initial Q is majuscule with horizontal cauda; R with diagonal line starting near the upper vertex of the shaft and terminating with a vertical section.

Last survey: 2013

Editions and reproductions: JURKOVIĆ 1988; DELONGA 2000a (republished and updated in 2007); ŽILE 2003; MENALO 2003; PEKOVIĆ 2005; MARASOVIĆ T. 2013, vol. 4, pp. 250-256.



From DELONGA 2007



From MARASOVIĆ T. 2013

((*crux*))Queso vos om(ne)s q(ui) aspicitis u[---] p(ro) soror(e) et regina q(uae) edifica[vit ---]

1. DELONGA 2000a, ((*crux*))Queso vos om(ne)s q(ui) aspicitis u[t fundatis preces] p(ro) sorore et regina q(uae) edifica[vit ecclesiam in honorem sancti Michaelis archangeli]

3.242 LOPUD, parish office. Celebrative inscription (second half 9th c.)

Two contiguous fragments of an architrave of an altar fence found under unknown circumstances in the area of the church of St. Ilije in Lopud.

These fragments, of limestone, measure together cm 19 x (51) x 8; the decorations consist in an upper row of *cani correnti* and immediately underneath is a row of a three-stranded “pretzel” knot. The inscription is in the lower part.

The surviving text is arranged on a single horizontal line; the letters present a slightly rectangular module, with a V groove and apexed endings. Peculiar: G with little vertical internal cauda; M with high *traverse*; O rhombus-shaped; U square-shaped.

Last survey: 2013

Editions and reproductions: KOVAČEVIĆ 1967, pp. 357, 370; STEINDORFF – MIHALJČIĆ 1982, p. 86; KATIČIĆ 1998, p. 376; ŽILE 2000, p. 126, n. III.9; MARASOVIĆ T. 2013, vol. 4, pp. 224-229.



From ŽILE 2000

[---Spi]rido una cum coni[uge ---]

Municipality of Janjina

3.243 JANJINA, church of St. John. Celebrative inscription (9th c.)

Two contiguous fragments of an architrave of an altar screen from the church of St. John, found in unknown circumstances.

These pieces, probably of limestone, have unknown measurements. The decoration consists in an upper row of *cani correnti*, with the inscription underneath, then other two rows of decorations presenting three-strand ogival arches.

The text is arranged on a single horizontal line, the letters have a vertical module, with apex and a V groove. Of particular interest are: G with diagonal external cauda; M with high

crossbeams with a triangular apex at their intersection; N with high crossbeam; O rhombus-shaped, with apex at all vertexes.

Last survey: 2013

Editions and reproduction: JURKOVIĆ 1986, pp. 83-84; MARASOVIĆ T. 2013, vol. 4, pp. 18-20.



From JURKOVIĆ 1986

((*crux*))*In nomine Domini, ego Pet[rus---*]

Municipality of Mljet

3.244 BABINO POLJE, church of St. Michael. Dedicational inscription (9th – 10th c.)

Lintel from of the church of St. Michael, positioned northwest of the village, in some vineyards.

The artefact, of unknown material and dimension, was originally the lintel of a window – as suggested by the decorations – and was then reposed as a door lintel by adding an inscription on the plain side.

The text is arranged on two horizontal lines; the letters present a mixed module, apex and a V groove. The C of EC and CELLA is shared between the two words. Presence of three abbreviations: SCI – SANCTI, N – NOMINE, LAVORAVI – LAVORAVIMUS. Peculiar are: A with low crossbeam; the H's are minuscule; M with high crossbeams; O is rhombus; R presents a large eyelet.

Last survey: 2013

Editions and reproductions: DELONGA 2013, pp. 303-325; MARASOVIĆ T. 2013, vol. 4, pp. 186-187.



From MARASOVIĆ T. 2013

((*crux*))*Ec cella ad onore s(an)c(t)i Mihahelis*
dedi(c)ata (est). Amen. Arh(angeli) in n(omine) H(risti) laboravi(mus).

Municipality of Ston

3.245 STON, church of St. Michael. Inscription of unknown function (9th c.)

Two fragments of an architrave of an altar fence from the church of St. Michael, found in unknown circumstances.

Probably of limestone, these joined fragments are of unknown measurements and present the rest of a cross positioned inside a circle, from there a three-stranded band design starts and follows the long side of the artefact. The inscription is positioned above and below it.

The text is arranged on two horizontal lines, the lower one is heavily damaged and very difficult to read; the letters are apixed, with a rectangular module and a V groove. Peculiar are A crowned and with high crossbeam, M with high *traverse* and O rhombus-shaped.

Last survey: 2014

Editions and reproductions: KOVAČEVIĆ 1967, p. 369; JURKOVIĆ 1986, p. 84; BASIĆ 2010, p. 79; MARASOVIĆ T. 2013, vol. 4, pp. 29-39; ZORNJA 2014, pp. 185-188.



From JURKOVIĆ 1986

[---]*tempo[re---]rinbrah[---]*
 [---]*mep[---]*

1. KOVAČEVIĆ 1967, ...*nep*...

3.246 STON, church of St. Michael. Inscription of unknown function (9th c.)

Fragment of an architrave of altar fence discovered under unknown circumstances and from the church of St. Michael.

This artefact is supposedly made of limestone and has unknown dimensions; the decoration consists of three crosses inserted in the circles, with enlarged endings, connected by a two-stranded band design. Above the braid decoration, and divided by the crosses, is positioned the inscription.

The text is arranged in one horizontal line; the letters are apexed, have a vertical module and a V groove. Their dimensions and disposition are inconsistent and poor in execution, this caused the lack of space for the last word which is positioned on two additional lines. Noteworthy are: A crowned and without crossbeam; H minuscule; M with high crossbeams; N with crossbeam not connected to the vertexes; O small and round; R with short diagonal line; S slightly tilted to the right.

Last survey: 2013

Editions and reproductions: VLAŠIĆ 1956, pp. 95-99; POPOVIĆ 1957, p. 251; VEGO 1959, pp. 194-195; KARAMAN 1960, p. 82; FISKOVIĆ 1960, p. 34; VEGO 1961, pp. 61-75; LUČIĆ 1962, pp. 23-33; OSTOJIĆ 1962, pp. 34-39; GABRIČEVIĆ 1963, pp. 93-96; KOVAČEVIĆ 1964, pp. 113-123; JURKOVIĆ 1986, pp. 84-87; MARASOVIĆ T. 2013, vol. 4, pp. 29-39.



From JURKOVIĆ 1986

[---]Mihaelus fortiter su/per ꝥeco pacifico cu(?) oms(?) romano.

1. VLAŠIĆ 1956, *Mihaelus fortiter super geco pacifico cuoms romano*;
2. POPOVIĆ 1959, *Mihaelus fortiter super greco pacifico cum s(ocio) romano*;
3. VEGO 1959, *Mihaelus fortiter super e(pis)co(po) pacifico noms (nominis) Romano*;
4. FISKOVIĆ 1960, *Mihaelus fortiter super geco pacific cum onmes romanos*;
5. VEGO 1961, *(Sanctus) Mihaelus fortiter (custodiat) (sepulchrum) super geco (gacha) pacifico cum omnibus (angelis et archangelis) Romano*;
6. LUČIĆ 1962, *Mihaelus fortiter super geco(s) (grecos) pacific(s) cu(m) om(ne)s romano(s)*;
7. OSTOJIĆ 1962, *(Principes) Mihaelus fortiter super(avit) g@eco Pacifico cu(m) om(ine)s romano(s)*;

8. GABRIČEVIĆ 1963, *Arhangelus Mihael fortiter super seco pacificoque omnes romanos*;
9. KOVAČEVIĆ 1964, *Mihaelus fortiter (et) super rego pacifico c(i)v(itates) om(ne)s romano(s)*.

3.247 STON, church of Our Lady of Lužine. Celebrative inscription (9th c.)

Fragment of an architrave of an altar screen found under unknown circumstances in the area of the church of Our Lady.

This fragment, probably of limestone, has unknown measurements; the decorations consist in an upper row of *cani correnti*, heavily damaged, and a lower row of three-strand band of knots. The inscription is positioned in between the two.

The text is arranged on a single horizontal line; the letters present a rectangular module, with a V groove and apexed endings. Characteristic are the O in rhombus-shape and R with short diagonal line.

Last survey: 2013

Editions and reproductions: JURKOVIĆ 1986, p. 84; MARASOVIĆ T. 2013, vol. 4, pp. 43-48.



From JURKOVIĆ 1986

[---in hon]ore S(an)c(t)e [Marie---]

IV.2 CATALOGUE – BOSNIA AND HERZEGOVINA

Kanton 10 of the Federation of Bosnia and Herzegovina

Municipality of Livno

4.1 LIVNO, Museum Collection of the Franciscan Monastery at Gorica. Inscription of unknown function (late 9th c.)

Two contiguous fragments of an architrave found by chance at the site of an early medieval church in the archaeological site of Grebci, 9km from Livno, at the end of the 19th century.

The reconstructed fragment measure cm (12.3) x (27.5) x 11.5 and are composed of limestone. There are no remaining signs of decoration, but most probably these were composed of an upper row of *cani correnti* and one of stylized kymation.

The text is arranged in one horizontal line; the letters, all majuscule, were realised with a V groove, vertical module and apexed vertexes. Presence of one abbreviation XPM - CHRISTUM. Peculiar: M with high crossbeams and R with the eyelet left open.

Last survey: 2013

Editions and reproductions: DELONGA 1994, pp. 82-84, n. 6; ID. 1996, p. 267, n. 232; MARASOVIĆ T. 2013, vol. 4, p. 303.



From DELONGA 1996

[---]operas Chr(istu)m [---]

4.2 LIVNO, Museum of the Franciscan Monastery at Gorica, inv. 57. Celebrative inscription (880-900)

SARAJEVO, State Museum. Celebrative inscription (880-900)

Two fragments of an architrave and gable of an altar fence from the church of St. Peter in Rapovine: fragment inv. 57 in the 1950s, by Andeo Kaic, as *spolium* in the wall of the ruins of the mosque in Livno, fragment of the Sarajevo Museum – broken in three pieces – was found in 1895 as *spolium* in the late medieval cemetery in Rapovine.

These fragments, of limestone, measure cm 23 x (61) x 16 and 26 x (120.2) x 13.5; the decoration consists in an upper row of *cani correnti*.

The inscription is arranged on a single horizontal line; the letters present a vertical module, apexed, and a V groove. Presence of four abbreviations: TEPL – TEMPLUM, DI – DEI, APOLI – APOSTOLI and P – PRO. The abbreviation sign in APOLI is peculiar: a horizontal line intersected by a short diagonal one. Presence of two ME nexuses and five included letters: two DI, HO, TI, LI. Noteworthy: A in ANIME shows a flat top with broken crossbeam; C and G are squared, G with internal curly cauda; M and N with high crossbeams; P in PRO with elongated terminal part of the eyelet, to indicate the abbreviation; R with small eyelet; S with stretched curves.

Last survey: 2013

Editions and reproductions: REGULAR THREE MONTHLY REPORT 1890, p. 72; RADIĆ 1898c, p. 40; MILETIĆ 1980, p. 289; ID. 1980a, p. 45; GLAVAŠ 1990, pp. 186-188; DELONGA 1994, p. 84; ID. 1996, pp. 268-271, n. 233, 234; PETRINEC – ŠEPAROVIĆ – VRDOLJAK 1999, pp. 35, 84; MILOŠEVIĆ 2000a, pp. 3, 32; DELONGA 2000, pp. 328-329, n. IV.227; MARASOVIĆ T. 2013, vol. 4, pp. 301-302.



From DELONGA 2000

Fragment inv. 75:

[---]hunc te(m)pl(um) D(e)i umiliter [---]

Fragment from Sarajevo State Museum:

[---]ferre dignatus est at honore beati Petri apo(sto)li, p(ro) remedio anime sue [---]

IV.3 CATALOGUE – MONTENEGRO

South Region

Municipality of Bar

5.1 STARI BAR, Cultural Centre of Bar (?). Inscription of unknown function (9th c.)

Three fragments of a slab (?) discovered at an unknown point in time in the church of St. Theodor (?) – positioned below the Romanic church of St. George –, between Stari Bar and Sutomor.

The fragment, of unknown material and dimensions, does not show any sign of decorations.

The inscription is arranged on at least four lines in frag. 1, on two lines in the other fragments; the letters present a vertical module, apex and V groove. Presence of included or smaller letters and one nexus TR in the last line of frag. 1. Characteristic are: C squared; M with high crossbeams; O small and round or oval.

Last survey: 2013

Editions and reproductions: PUŠIĆ 2006, pp. 90-91; ZAGARČANIN 2008, p. 19 (only photo); MARASOVIĆ T. 2013, vol. 4, pp. 454-458.



From ZAGARČANIN 2008

Fragment 1:

[---]+*ns*+ [---]
 [---]+*li et pur+++*+ [---]
 [---]*orim D(e)i et* [---]
 [---]+*ero tres*[---]

Fragment 2:

[---]+*osar*[---]
 [---]*Iho[annis ---]*

Fragment 3:

[---]*reg*+ [---]
 [---]+*i sct++*[---]

Municipality of Budva

5.2 BUDVA, Deposit of the Archaeological Museum. Celebrative inscription (first half 9th c.)

Eleven fragments of a ciborium found at an unknown point in time during some research in the area of the early medieval Christian basilica of Budva.

Of these fragments, all of limestone, many are small joined and/or contiguous pieces , their measures are: 1,2. (27) x (50) x 6;

3,4. (19) x (20) x 5.9;

5. (17) x (27) x (depth non measurable);

6. (9.7) x (6.7) x (depth non measurable);

7. (14) x (27) x 6.4;

8. (16) x (22) x 6.2;

9. (13.5) x (20) x 6.2;

10. (13.5) x (12,5) x 5.7;

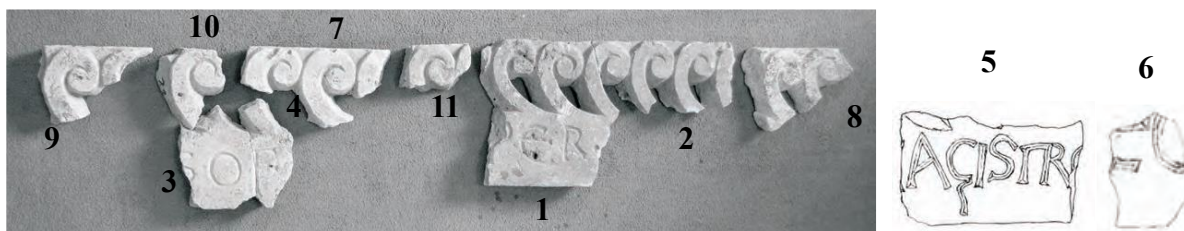
11. (8) x (13.5) x 6.3.

The decorations consist in an upper row of *cani correnti* realised with openwork technique. As reported by Meri Zornija, during her research in the deposit, fragments 5 and 6 were not found, only some drawing by Janović are available.

The surviving portions of text are arranged on one horizontal line; the letters have a vertical module, small apex and a V groove. Characteristic are: E uncial; O round; R with short diagonal line and loop left open.

Last survey: 2014

Editions and reproductions: JANKOVIĆ 2007, pp. 93-94; VEŽIĆ – LONČAR 2009, p. 140 (only fragments 1-4); ZORNIJA 2014, pp. 447-448, n. B.16.4.



From ZORNIJA 2014

Fragments 3 and 1:

[---]sof[---]per[---]

Fragment 5:

[---m]agistrō [---]

Fragment 6:

[---]ēō[---]

Municipality of Herceg-novi

5.3 BIJELA, church of St. Peter, on the façade to the left and right of the portal. Inscription of unknown function (9th c.)

Two fragments of an architrave of an altar screen form the early medieval monastic church of St. Peter, positioned in the same area as the contemporary one. They are still walled in the façade as *spolia*.

The pieces are of greyish marble and measure cm 17.5 x (39) x (depth non measurable) and 18 x (17) x (depth non measurable); the decoration consists of *cani correnti* above the inscription.

The text is arranged on a single horizontal line, the letters are all majuscule, with apex and a V groove. Peculiars: G with cauda positioned under the body of the letter, short and diagonal; M with particularly high crossbeams; O is drop-shaped, more precise in fragment 2; S particularly vertical, with very small curves. Presence of two abbreviations: MAG – MAGISTER and IMP – IMPERATORIS; also, presence of one nexus MP.

Last survey: 2016

Editions and reproductions: RADIĆ 1895, p. 250; ŠEROVIĆ 1924-25, pp. 151-156; KOVAČEVIĆ 1956, p. 3; ŠEROVIĆ 1965-66, pp. 173-177; KOVAČEVIĆ 1967, pp. 335, 355, 371; STEINDORFF – MIHALJČIĆ 1982, p. 88, n. 135; ŠEKULARAC 1994; PUŠIĆ 2006, p. 34; LONČAR 2006, pp. 190-192; VUJIČIĆ 2007, p. 49; JAKŠIĆ 2009, p. 87; MARASOVIĆ T. 2013, vol. 4, pp. 346-347; ZORNIJA 2014, pp. 263-266, A.12.1; MARTINOVIĆ 2016, n. 18.



From ZORNIJA 2014

Fragment 1:

[---]io mag(no) Imp(eratori) et D(omi)n(o) Ioh(anni) [---]

1. ŠEROVIC 1924/25, [---temporibus domini N?]ici? Mag(ni) Imp(eratoris) et D(omi)n(i) Ioh(annis) [---]

Fragment 2:

[---]episcop[o---]

5.4 HERCEG-NOVI, Archaeological collection of the Herceg-Novi Native Museum.
Inscription of unknown function (first half 9th c.)

Five fragments of an architrave of an altar fence found during archaeological research at the site of the church of St. Mary in the village of Rosa in 1974-78.

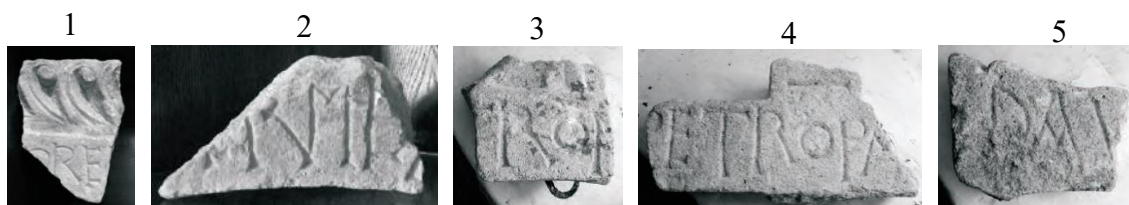
All fragments are of limestone and measure cm: 1. (18) x (13) x 10;
 2. (7) x (17) x 8.5;
 3. (13) x (16) x 3;
 4. (10) x (21.5) x 5;
 5. (9) x (12) x 5.5.

The decoration, still visible only in fragment 1 and 3, consists of an upper row of *cani correnti*.

The text is arranged in one horizontal line, the letters, all majuscule, were realised with a V groove, rectangular module and are slightly apexed. Peculiar are: A with broken crossbeam; M with high crossbeams; O small and round; R with loop left open, in PETRO the diagonal line short thus not reaching the base line.

Last survey: 2014

Editions and reproductions: 1. PUŠIĆ 1978, p. 124; MILINKOVIĆ 1997, p. 177; PUŠIĆ 2006, pp. 50, 134; MARASOVIĆ T. 2013, vol. 4, pp. 357-359; ZORNIJA 2014, p. 423, n. B.13.1;
 2. ZORNIJA 2014, p. 424, n. B.13.2;
 3. ZORNIJA 2014, p. 425, n. B.13.3;
 4. PUŠIĆ 2006, pp. 50, 133; MARASOVIĆ T. 2013, vol. 4, pp. 357-359; ZORNIJA 2014, p. 426, n. B.13.4;
 5. ZORNIJA 2014, p. 427, n. B.13.5.



From ZORNIJA 2014

Fragment 1:

[---]ore[---]

Fragment 2:

[---]er mea [---]

Fragment 3:

[---]from[---]

Fragment 4:

[---]Petro Pa[---]

Fragment 5:

[---]day[---]

Municipality of Kotor

5.5 KOTOR, cathedral of St. Tripuna. Funerary inscription (early 9th c.)

Sarcophagus with lid from the cathedral of Kotor.

This artefact is made of limestone and measure cm 48 x 196 x (depth non measurable); the decoration, present only on the front side, consists of three simple crosses: one central, the others at the left and right side. The inscription occupies the upper half of the front side.

The text is arranged on three horizontal lines, the last line is interrupted by the vertical shaft of one cross, one of the letters was carved inside it, in order to use all the available space; the letters have a vertical module – some are particularly laterally compressed –, apex and a V groove. Presence of one punctuation symbol in the shape of a small Greek cross. Peculiar: A crowned and not; G similar to a double-inverted C shape, with a curved cauda positioned under the body of the letter; M with very high crossbeams; N is mirrored in ANDREACI and NOS, four time its crossbeam does not touch the vertexes; O rhombus shaped; Q is minuscule; R with and without closed eyelet; S with stretched curve, in VOS is slightly tilted to the right; U/V presents an elongated lower vertex so that they could appear similar to a Y.

Last survey: 2014

Edition and reproductions: KOVAČEVIĆ 1956; ID. 1967, p. 368; JAKŠIĆ 1999, p. 140; ID. 2000, p. 124, n. III.5; ID. 2004, p. 7; MARASOVIĆ T. 2013, vol. 4, pp. 380-390; ZORNIJA 2014, pp. 313-315, n. B.1a.29.



From ZORNIJA 2014

((*crux*))*I(n no)m(i)n(e) D(omi)ni, ego Andreaci una cum coniuge mea Maria edificavi-
mus arca ista et requiivimus in ipsa. Vos omnes qii legitis rogatis D(ominu)s
pro nos peccatoris.*

5.6 KOTOR, cathedral of St. Tripuna. Celebrative and didactic inscriptions (806-811)

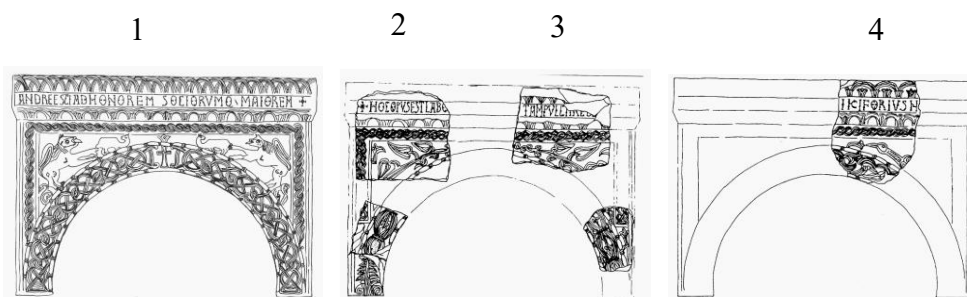
Seven fragments of arches of a ciborium from the cathedral in Kotor, still preserved there.

This ciborium, made of limestone, consists of four sides, all heavily decorated with various series of braids and knots, vegetal and animal elements, and arches design delimiting the inscription row in the upper part. The known measurements, which refer to the only completely intact side, are cm 97 x 130 x (depth non measurable).

The inscriptions consist in a celebrative text, which is arranged on one horizontal line, passing through all the four sides, and two smaller didactic inscriptions on the body of two lions. The letters, in a V groove, are all apexed and in a vertical module. Interestingly, they are all decorated with little protruding spikes. Noteworthy are: A with flat top; C squared; K with the two diagonal lines in a C-shape; M with high crossbeams; N with high crossbeam, not connected to the top vertex; P with small and high eyelet; Q with cauda positioned outside the body of the letter, short, horizontal and slightly curved; R with small and high eyelet, diagonal line is convex; S with smaller upper curve.

Last survey: 2013

Editions and reproductions: STOJANOVI - MAKSIMOVIĆ 1953, p. 73; KARAMAN 1955, p. 7; PETRICIOLI 1960, p. 48; KOVAČEVIĆ 1967, p. 380; MAKSIMOVIĆ 1971, pp. 22-30; MARTINOVIĆ 1998, p. 347; JAKŠIĆ 1999, pp. 131-135; ID. 2000, pp. 124-125, n. III.7; MARASOVIĆ T. 2013, vol. 4, pp. 380-390.



From MARASOVIĆ T. 2013

Arch 1:

Andree s(an)c(t)i ad honorem sociorumq(ue) maiorem((crux))

Fragment 2, 3:

((crux))Hoc opus est labo[r---] tam pulchre de [---]

Fragment 4:

[---N]ikiforis n[---]

Didactic inscriptions on arch 1:

Leo

Oel

5.7 KOTOR, cathedral of St. Tripuna. Commemorative inscription (809)

Fragments of an architrave of an altar screen from the cathedral of St. Tripuna in Kotor still preserved in this location.

The fragment measures cm 26 x (72) x (depth non measurable) and is composed of proconnesian marble. The decoration consists in an upper row of *cani correnti*. The fragment presents the terminal part of the decoration and inscription.

The text is arranged in one horizontal line, the letters, all majuscule, were realised with a V groove, an extremely vertical module and no apex. Characteristic is the high number of nexuses and included letters, in fact, all letters are either in nexus or included. Presence of punctuation symbols in the form of a single triangular dots. Peculiar are: B with eyelet not separated; N with crossbeam not connected to the vertexes; O drop-shaped; P and R with very small and high eyelet.

Last survey: 2014

Editions and reproductions: KOVAČEVIĆ 1956; ID. 1967, p. 371; JAKŠIĆ 1999, p. 140; ID. 2000, p. 124, n. III.6; VEŽIĆ 2001-02, p. 94; LONČAR 2006, pp. 186-189; ČUBROVIĆ 2008, pp. 25-42; ID. 2009, pp. 90-94, cat. II.33, pp. 270-271; VEŽIĆ – LONČAR 2009, p. 125; ZORNIJA 2009, pp. 104-106, n. cat. 23; ČANAK MEDIC – ČUBROVIĆ 2010, pp. 193-195; MARASOVIĆ T. 2013, vol. 4, pp. 391-394; ZORNIJA 2014, pp. 221-224.



From ZORNIJA 2014

[---die I]an(uari) XII te(m)porib(us) d(omi)n(i) Ioh(annis) ep(i)s(copi), p(er) i(n)d(ictionem) XIII a(nno) na(tivi)ta(tis) consti(tutoris) mu(n)di + I+CCCV.

1. JAKŠIĆ 1999, [---]n Chr(is)ti te(m)porib(us) d(omi)n(i) Ioh(annis) ep(i)s(co)p(i) d(ie) XIII Ian(uari) nata(vitate) D(omini) nost(r)i IX CCCV

5.8 KOTOR, OJU Lapidary of the Museum of Kotor, church of St. Michael. Inscription of unknown function (first half 9th c.)

Two fragments of a gable found during archaeological research conducted during the 1980s in the church of St. Michael.

The fragments, of limestone, measure cm (11) x (12) x 11 and (11.5) x (12) x 11.5; there is no surviving decoration, only fragments of letters survive in fragment 1 and a handful in fragment 2.

The text appears to have been arranged on one single horizontal line, the letters that remain visible show a strong vertical module, apex and a V groove. Peculiar: A with diagonal crossbeam and N with crossbeam in the middle.

Last survey: 2016

Editions and reproductions: 1. ČUBROVIĆ 1993-94, pp. 45-51; ZORNIJA 2014, p. 346, n. B.1c.20;

2. ZORNIJA 2014, p. 346, n. B.1c.20; MARTINOVIĆ 2016, n. 7, 8.



From ZORNIJA 2014

Fragment 1:

[---]est s[---]

Fragment 2:

[---]antii u[---]

5.9 KOTOR, OJU Lapidary, Museum of Kotor, in the church of St. Michael. Inscription of unknown function (9th c.)

Fragment of a lintel that probably served as a threshold, found during archaeological research conducted during the 1980's in the church of St. Michael.

The measurements are cm (9.5) x (64) x 12 and the material is limestone; there is no sign of decoration; part of the inscription has been damaged by its use as a threshold.

The text is arranged in one horizontal line, the letters, all majuscule, were realised with a V groove, rectangular module and are slightly apexed. Peculiar are: A with diagonal crossbeam; M with crossbeams probably reaching near the base line; R with elongated shaft and diagonal line short and nearly horizontal.

Last survey: 2014

Editions and reproductions: ZORNIJA 2014, p. 360, n. B.1c.33.



From ZORNIJA 2014

[---]mora et +[---]for[---]

1. ZORNIJA 2014, ...mora et (?)...(f?)ox

5.10 KOTOR, temporary deposit on the ground floor of the cathedral, building n. 314.
Celebrative inscription (early 9th c.)

Fragments of an architrave discovered in 1987-88 during archaeological excavations in the area of the cathedral: one fragment in the sacristy and one from a drainage excavation behind the apsis.

The two contiguous fragments measure cm 18 x (44) x 8.5, the material is white marble. The fragment is decorated with an upper row of *cani correnti*, underneath is the inscription.

The text is arranged on one line, the letters have a vertical module, apex and a V groove. Characteristic are: A with flat vertex and diagonal crossbeam; N has the crossbeam positioned in the middle and is slightly curved.

Last survey: 2016

Editions and reproductions: MARTINOVIĆ 1987, p. 151; ID. 1990, p. 7; ČUBROVIĆ 2008, pp. 29-33; ID. 2009, pp. 90-94, 264-265, cat. II.30; ČANAK MEDIC – ČUBROVIĆ 2010, pp. 193-195; MARASOVIĆ T. 2013, vol. 4, pp. 391-394; ZORNIJA 2014, pp. 226-227, n. A.1a.11; MARTINOVIĆ 2016, n. 5.



From ZORNIJA 2014

[---] *ad honorē* +[---]

5.11 KOTOR, temporary deposit on the ground floor of the cathedral, building n. 314.
Celebrative inscription (early 9th c.)

Fragment of an architrave discovered in 1987-88 during drainage works behind the apse; probably part of the same artefact with fragment 5.10.

The measurements are cm 18.5 x (19) x 6.5, the material is white marble. The fragment is decorated with an upper row of *cani correnti*, underneath is the inscription. As proposed by Meri Zornija, this fragment could be from the same workshop as the commemorative inscription

at sheet 5.7, but the difference in the execution of the decoration underline the fact that they are from two different elements.

The text is arranged on one horizontal line, the letters have a vertical module, apex and a V groove. Characteristic are: M with very high and little *traverse*; N has the crossbeam positioned in the middle. Presence of one nexus ND.

Last survey: 2016

Editions and reproductions: ČUBROVIĆ 2008, pp. 29-33; ID. 2009, pp. 90-94, cat. II.31, pp. 266-267; MARASOVIĆ T. 2013, vol. 4, pp. 391-394; ZORNIJA 2014, p. 225, n. A.1a.10; MARTINOVIĆ 2016, n. 6.



From ZORNIJA 2014

[---]mundivicc[---]

5.12 KOTOR, church of St. Mary, southern portal. Augural inscription (first half 9th c.)

Portal architrave positioned, since the 13th century, in the southern portal; during some restoration works in the 1980s it was found as *spolium* in the baroque frame of the portal, positioned upside down; surely, it is a remain of the much more ancient early medieval church of St. Mary.

The measurements are cm 20 x 130 x 40; looking at the square recess, originally the portal in which this architrave was used would have been cm 92 in width. The artefact, of limestone, features, perfectly centred in the front side, a dedication cross inside a circle, the inscription fills the rest of the space and is divided by the cross.

The text is arranged on three horizontal lines, the letters, all majuscule, have a mixed module, apex and a V groove. Noteworthy: A crowned and with broken crossbeam; D in delta-shape; L has the horizontal line diagonally descending; M has high crossbeam not touching the base line; the O is small and round; the R with a small and high eyelet. Due to a lack of space,

the last word, SALUTE, has the L with the short horizontal line in a diagonal position, the U is extremely smaller and inserted into the L, TE is positioned in a third line.

Last survey: 2016

Editions and reproduction: ČANAK MEDIC 1989, pp. 212, 223-224; PUŠIĆ 2006, p. 40; MARASOVIĆ T. 2013, vol. 4, pp. 363-368; ZORNIJA 2014, pp. 318-319, n. B.1b.2; MARTINOVIĆ 2016, n. 16.



From ZORNIJA 2014

*((crux))In nomine D(omi)ni D(e)i Sal/batori nostris Ih(esu)s
Chr(ist)i interantibus / pax. Exientibus salu-
te.*

5.13 KOTOR, sacristy of the church of St. Mary Collegiata, inv. 28, 29, 30. Celebrative inscription (first half 9th c.)

Three fragments of an architrave discovered during restoration works in 1986 in the sacristy and the St. John chapel, originally from the church of St. Mary.

The fragments are all of proconnesian marble, fragments 2 and 3 are contiguous, thus their measurements are proposed as a whole (cm): 1. 21 x (27) x 10;

2,3. 21 x (51) x 10.

The artefact is a reuse of a much older marble garland. The decoration consists in an upper row of three-strand braided design. The inscription is positioned underneath, framed a singular simple groove above and below.

The inscription is arranged on a singular horizontal line, all letters are apexed, realised with a V groove and present a vertical module. Presence of one nexus NND, which is also the abbreviation N – NOMINE, DNI - DOMINI. Noteworthy are: A with a broken crossbeam,

positioned particularly high and with and elongated vertex; D has the eyelet slightly smaller than the vertical shaft; H is minuscule; M with high crossbeams; N with crossbeam positioned in the middle, not connected to the vertexes; O is rhombus-shaped; S with bigger upper curve.

Last survey: 2016

Editions and reproductions: ČANAK MEDIC 1989, pp. 211-212; PUŠIĆ 2006, p. 40; ZORNIJA 2009, pp. 104-106, n. cat. 24; MARASOVIĆ T. 2013, vol. 4, pp. 363-368; ZORNIJA 2014, pp. 243-244, n. A.1b.12; MARTINOVIĆ 2016, n. 1.



From ZORNIJA 2014

((crux))In n(omine) D(omi)ni D(e)i et s[---I]ohannis una cum coniu[ge---]

5.14 KOTOR, Lapidary of the church of St. Michael. Inscription of unknown function (first half 10th c.)

Five fragments of a slab found in 1986 during restoration works, above the vaults of the sacristy and in the chapel of St. Ivan. It is most probable that they are originally from the early medieval church of St. Mary

These fragments, all of limestone, measure cm: 1. 25 x (33) x 8.5;

2. (13.5) x (23.5) x 8.5;

3. (16.5) x (33) x 8.5;

4. (7) x (26) x 8.5;

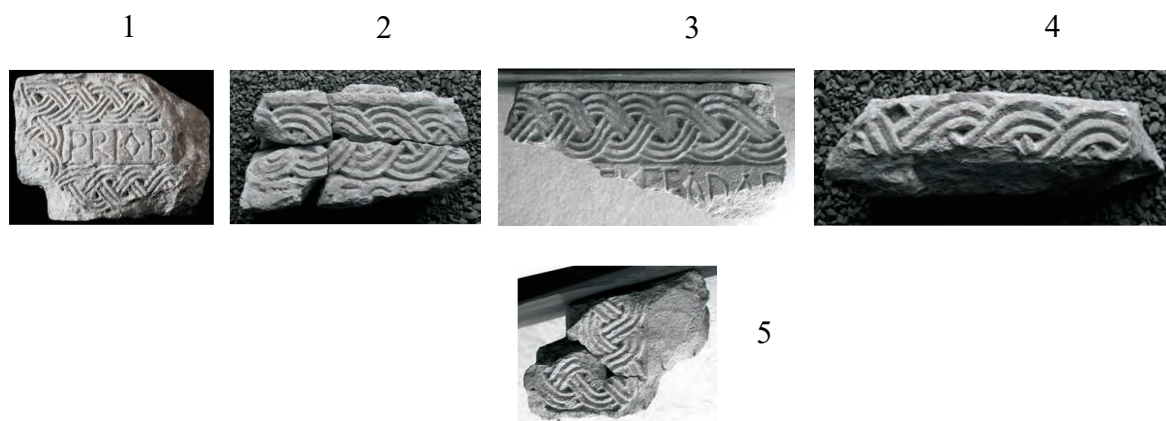
5. (20) x (27) x 8.5.

The decorations consist of a frame composed of a three-stranded braid design. Fragment 2 is formed by the union of four smaller fragments. Fragment 1 presents intact the left end, showing the braid motif also on the vertical side. Only fragments 1, 2 and 3 display portions of text, and only frag. 1 has completely recognisable letters.

The surviving portions of text are arranged on one horizontal line; the letters have a vertical module, small apex and a V groove. Peculiar are: O rhombus-shaped with small dots decorating the median vertexes, and P and R with a big eyelet.

Last survey: 2016

Editions and reproductions: ČANAK MEDIC 1989, pp. 211, 250; ZORNIJA 2009, p. 108, cat. n. 27; BASIĆ 2011, p. 79; ZORNIJA 2014, pp. 460-462, n. C.1b.2; MARTINOVIĆ 2016, n. 2, 4.



From ZORNIJA 2014

Fragment 1:

Prior[---]

Fragment 2:

[---]ego[---]

Fragment 3:

[---]+++++d++[---]

1. MARTINOVIĆ 2016, *(Ni)ckeforo r[egnante---*

5.15 KOTOR, OJU Lapidary of the Museum of Kotor, in the church of St. Michael. Inscription of unknown function (late 8th – early 9th c.)

Fragment of an architrave found in the façade of the church of St. Michael, dated to the 14th century; its original provenance is still unknown. It was substituted with a copy in the 1980s and transported in the lapidary.

The artefact, of white marble, measures cm 19 x (82) x 10; it presents an upper row of *cani correnti*, going in both directions. The inscription is immediately below, framed by a simple groove.

The text is arranged on one horizontal line; the letters have a vertical module, apex and a V groove. Peculiar are: A with diagonal crossbeam; M with high crossbeams; N with crossbeam in the middle in IN and NOMINE, in the same position but with a double curve in DOMINI, and connected to the vertexes in NOSTRI; X has one diagonal shaft straight, the other curved as a stretched S. Presence of punctuation symbols in the form of two triangular dots.

Last survey: 2016

Editions and reproductions: KOVAČEVIĆ 1956, pp. 3-4; ID. 1965-66, p. 103; ID. 1967, p. 371; PUŠIĆ 1971, p. 46; STEINDORFF – MIHALJČIĆ 1982, p. 92, n. 142; ČUBROVIĆ 1993-94, p. 50; ŠEKULARAC 1994, pp. 37-38; VEŽIĆ 2001-02, p. 108; STJEPČEVIĆ 2003, p. 376; ČUBROVIĆ 2008, p. 32; VEŽIĆ – LONČAR 2009, p. 136; ZORNIJA 2009, p. 104, n. cat. 22; ID. 2014, pp. 246-247, n. A.1e.1; MARTINOVIĆ 2016, n. 12.



Form ZORNIJA 2014

((*crux*))In n(o)m(ine) D(omi)ni D(e)i et Salv(atoris) n(ostr)i Ih(es)u Chr(ist)i +[---]

5.16 KOTOR, OJU Lapidary, Museum of Kotor in the church of St. Michael. Inscription of unknown function (9th c.)

Four fragments of an architrave beam found during archaeological research conducted during the 1980's in the church of St. Michael.

Of these four, only one presents traces of an inscription, this fragment measures cm (17.5) x (13.5) x (depth non measurable) and is composed of limestone. The decoration consists of a zig-zag design, immediately below is a two wavy three-bar lines that join at the right end. In the lower part is positioned the inscription.

The surviving text is arranged in one horizontal line, the letters, all majuscule, were realised with a V groove, rectangular module and are slightly apixed. Peculiar is the A with a broken crossbeam.

Last survey: 2014

Editions and reproductions: ČUBROVIĆ 1997, p. 148; ZORNIJA 2014, pp. 358-359, n. B.1C.32.



From ZORNIJA 2014

[---]ais[---]

5.17 KOTOR, temporary deposit of the cathedral. Inscription of unknown function (first half 9th c.)

Fragment of an architrave found during some architectural research in the cathedral that lasted between 1989 and 2000.

This piece, made of grey-blue marble, measures cm 16.5 x (28) x 11; the decoration consists of an upper row of three-strand interlaced arches and a lower of stylized kymation. Between the two is positioned the inscription.

The text is arranged on a single horizontal line, the letters are all majuscule, apexed with a vertical module. Peculiar are: N with crossbeam positioned in the middle; O rhombus-shaped; X with one shaft as a mirrored S, the other is straight.

Last survey: 2016

Editions and reproductions: ČUBROVIĆ 2009, pp. 46-47, cat. I.3; ČANAK MEDIĆ - ČUBROVIĆ 2010, pp. 30, 33; ZORNIJA 2014, p. 287, n. B.1a.9; MARTINOVIĆ 2016, n. 9.



From ZORNIJA 2014

[---]+*dexioneun*[---]

5.18 KOTOR, temporary deposit at the cathedral. Inscription of unknown function (9th c.)

Fragment of an architrave found during archaeological research in 1987/88, between the debris in the north side of the cathedral.

The piece is of limestone and measures cm (14) x (22) x 9; the surviving decoration consists in an upper row of *cani correnti*.

The text is arranged on one horizontal line; the letters present a vertical module, slightly apex and a V groove. Peculiar are: B with apparently the upper eyelet bigger and R with the eyelet left open.

Last survey: 2016

Editions and reproductions: ČUBROVIĆ 2009, pp. 44-45, cat. I. 34; ZORNIJA 2014, p. 302, n. B.1a.21; MARTINOVIĆ 2016, n. 3.



From ŽORNIJA 2014

[---]+*orebe*+ [---]

Municipality of Tivat

5.19 PREVLAK ISLAND, Treasury of the Monastery of St. Micheal. Celebrative inscription (first half 9th c.)

Fragments of an architrave found during some archaeological excavation in 1956-57, it is not entirely clear: J. Kovačević proposed they were *spolia* in a 16th-17th greave in the Benedictine church of St. Michael; on the other hand, V. Korać wrote they were found in the church of St. Trinity.

The first fragment measures cm 22 x (30) x (9) and the second cm 16 x (22) x 9, both are probably of limestone; the decoration consists of an upper row of *cani correnti*, the lower part is dedicated to the inscription.

The text is arranged in one horizontal line, the letters, all majuscule, were realised with a V groove, rectangular module and are slightly apexed. Peculiar are: G with external diagonal cauda; M with high crossbeams; N has the crossbeam not connected to the vertexes; O is small and round, centred in the line; U with an elongated and curved lower vertex.

Last survey: 2014

Editions and reproductions: KOVAČEVIĆ 1973, pp. 44-45; PUŠIĆ 1986, pp. 184-185; DELONGA 1999-00, p. 328; ID. 2000, pp. 130-131, n. III.17; KORAC 2001, pp. 139, 151; JANKOVIĆ 2007, p. 99; VEŽIĆ – LONČAR 2009, p. 138; MARASOVIĆ T. 2013, vol. 4, pp. 407-412; ŽORNIJA 2014, pp. 399-400, n. B.9.15, B.9.16.



From ŽORNIJA 2014

Fragment 1:

[---]cum coniuge m[ea---]

Fragment 2:

[---]temp]ore d(omi)ni [---]

5.20 PREVLAK ISLAND, Treasury of the monastery of St. Michael. Funerary inscription (first half 9th c.)

Lintel found during some field study led by Jovan Kovačević for the Serbian Academy of Science in the terrain of the Tivat Bay; it was found intact, unfortunately today it appears broken into three pieces.

The lintel, which surely was bigger in the past, now measures cm 20 x (90) x 26, the material is limestone. The fragment presents two carved crosses, one Latin with slightly widened extremities, one Greek, inscribed in a lowered circle, and presenting arms very thin in the centre and extremely widened in the ends. The first is positioned near the centre of the front side, in the middle of the inscription; the second on the right part of the same side, near the text. Interestingly, this cross was partially cut off to adjust the lintel to a door frame of smaller dimension than the original one. Also, the inscription was surely created for the first phase of this lintel since it was cut off in the same parts. Signs of erosion and damage have left some part of the inscription difficult to read.

The surviving text is arranged on six lines, three on the front side, divided vertically by the Latin cross, and three on the lower side; the letters have a vertical module, no apex and a V groove. Characteristic are: A with either broken or diagonal crossbeam; E is uncial, only the first is capital, curiously the last one of the sixth line presents the middle line positioned lower on the curve and diagonally; G with external diagonal cauda; M with high crossbeams; O is

rhombus-shaped; R display very short diagonal line and an open eyelet; S has stretched curves and is slightly tilted to the right. Abbreviations are: NM – NOMINE, DNI – DOMINI, IHS – IHESU, XPI – CHRISTI, SCI – SANCTI, AM – AMEN.

Last survey: 2016

Editions and reproductions: KOVAČEVIĆ 1955, p. 121; ID. 1956, pp. 4-6; ID. 1967, p. 327, 369; ID. 1973, p. 46; NIKOLAJEVIĆ 1978; STEINDORFF – MIHALJČIĆ 1982, p. 89, n. 137; ŠEKULARAC 1994; DELONGA 2000, p. 149, n. III.40; PUŠIĆ 2006, p. 56, 143; VUJIĆIĆ 2007, p. 50; JANKOVIĆ 2007, pp. 104-105; MARASOVIĆ T. 2013, vol. 4, pp. 404-406; ZORNIJA 2014, pp. 438-441, n. B.15.8; MARTINOVIĆ 2016, n. 30.



From ZORNIJA 2014

*[[((crux)) In] n(o)m(ine) D(omi)ni / Salbatori(s) nos-
[t]ri Ih(e)s(u) Chr(ist)i, / ego Danael
[H]urocus [cum ?] / coniuge mea //
[---]
Sa++++ste[---]st s(an)c(t)i
Stefani pro remedium ani-
me nostre ad onorem s(an)c(t)o. Am(en).*

1. KOVAČEVIĆ 1967, ...ego Dana et...

5.21 PREVLAK ISLAND, Treasury of the Monastery of St. Micheal. Inscription of unknown (first half 9th c.)

Fragments of an architrave found during some archaeological excavation in 1956-57; as for the artefact at 5.20, it is unclearly where it was found: J. Kovačević proposed they were

spolia in a 16th-17th greave in the Benedictine church of St. Michael, on the other hand, V. Korać wrote they were found in the church of St. Trinity.

Made of limestone, this fragment measures cm 35 x (85) x 12; the decoration consists of an upper row of *cani correnti* and a lower one of stylized kymation. In the middle is positioned the inscription.

The text is arranged in one horizontal line; the letters, all majuscule, were realised with a V groove, rectangular module and are slightly apexed. Peculiars are: A with broken crossbeam, the first present one of the shaft curved and the other perfectly vertical; B and D present an elongated shaft that protrudes above and below; G with M with high crossbeams; N has the crossbeam not connected to the vertexes; O is small and round, centred in the line; R always with small and high eyelet, the last one has the diagonal line too short to touch the base line.

Last survey: 2014

Editions and reproductions: KOVAČEVIĆ 1967, p. 328; ID. 1973, p. 38; PUŠIĆ 1986, p. 185-186; DELONGA 1999-00, p. 327-332; ID. 2000, pp. 130-131, n. III.17; KORAĆ 2001, p. 139; VEŽIĆ 2001-02, pp. 111-112; PUŠIĆ 2006, p. 53; JANKOVIĆ 2007, p. 99; VEŽIĆ – LONČAR 2009, pp. 137-138; MARASOVIĆ T. 2013, vol. 4, pp. 407-412; ŽORNIJA 2014, pp. 381-382, n. B.9.01.



From ŽORNIJA 2014

[--- p]ropisiatorium ad onore beat[i Michaelis ---]

5.22 TIVAT, church of St. Sergius. Celebrative inscription (11th c.)

Lintel from the early medieval church dedicated to St. Sergius; the present church was built on top of the ancient one. The artefact was inserted in one of the exterior walls.

The architrave, of limestone, measures cm 20 x 101 x 6-8; the decoration consists of one patent Latin cross, positioned in the middle of the inscription. Above is positioned a patent

Latin cross – with a small circlet in its centre –, next to it are four holes, and to the far left and right are two trapezoid forms: most probably this part is a subsequent addition.

The inscription is arranged on three horizontal lines – the first in a more prominent part of the lintel; the letters present a vertical module and a V groove. Presence of five abbreviations: DIAS – DIACONUS, FRIQ – FRATRIQUE and three SCI – SANCTI. Presence, also, of one nexus ME in MEI. Noteworthy are: B with equal sized eyelets; C squared; G with internal cauda shaped like an S and the upper part of the letter is squared; H minuscule; M with high crossbeams; N with high crossbeam; O oval; Q minuscule.

Last survey: 2016

Editions and reproductions: KOVAČEVIĆ 1955, pp. 122-123; ID. 1956, pp. 8-9; ID. 1967, p. 328; ID. 1971, p. 47; STEINDORFF – MIHALJČIĆ 1982, p. 90, n. 138; ŠEKULARAC 1994; VUJIČIĆ 2007, p. 51; MARASOVIĆ T. 2013, vol. 4, pp. 354-355; ŽORNIJA 2014, pp. 485-486; MARTINOVIĆ 2016, n. 39.



From ŽORNIJA 2014

*((crux))Ego Albolinus dia(conu)s, filio Bergolini, fr(atr)iq(ue) mei
Edificavim(us) hoc tem/plum ad honorem
s(an)c(t)i Sergi et s(an)c(t)i Nico/lai et s(an)c(t)i Dimitri.*

Municipality of Ulcinj

5.23 ULCINJ, Native Museum (?). Celebrative inscription (9th c.)

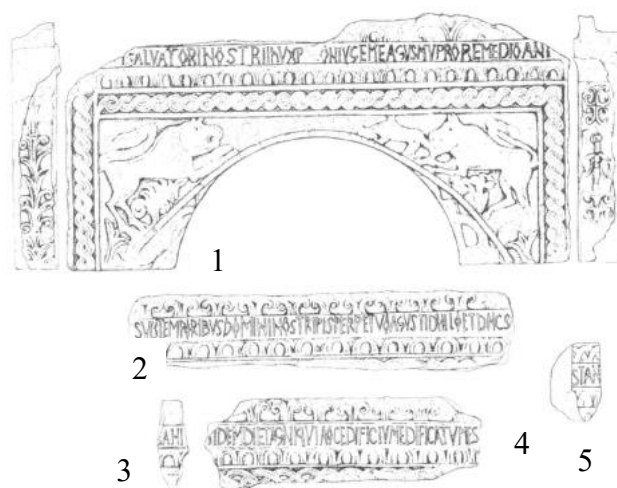
Seven fragments of a ciborium from Ulcinj found under unknown circumstances as *spolia* in various unknown residential buildings; from the consulted bibliography it is also unclear where it is conserved nowadays.

The artefact, of marble, has unknown measurements. The inscription is present on five fragments and it is positioned in the upper part of each side. The biggest fragment, which preserve most of the arch, has an upper row of three-banded intersecting arches, the inscription is immediately underneath, then another row of three-banded arches and lastly a three-banded braid design than continues also on the vertical sides. The central part presents two felines facing the centre and vegetal elements. The same design of double arches rows above and below the inscription, is present on another fragment, smaller than the first, presenting only a couple of letters. The other three pieces have always the inscription on the middle band and a lower of arches design, but the one above presents a design of repeated double curl facing each other, forming a heart-shape figure.

The text is arranged on a single horizontal line, the letters have a vertical module, small apex and a V groove. Presence of seven abbreviations: IHU – IHESU, XPI – CHRISTI, DNI – DOMINI, LO – LEO, DNI – DOMINI, CS – COSTANTINI, T – TRASFIGURATIONE (?). Characteristic are: G in double-C shape; H is minuscule; M with high crossbeams; N with crossbeam not connected to the vertexes; O rhombus-shaped; Q minuscule; P and R with small eyelet.

Last survey: 2014

Editions and reproductions: JAKŠIĆ 2000, pp. 141-143; MARASOVIĆ T. 2013, vol. 4, pp. 466-470; ŽORNIJA 2014, pp. 179-182.



From JAKŠIĆ 2000

Fragment 1:

[---]t salvatori nostri Ih(es)u Chr(ist)[i, c]oniuge mea Gusmu pro remedio ani[me---]

Fragment 2:

[---]sub temporibus Domini nostri pi(i)s perpetuo Agusti D(omi)ni L(e)o et D(omi)ni
C(on)s(tantini)
[---]

Fragment 3:

[---]şani[---]

Fragment 4:

[---]idem die(m) t(rasfiguratione?) agni qui 400 edificium edificatum es[t---]

Fragment 5:

[---]stan[---]

IV. 4 SUMMARY

As with the previous summaries, the salient points and changes in epigraphic writing in today's East Adriatic area will be summarised here, and only when necessary, will direct comparisons be made with material from the Friuli and Veneto areas; it is in the concluding chapter that the three productions will be compared, drawing on the information obtained from the analysis of the preceding catalogues.

First of all, an important factor for the present summary is the consistency of the epigraphic material: analysing all the fragments would be detrimental to the purpose of producing an accessible summary of the epigraphic production of Croatia, Bosnia and Montenegro. Moreover, as noted, many fragments contain only a few letters and do not always show peculiar characteristics; therefore, only the most significant and consistent pieces will be taken into consideration, which can thus provide a good amount of data on the writing style. Secondly, since we have chosen to provide the analysis in chronological order (century-wise, as with the other summaries), only fragments dated with certainty to a specific century will be considered. It is interesting and important to note the enormous quantity of inscribed material on Croatian territory compared to the two Italian regions. This is linked to the fact that most of the inscriptions are celebrative – as Vedrana Delonga has already noted and studied in her book *The Latin epigraphic monuments of Early Medieval Croatia* – and thus linked to acts of donation by members of the nobility, the royal family or important religious figures; this indicates the social importance that the display of writing had for Croatian-Dalmatian society at the time. Hence the question of the way in which acts of endowment, donation and foundation were mirrored in inscriptions is crucial, including an in-depth analysis of the writing style. It is obvious to think that the choice of the style in which these wealthy patrons and commissioners wished to display their donation was not the result of randomness or poorly thought-out choices, but rather of shrewd preferences for the style proposed by one workshop rather than another, or of a personal ability and desire to autonomously prepare the epigraphic text.

As already stated in the introductory chapter on the historical and geographical context, the area of Slovenia, which had originally been taken into consideration for this dissertation, was found to be devoid of epigraphic finds dated between the 7th and 11th centuries: as interesting as this fact is in itself – which could open up possible studies on these “an-epigraphic” centuries – it consequently led to the exclusion of Slovenia from this thesis. On the contrary, for the research period, it was possible to verify the presence in Montenegro – in its Southern Region – and in Bosnia-Herzegovina – in Livno and Rapovine – of an early medieval epigraphic production strongly resembling that of Dalmatia-Croatia: a catalogue section dedicated to these groups of artefacts was therefore included in this study. Although according to today's geography or rather political boundaries these finds belong to different states, in the centuries under consideration they clearly were products of the same writing culture. Thus, even though in the catalogue, for reasons of a well-structured presentation of the material, it was opted for a present-day geographical division, the Croatian-Dalmatian, Montenegro and Bosnian inscriptions are part of a single epigraphic corpus: this will henceforth be referred to as the “East Adriatic coast corpus”.

About the type of text, there are: ca. ninety-six celebrative inscriptions, a very high number, and most of them, fifty-nine, are from the 9th century, then two from the 8th, one dated between the 7th and the 8th and one between the 8th and the 9th, six are from the 9th-10th, one from the 10th and twenty-three from the 11th century. The second most frequent type of text is the funerary, with sixteen inscriptions, divided in three from the 8th century, two dated between the 8th and the 9th, three from the 9th, three from the 10th and five from the 11th century. Then there are six didactic inscriptions, and nearly all of them are from the 11th century, only one is dated between the 9th and the 11th centuries. Four inscriptions are of the dedicatory type, three are an artist's signature and other three are commemorative, two are authentications of relic, other two exegetic and two again augural, one is liturgic and the last is an invocation. All the remaining inscriptions are of an unidentified type.

Starting now with the 7th century, it is very interesting to note that only one artefact is known (or has physically come down) to us, actually dated between the 7th and 8th centuries, namely the mosaic fragment from the Euphrasian Basilica (3.10). This scarcity of material certainly makes it impossible to establish the characteristics of the epigraphic style for the 7th century, but it does suggest the possibility that the evergetic movement and the tendency towards donation, and therefore the creation of celebrative inscriptions mentioning donors/founders and commissioners of artefacts, only started with the 8th century, thus with the arrival of the Lombard culture following the conquest of the Istrian peninsula, but above all

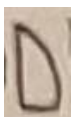
with the period of true collaboration between the Friulian duchy and the bishopric of Aquileia. As already mentioned in the introduction, this was a very important pilgrimage destination and, thanks to the signatures on the Codex Forojuliensis, we know that a great number of travellers came from Croatia and Dalmatia. It was, perhaps, this conjunction of events that led to the movement of workshops wandering from Veneto and Friuli to the area of modern Croatia.

Dated with certainty to the 8th century are seven artefacts, more numerous are those with a mixed date between the 8th and 9th centuries. The placement of these is scattered all over the Croatian and Dalmatian coast: in Novigrad (3.6), Galižana (3.19), Zadar (3.81), Split (3.182, 3.184), Trogir (3.225) and Lopud (3.240). In previous studies and publications, the relationship between the Novigrad ciborium and Friulian production, especially the Callisto⁴⁰ tegument, has been exhaustively examined. And this is certainly an important and central point for the present study, since even from an epigraphic point of view one can see many striking similarities between the two areas of production:

- the vertical module,



- A with a broken crossbeam,



- delta-shaped D,



- G in inverted double-C shape,



- M with high crossbeams⁴¹.

This comes alongside other features more typical of the moment of transition between Lombard and Carolingian epigraphic culture, such as the lowercase Q – also present, for example, in the slab of Paulinus, another late 8th century product.

⁴⁰ See, for example, CUSCITO, *Il ciborio e l'epigrafe del vescovo Maurizio a Cittanova d'Istria*, in *Ricerche religiose del Friuli e dell'Istria*, vol. III, 1984; JURKOVIĆ, *Il ciborio di Novigrad (Cittanova d'Istria)*, in «Hortus Artium Medievalium», vol. 1, 1995, pp. 141-149; LUSUARDI SIENA – PIVA, *Da Pemmone a Paolino d'Aquileia: appunti sull'arredo liturgico e la scultura in Friuli tra VIII e IX sec.*, in «Hortus Artium Medievalium», vol. 8, 2002, pp. 295-322.

⁴¹ Photos of the letters from LUSUARDI SIENA e PIVA, *Da Pemmone a Paolino d'Aquileia* (2002), pp. 316-317.

Looking now at the other artefacts from this century, one notices characteristics more or less similar to those on the ciborium from Novigrad; the sarcophagus lid from Galižana has the inscription positioned parallel to the short side, the letters present mixed module with the M with wide shafts and low crossbeams, N with a high crossbeam and small, rounded O. Continuing, in Zadar, the fragment of an architrave presents in the inscription letters with mixed module and D in delta shape. The inscription on the sarcophagus lid from Trogir presents a writing style with certain differences: the module is perfectly vertical, A appear to have a flat vertex, C squared, M have high crossbeams, O oval and Q is lowercase. The influence of Carolingian script seems much more evident.

The two Split examples, which are stylistically very similar, present unique and special features: alongside vertical module, A with broken crossbeam, M with high crossbeams and R with short diagonal line, there are D, E and U uncials, lower-case Q and a very special rhombus-shaped O with each side extending beyond the vertex so that they intersect to form Xs. Interestingly, Jakšić in his article⁴² studied the sarcophagus of *Iohannis peccator archiepiscopus* as one of the examples of the Liutprandean Renaissance in Croatia and Dalmatia.

Finally, the Lopud reliquary presents, as already stated in the sheet, characteristics very similar to northern Italian production⁴³: this suggests that it is either an Italian product that was later sent here, or the product of a workshop, which, for some reason, presented a style close to that of northern Italy. The writing, which runs along the entire perimeter of the lid, presents some peculiar characteristics: A wide and lacking a crossbeam; D with a flat lower part of the bow; L with a diagonally positioned stroke; M with high crossbeams; O small and round; P and R with a small eyelet. What can therefore be noted with regard to the 8th century is that the typical characteristics of northern Lombard writing are well attested, but in coexistence with characters already typical of the Carolingian epigraphic style.

The 9th century stands out as the most prolific, with more than 140 fragments scattered through Croatia, Bosnia-Herzegovina and Montenegro, a very high number if one takes into consideration that just as much material may have been lost in the natural passage of centuries. Here more than in other cases, it will be necessary to try to condense the characteristics of epigraphic writing in a practical way. To do so, only a few examples will be considered, among the most significant and representative. In general, we can see a continuation of the trends identified in the 8th century: we see, on the one hand, a script still very similar to the example

⁴² JAKŠIĆ, *Riflessi della "rinascenza liutprandea" nei centri urbani della costa Adriatica orientale*, in «Hortus Artium Medievalium», vol. 16, 2010, pp. 17-26.

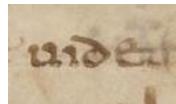
⁴³ MILOŠEVIĆ, *III. 10. relikvije, druga polovina 8. stoljeća*, in *Hrvati i Karolinzi. Katalog*, 2000, pp. 126-128.

of Galizana – such as fragments 3.16 and 3.26 – characterised by a mixed module with A and M with wide shafts, delta D and small round O; on the other hand, a script close to the typology of the ciborium of Novigrad (thus similar to the Lombard-Friulian style, i.e. the one on the Ratchis Altar or on the architrave of the Basilica of Grado) – as in 3.15, 3.37, 3.83, 3.90, 3.121, 3.140, 3.221, 5.4, 5.21 – with a vertical module and various digraphisms of A with or without the broken crossbeam, D in delta shape, G in double inverted C shape. Finally, a specific style can be identified that presents a mixture of Lombard and Carolingian features, as already noted in the previous century with the Trogir sarcophagus, with a mixture of curved and square C, the uncial or capital D and E, rhombic O and lowercase Q (some examples are 3.12, 3.46, 3.72, 3.89, 3.168, 3.239, 5.23).

More attention, on the other hand, should be paid to two typologies that we see appearing in this century and that at first glance do not resemble other products either from the same area and from previous centuries or from neighbouring or culturally close areas. The first sees a close bond with a cultural agent that has not been mentioned so far, but which strongly influenced and moulded the east-Adriatic coast from both a religious and a cultural point of view: we are talking about the Benedictines, more precisely those coming from *Longobardia minor*, that is, the two great monasteries of Benevento and Montecassino. Without going into too much detail on the history of this relationship, suffice it to say that a great many of the monasteries and churches that we see springing up in this century are the fruit of the work of Benedictine monks⁴⁴; and it is above all towards these foundations that members of the upper classes of Croatian-Dalmatian society make donations and endowments, which are then commemorated by means of inscriptions. This favour and benevolence towards the Benedictine monks tell us of an evidently strong relationship that they were able to establish with the local population, a relationship that certainly did not stop at religious conversion alone. This can be guessed from a detail found in certain inscriptions from this century, which serve as a telltale sign of a peculiar interest toward the Beneventan writing style. It is the inclusion of letters, but also ligatures, typical of the manuscript style, into epigraphic writing. This is evident, for instance, from inscriptions 3.119, 3.150 and 3.151: all of them have a high number of lowercase letters, especially G, M, R and S, which is very peculiar given that, usually, it was the D and Q in the Carolingian epigraphic style that appeared in the uncial lower case version. Even more peculiar is the use of ligatures, a practice typical of the manuscript culture, where the speed at which the letters were written created an uninterrupted link between one letter and the

⁴⁴ About the Benedictine foundations in Croatia and Dalmatia, see for example ELBA, *Miniatura in Dalmazia. I codici in beneventana (XI-XIII secolo)*, 2011, pp. 54-64.

next. This is a phenomenon actually alien to the stone-cutter, who has no concept of cursive let alone “fast” writing since the action of writing on stone is given by the chiselling or engraving and is hence genuinely the opposite of a spontaneous movement of a writing device such as a pen or quill; it goes without saying, therefore, that the presence of ligatures in stone inscriptions is a deliberate choice of style, a very precise desire to recall a form that was created in a different medium of writing. This can be seen in the ligature ET, found in 3.119, identical to how it can be found, for example, in the manuscript Reg.lat.1823 on paper 118r in the third-to-last line at the end of the word VIDET. Concerning this and other related inscriptions, one question remains: Who composed/wanted the text to be executed with such typical features of manuscript lettering? Was it the patron, who, having seen or even being acquainted with Beneventan manuscripts, copied these forms? Or was it a Benedictine monk who, on instruction or specific commission from the client, prepared the text, inserting letters typical of manuscript writing? Or, finally, was it the stone carver who, perhaps collaborating with monks or clerics, noticed these characters and had the idea of adapting them for his work, carving them in stone?



From https://spotlight.vatlib.it/it/latin-paleography/catalog/Reg_lat_1823



From DELONGA 1996, pl. XXVII

The other typology, like the one just discussed, has the peculiar characteristic of drawing inspiration from other styles, but then creating something different: just as the inscription of *iupan Gastiha* uses and recalls characters from the Beneventan style and in doing so distinguishes itself both, of course, from the Beneventan script and also from other epigraphic products contemporary to it, similarly, this second typology takes its starting point from examples that were well established in the area, but reworks and merges them to create something new.

The most telling examples for the 9th century are the baptismal font from Nin (3.68) and the epigraph of Branimiro from Muć (3.167) (other examples are 3.52, 3.54, 3.134, 3.202, 5.7). In both cases one can notice a number of features that are always present in this epigraphic typology: high verticality of the module, as in the writing of the Liutprandean Renaissance (fragment 1.44 is an example of this), the presence of square C (probably a sign of the influence of Carolingian epigraphic writing), the presence of abbreviations or characters typical of manuscripts (such as the abbreviation for ORUM in 3.167 marked by O and R in nexus and a line cutting through the diagonal line of R), but above all a very high number of nexuses and included letters – used not so much for lack of space as for taste and style. Looking at these

features individually, one will see that they were all already present in Lombard or Carolingian epigraphic models, but it is the reinterpretation of them in artefacts; like these two presented, that creates a new typology: the elevate social tatus of the patrons/commissioners - both *dux* - and the perfection of the decorations and engravings cannot help but suggest an accordingly high level of mastery on the part of the stone-carver and that the inscription was intended by the patrons in this exact way.



From <https://exhibit1.transcultaa.eu/#Introduction>



From DELONGA 2000

The 10th century, with 18 fragments dated exactly to this period, is characterised as a continuation of the 9th century models, thus we find: examples of inscriptions close to the Lombard style of Friulvenian and to the Carolingian style (examples of these two styles are 3.100, 3.185, 3.218, 3.219, 3.227, 5.14); others artefact are adhering to the Croatian typology identified in the previous century, as for example in 3.53. An inscription that is certainly interesting from an epigraphic point of view is 3.129: although it cannot be said to be stylistically close to any of the examples analysed so far, nor to the epigraphic models that we know influenced the area, this is an example of experimentation in writing that confirms the hypothesis of stone-cutters active from a creative point of view and searching for new stylistic solutions. Another interesting example is 3.180: this time the stylistic references are clearer and the tomb slab of St. Hilarius (2.18) immediately comes to mind, not so much because it is exactly the same style, but because they present very similar solutions in the interweaving of Lombard and Carolingian styles. The inscription, with Carolingian layout, presents a vertical module – only the M present it squared – with elements deriving from manuscript models. Also, the sarcophagus at 3.193 is very interesting, not only because of the construction of the text itself – well studied by Jakšić⁴⁵ – but also because of the presence of a particular form of the letter Q, shaped like a 2, which can also be seen in the following century and is also most likely of manuscript origin. If, therefore, the two 9th century examples represent the starting point in the use of manuscript writing features in epigraphy, in the 10th century this adoption of book-hands on stone remains evident and widespread.

⁴⁵ JAKŠIĆ, *Pre-romanesque sarcophagi in Early Medieval Dalmatia*, in «Hortus Artium Medievalium», vol. 10, 2004, pp. 7-14.

For the 11th century there are 46 relevant objects, more than twice as many as for the previous century. It is hard to determine whether this is due to a new upsurge in production or to fewer artefacts being lost over the centuries. It is interesting to note, however, that while during this century in Friuli-Venezia Giulia and Veneto the Lombard epigraphic style was completely abandoned in favour of the Carolingian style, in the area of what is now Croatia, Bosnia-Herzegovina and Montenegro, a local style still survived until the end of the century: in fact, there are many fragments where one can see a mixed style or transitional writing between Lombard and Carolingian (some examples are 3.22, 3.102, 3.127, 3.178, 3.183, 3.192, 3.195, 3.205, 5.22). This mixed type is always characterised by a purely vertical module with the presence or absence of typical letters such as: A with broken crossbeam; square C; D and E uncial; G in inverted double C shape; M and N with high crossbeams; O in drop shape, rhombus, round or oval; lower case Q; U/V uncial. In short, a script characterised by apparent digraphisms, the result of the fusion of two different styles. There are also examples of a stronger tendency towards one or the other style. On the one hand we have, for example, fragments 3.166 – with the presence of many uncial letters and the abandonment of the typical running dog decoration – and 3.204; on the other there's the monumental inscription in Rab (3.31) or the lintel fragments in 3.143, where one can still find the A with broken crossbeam, drop shaped O and R with a short diagonal line.

Another important aspect can be seen in the latter example, 3.143, but also in 3.144, i.e. the connection with the Beneventan manuscript production in Croatia and Dalmatia: in both of these inscriptions, a particular ligature, typical of the Beneventan manuscript style, was used, namely the TI ligature. In other cases, 3.32, 3.187 and 3.237, the influence of the manuscript is also noticeable; Vedrana Delonga herself, in her article on the Koločep altar pergula⁴⁶, emphasised the stylistic proximity to the Beneventan script.

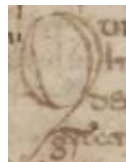
Finally, it is in this century that Croatian typology, that strongly vertical script, characterised by a high number of *nexus litterarum* and included letters, reaches its peak: we are talking about the Podmorje slab of Lubimiro tepči (3.161). It is immediately noticeable how the presence of book characters has increased in this inscription, since not only are there abbreviations typical of the manuscript, but, as with 3.32, 3.187 and 3.241, even the shape of the letters, especially the curved parts, are implementing the style of the Beneventan hands. This is especially apparent with letters such as the G of EGROTIS is constricted in the middle, which is present in the distinctive script of the Southern Italo-Lombard manuscript codex – itself influenced by

⁴⁶ DELONGA, *Pisana uspomena na jednu "sestru i kraljicu" s Koločepa*, in «Starohrvatska prosvjeta», vol. III, n. 34, 2007, pp. 202-203.

Greek script; and also applies to the A with crowning, the O in drop shape and/or constricted in the middle. Also interesting is the Q of QUAM on the third line, which recalls the initial Qs of large shape found in manuscripts, such as the one on fol. 15^r of the codex Casin. 753 or in Reg.lat. 1823 on fol. 106^v, which has a horizontally fluttering tail under the central body of the letter.



From DELONGA 1996



From https://spotlight.vatlib.it/latin-paleography/catalog/Reg_lat_1823

Now, more than in previous centuries, we can see that this type of writing was, in all probability, a “signature script” much used by the Croatian elite, the most important members of society.

V. CONCLUSIONS

After analysing all these inscriptions, a huge amount of information was gathered, and many interesting conclusions have already been drawn. It now seems useful to recall the premises and hypotheses with which this research was opened: was the writing style of the Friulveneto area passed on to the areas of the east Adriatic coast? Can the style that developed there be distinguished from the most influential early medieval styles, namely the "Lombard capital", Byzantine majuscule or Carolingian capitals?

In order to answer this question, the main premise of this study was the creation of a catalogue of inscriptions, as up-to-date and comprehensive as possible, that would be useful to all scholars and researchers who needed to consult these artefacts. The according corpus and the overview it allows, already provides important information. As far as Friuli is concerned, in fact, one notices, first of all, an epigraphic production that is quantitatively limited compared to the other areas analysed, with a greater concentration of surviving inscription in the regional stretch between Cividale and Aquileia; from a stylistic point of view, even at a general glance, one notices the marked difference to the production of inscription in Pavia and that of Neustria in general and it is therefore correct to analyse it as a Lombard production of local nature.

As far as Veneto is concerned, epigraphic production was more numerous and well distributed throughout the region. Stylistically, moreover, as in Friuli-Venezia Giulia, one notes a tendency towards the use of a local epigraphic style, quite distinct from the production around Pavia and Ravenna. As to the Croatian, Bosnian and Montenegrin production, we have at hand particularly interesting and fascinating case studies, given especially the amount of information that this incredible number of inscriptions can reveal. Looking at the map, one can see a greater concentration in the area circumscribed by Split, Zadar and Knin, the west coast of Istria and the area of the Boka Kotorska Bay. Without any doubt, as already suggested in the summary, the most prolific century was the 9th, followed by the 11th.

The creation of the catalogue allowed for a detailed study of the epigraphic styles of these areas in the early Middle Ages. The premise was the identification of a local stylistic identity, a “writing landscape”⁴⁷, within which peculiar and unique tendencies developed, as well as a delay in the acquisition and adaptation of the stylistic trends promoted by the Carolingian culture. The search for this response entails the revival of the concept of graphic particularism, coined by Giorgio Cencetti for chancery and book writing, but which has long since been extended to the epigraphic sphere as well. The identification and differentiation of areas of graphic particularism follows the recognition of differences in the morphology and module of the letters, as well as in the layout of the text and possible rulings: loke this, Flavia De Rubeis was able to demonstrate several times the specificity of the “Lombard capital” in general and of the Pavia type in particular, the latter being the result of a process of refinement and selection of forms that had its peak in the 8th century. As already been discussed at various points in this study, the Lombard epigraphic style is characterised, looking especially at Pavia's production, as a writing with a vertical module and slender stroke combined with the use of apexes, often, *chiaroscuro* effects, featuring peculiar letters such as the drop or almond-shaped O, as well as M and N with high crossbeams. This is the epigraphic style that the Pavia élite chose for themselves and that would be adopted in subtle variations in the rest of Northern Italy (and the South later on). And in the North-East? Certainly, here too we find examples that draw profound inspiration from the “Lombard capital” of Pavia – such as the *tegurium* of Callisto or the slab of Sigwald or the fragment of Udine – but this cannot sufficiently describe the entire Friulian production, let alone that of Veneto.

The risk one might run into here, is to analyse high and medium-low quality production too uniformly: this danger lies in the fact that the sculptural and engraving skills of the stone-cutter are the feature that most influence the final product, i.e. if a client had in mind a style such as that in the Tempietto frescoes, but turns to a workshop of inadequate competence, the final product will not represent a unique and personal style, but an unfortunate imitation of a very distinct style that the stone-cutter was unable to reproduce faithfully. Hence, Nicolette Gray defined the entire production of the North-East as “popular school” (as already spoke about in the introduction), i.e. an epigraphic production of medium-low level, a less successful copy of Pavia's capital. And yet, Friuli and Veneto do not lack egregious examples of inscriptions that, although of a high standard – thus not the mere result of a lack of expertise – show different

⁴⁷ A writing landscape is the idea of an autochthonous or regionally significant writing styles; this term has been familiar to research into the palaeography of manuscripts and charters for quite some time. An example is given by Natalie Maag, who explored the term in her research on the manuscript production of San Gallo and Reichenau, in *Allemannische Minuskel (744-846 AD)*.

characteristics from the norm. The prime example for this is the altar of Ratchis. It represents for the Friulveneto what, for example, Cuniperga's epitaph signifies for Pavia: the culmination of graphic selection, the writing style chosen by elites to represent themselves and speak about themselves in terms of epigraphy. At a time of great political tension – the arrival in Cividale of Callistus, supported by King Liutprand, and the exile of Duke Pemmone – required Duke Ratchis, Pemmone's son, to support his legacy as vigorously as possible⁴⁸. Only a few years after the restoration of the baptistery and the creation of the *tegurium* by Callisto, faithful to the taste of the Liutprandean Renaissance, Ratchis commissioned an altar adorned with depictions and decorations in perfect Friulian style, diametrically opposed to the precise and delicate forms of the *tegurium*, and which commemorates him and his father, but does so not by using the slender Pavia capital, but rather displaying a style evidently derived from the “Lombard capitals”, yet alien to the writing of the capital's élite. The A with broken crossbeam, delta-shape D, G in double opposing-C shape, S with wide loops, together with a decidedly less slim and slender module – almost square in fact –, extraneous to *chiaroscuro*: in short, a very strong contrast in comparisons to the capital of the tegument, but very close to products such as the Invillino inscription. Here, in an attempt to take sides, Ratchis proceeded to codify and standardise a script that, in any case, has always been characterised by strong morphological oscillations and digraphisms, and provided us with the pivotal example to define the Friulian typification of the “Lombard capital”.

In Veneto, we see it used at a good level of production in the lintel now on the exterior of the apse of the Basilica in Murano (2.29), in the fragment in the Glass Museum (2.24) and in the basin in Vicenza (2.49), but also, and this is certainly the best known example from the Veneto area, in the columns of the ciborium of San Giorgio in Valpolicella (2.50), where the overall level of production is clearly lower, but the reference point for the writing is clearly the altar of Ratchis and not the products of the Pavia area.

Yet, for Veneto, one cannot focus only on the Cividale-influenced style, it must, in fact, also be studied in relation to the writing conventions of Ravenna and Pavia. As already discussed in the summary, the presence of different influences can be noted, but in general, the 7th and early 8th century production, although tending from time to time to incline more to this or that epigraphic style, tends to remain in certain areas nonspecific, thus not entirely forming part of a writing trend in the strict sense. There are examples, such as those cited above, that are evidently the

⁴⁸ To know more about this see LUSUARDI SIENA Silvia - PIVA Paola, *Scultura decorativa e arredo liturgico a Cividale e in Friuli tra VIII e IX secolo*, in *Paolo Diacono e il Friuli altomedievale (secc. VI-X). Atti del XIV Congresso internazionale di studi sull'Alto Medioevo (24-29 settembre 1999)*, Spoleto, Centro italiano di Studi sull'Alto Medioevo, 2001, pp. 493-594.

result of a specific cultural influence, but looking at the wider area, a general unspecificity is noticeable, and this was due, as for Friuli, to the lack of a real continuity with the previous Roman and/or Late Antique epigraphic writing.

With the 8th century, on the other hand, we begin to observe a more deliberate selection of epigraphic styles, and this, as mentioned about Friuli for Ratchis and as discussed for Croatia in the respective summary, was certainly the result of a desire to meet the epigraphic demand and taste of the higher social classes. Thus, we see that the commissioner of the Murano architrave or Duke Radoal in Vicenza chose the Friuli typology. This development is also accompanied by an increasing productivity and capacity of the workshops to which the upper classes turned.

Another excellent and certainly important case in terms of the cultural and writing history of the area are the products of the monastery of St. Hilary, near Venice. The uniqueness of these products is twofold: on the one hand, they highlight, once again, and definitively underline the drive of the privileged classes – in this case members of the ecclesiastical elites – to choose a script that was representative and to use it in a cohesive manner; on the other, they constitute proof of an initial point of contact, and thus starting point of an integration of Carolingian culture to that of Venice. In the 9th century, in fact, a divergence of style can be seen between the lay nobility, who used and continued to use the “Lombard capital”, and the ecclesiastical nobility, linked to the new monastery of Saints Hilary and Benedict, who instead took the first fundamental step towards the introduction of the Carolingian epigraphic capital. It is not clear how this style arrived at St. Hilary – Flavia De Rubeis rightly assumes it happened following the donation of manuscripts from the Carolingian cultural sphere – what is certain, thanks to the observation of the inscriptions from this foundation, is that Lombard elements are juxtaposed with elements taken from Carolingian manuscripts.

What was to happen later, in the North-East, in Veneto and Friuli, is what was seen on a smaller scale in St. Hilary: an initial abandonment of certain characteristics of the “Lombard capital” in favour of an epigraphic capital of Carolingian type, inspired and influenced by manuscript production, until, with the 11th century, the adherence to the Romanesque style promulgated by Carolingian antiquarian culture is fully implemented. We notice this in Aquileia above all, where the funerary epigraphs show us the gradual abandonment of the previous Lombard culture and a slow – at least compared to the rest of northern Italy – adoption of the new epigraphic practices.

It is this evident inevitable acceptance between the 10th and 11th century of Romanesque writing that makes Croatian production stand out as deviating from the mainstream development. Like the

Lombard duchies of Spoleto and Benevento, an almost total absence of the process of adaptation to the new epigraphic style is certainly noticeable here. This is therefore the starting point, but also the end point, of research into epigraphic production on the east Adriatic coast. What were the epigraphic traditions, how was the writing landscape of these areas characterised? What led to this obvious difference?

The cultural relationship between the North-East and the East Adriatic coast has already been described and highlighted in many studies and by many academics: Jakšić has well presented it in his article *Riflessi della “Rinascenza Liutprandea” nei centri urbani della costa adriatica*, where he analyses in depth the sculptural products of northern Italy and Croatia, placing, as Silvia Lusuardi Siena and Paola Piva already did, the ciborium of Novigrad alongside the *tegurium* of Callisto. Or Ivan Josipović in *Il maestro degli amboni di Zara*, which places the Zadar production alongside the Cividale production. Again, Radoslav Buzančić in *Crkve Sv. Vida na Klisu i Sv. Marije u Blizni gornjoj* who writes briefly about the influence of Frankish Friuli, which was then a march, on Croatia, hints at the presence of Aquileia, which maintained its status as an important religious centre for Christianity. In short, it is nothing new to speak of exchanges and cultural proximity between northern Italy, specifically Friuli and Veneto, and the eastern coast of the Adriatic Sea, let alone juxtapose sculptural products from these two areas. Even in this research, in the summary dedicated to Croatia, Bosnia-Herzegovina and Montenegro, a strong link in epigraphic production was often mentioned and demonstrated. There are also many examples from the point of view of sculptural representations and decorations, such as the aforementioned ciborium from Novigrad or the extensive use of the so-called *cani correnti* decoration or the use of a specific type of rosette from the style of the Liutprandean Renaissance in Croatia, as demonstrated by Jakšić in his article mentioned just above. But it is the studies of Flavia De Rubeis that have also fuelled the interest on epigraphic production.

If one can therefore speak of strong cultural, social and religious connections between the areas examined in this study, then one can also analyse this connection from an epigraphic point of view, and what one notices is definitely a very peculiar and interesting epigraphic landscape. We are looking, as mentioned in the introductory chapter, for the most precise analysis possible of the aspects that distinguish the production of the East coast of the Adriatic Sea, and to do so, as was the case for Friuli and Veneto, it is necessary to look at high-level examples: it was their model that medium and low-level production adapted, and it is in the products of high quality workmanship that we find the innovations and research that lead to a precise and distinctive style. Thus, for the 8th century we have products such as: the already mentioned ciborium from

Novigrad (3.6), the two fragments of an altar fence from Split cathedral (3.182), the sarcophagus of *Iohannis peccator harchiepiscopus* (3.184), in which one notes the strong use of models from northern Italy – the relationship between the ciborium and the *tegurium*, the presence of decorations typical of the Liutprandean Renaissance on the sarcophagus as studied by Jaksić – but also an early tendency to re-elaborate them.

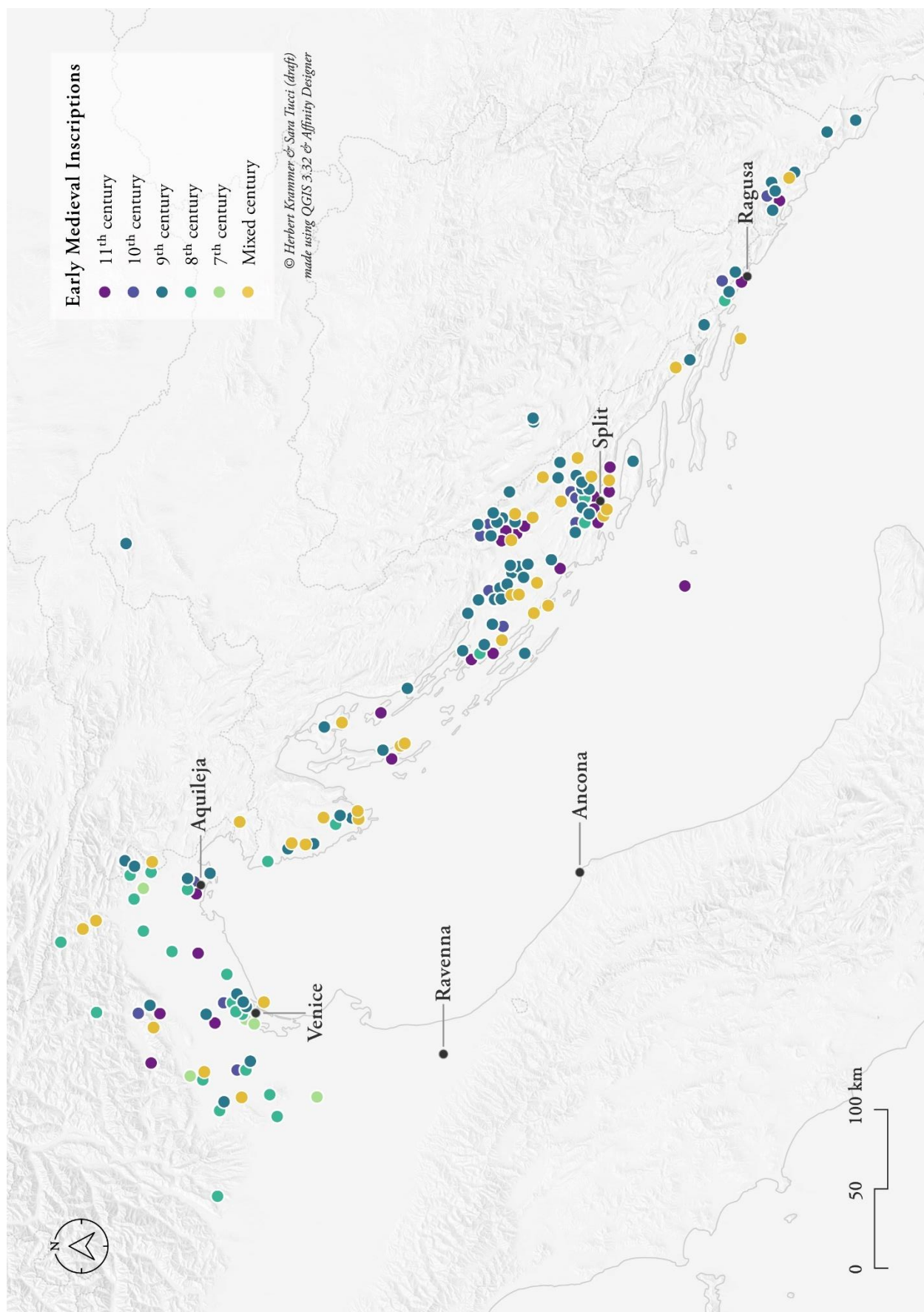
The 9th century represents, as we have seen, the most prolific period, and this fact should be studied as closely linked to an important historical event, namely the recognition of the independence of the Croatian principality and Duke Branimir by Pope John VIII in 879⁴⁹. Such an event should also be viewed from a cultural perspective and hence arise the need to use artistic expression as a vehicle of autonomy and consequently to receive recognition from other European counties. Hence, the exploit in the creation of epigraphic material and the birth of what has been identified in the summary as a “Croatian type”, the product of a varied epigraphic landscape, which drew deeply from Friulian production, from the Lombard manuscript of the Benedictine monks, from the Carolingian epigraphic capital that was imposing itself ever more forcefully on the Latin Christian world. It is therefore not a passive product, the result of the reception and reuse of epigraphic styles from other cultures, nor is it a fortuitous case, a coincidence dictated by the creativity of a single patron or workshop: what the epigraphic production of the Croatian élite in the 9th century achieved is what the Lombard rulers in Pavia achieved, what Ratchis did with his altar. The considered creation of a script that was representative and to be used, in this case, also for its own legitimacy, a sought-after derivation from other epigraphic and non-epigraphic capitals, a style that was the result of conscious and considerate research and selection. The “Croatian type” of the élites has the same representative function as it had for the upper classes of the other areas taken into consideration. Its specific characteristics include: a vertical module with a slender stroke, numerous abbreviations, inclusions and nexuses, M and N with high crossbeams, oval or drop-shaped O, a mix of majuscule and minuscule letters, triangular apexes and letters derived from Beneventan manuscripts. As for the rest of the production on the east Adriatic coast, it is attested, from time to time, as closer to this or that epigraphic capital, with a greater tendency, however, towards Friulian typification.

This important process of self-representation through epigraphic writing is what most probably slowed down the reception and adaptation of the use of the Carolingian type of capital first, and the Romanesque later on. Even in the 11th century, in fact, if in Friuli and Veneto the process of adaptation had been completed, in Croatia we still see the epigraphic style of previous centuries

⁴⁹ GOLDSTEIN, 1999, p. 174.

very much present. We can therefore speak, for the eastern coast of the Adriatic Sea, of an area of graphic particularism, not only due to the presence of its own specific script, albeit inferred from other epigraphic styles, but also due to the persistence of a stylistic production of a local character, little influenced by and open to the novelty of the Romanesque capital of antiquarian style promoted by the Carolingians.

VI. MAP



VII. ABSTRACT

The present research has the aim to create a catalogue of the epigraphic production of Friuli-Venezia Giulia, to organise that of Veneto and to repropose the Croatian one, adding an epigraphic evaluation. These catalogues would be the base for consideration about the writing style that developed in the two Italian regions, and will help to answer the main question of this study: was the writing style of the Friulveneto area passed to today Croatia, Bosnia and Herzegovina and Montenegro? Can the style that developed in the easter-Adriatic arc be distinguished from the most influential early medieval styles, namely that of Pavia, Byzantium and the Carolingians?

The pivotal point of this research is the sheet: every fragment of inscription was analysed in a sheet developed following the rules of the IMAI (*Inscriptions Medii Aevi Italiae*), which describes the artefact in its material and epigraphic aspects, giving important information about its history and discovery. The sheets were divided by region, thus five catalogues were created. At the end of each one a Summary will describe the general tendencies, development and characteristics of that region (Croatia, Bosnia and Herzegovina and Montenegro share the same Summary). From these analyses many important information was gathered, that later will prove important to sustain the main question of this research. About Friuli, it was recognised the presence of a differ path of development of the writing style than that of Pavia, and its culmination was the Ara of Ratchis, which shows what can be called the Friuli's typification of Lombard capital. In Veneto also we found a peculiar development of the epigraphic style: on one hand we had a style very close to that of Friuli, on the other (in Verona) we briefly saw the use of the Lombard capital from Pavia, but then ait was also recognised the early presence of a mixed style between Lombard and Carolingian in artefacts from the Monastery of St. Hilary. Croatia, Montenegro and Bosnia and Herzegovina in the Early Middle Ages shared the same epigraphical culture and thus were studied as a whole, the most important features that were identified in the catalogue are: the strong presence of Friuli's typification elements, some new

elements brought by Carolingians and the also heavy influence of Benedictine manuscript on epigraphic production; but the most important point was the identification of a personal reinterpretation of all this styles that created a new one, typical of the East Adriatic coast.

In the Conclusion all these elements were analysed together and what became evident were, firstly important information about the temporal and special distribution of epigraphic material in Friuli, Veneto, Croatia, Montenegro and Bosnia and Herzegovina. Then it was underlined the importance of distinguishing the epigraphic style of Friuli and Veneto from the main style of Pavia and Ravenna and the slow process with which they integrated the Carolingian capital to their epigraphic production. Lastly, but most important, thanks to all the data from the catalogue it was possible to argue that indeed in Croatia, Montenegro and Bosnia and Herzegovina the epigraphic style used in the Early Middle Ages did not align with the Carolingian norm until all the 11th century since they developed a very personal and unique epigraphic style, created from the Friuli's typification, the Benedictine manuscript and some elements from the Carolingian capital: this means that the East Adriatic coast can be considered an area of graphic particularism.

Die vorliegende Untersuchung hat zum Ziel, die epigraphische Produktion von Friaul-Julisch Venetien zu katalogisieren, die venezianische zu vereinigen und die fehlenden zu ergänzen sowie die kroatische zu rekonstruieren. Des Weiteren erfolgt eine epigraphische Auswertung. Die daraus resultierenden Kataloge dienen als Grundlage für Überlegungen zur Entwicklung des Schreibstils in den beiden italienischen Regionen und sollen zur Beantwortung der leitenden Frage dieser Studie beitragen: Hat sich der Schreibstil Friauls auf das heutige Kroatien, Bosnien-Herzegowina und Montenegro übertragen? Lässt sich eine stilistische Differenzierung zwischen dem im östlichen Stadtbogen entwickelten Stil und den einflussreichsten Stilen des Frühmittelalters, d. h. denen Pavias, Byzanz' und der Karolinger, feststellen?

Die Katalogisierung stellt die zentrale Methodologie der vorliegenden Forschungsarbeit dar. Zu diesem Zweck wurde für jedes Artefakt ein Datenblatt nach den Regeln der IMAI (*Inscriptiones Medii Aevi Italiae*) erstellt. Die Beschreibungen umfassen die materiellen und epigraphischen Aspekte des Artefakts sowie relevante Informationen zu seiner Geschichte und Entdeckung. Die Datenblätter wurden nach Regionen geordnet, sodass fünf Kataloge entstanden sind. Eine Zusammenfassung am Ende jedes Katalogs präsentiert eine allgemeine Übersicht über die jeweiligen regionalen Tendenzen, Entwicklungen und Besonderheiten.

Innerhalb der vorliegenden Studie werden die Regionen Kroatien, Bosnien-Herzegowina und Montenegro aufgrund ihrer geographischen und historischen Gemeinsamkeiten in einem gemeinsamen Katalog betrachtet. Aus den zuvor dargestellten Analysen lassen sich zahlreiche wichtige Informationen ableiten, die sich später als wesentlich für die Beantwortung der oben erwähnten leitenden Frage dieser Studie erweisen werden. Im Vergleich zu Pavia lässt sich für Friaul eine andere Entwicklung des Schreibstils feststellen, die ihren Höhepunkt in der Zeit Ratchis erreicht. Diese Entwicklung wird in der vorliegenden Arbeit als „friaulische Typologie der lombardischen Hauptstadt“ bezeichnet. Auch in Venetien lässt sich eine besondere Entwicklung des epigraphischen Stils beobachten. In diesem Kontext sei zunächst ein Stil genannt, der dem friaulischen sehr ähnlich ist. Andererseits ist in Verona die Verwendung des langobardischen Kapitells aus Pavia zu beobachten. Ein frühes Zeugnis eines Mischstils aus Langobardischem und Karolingischem findet sich in Artefakten aus dem Kloster St. Hilary. Die epigraphische Kultur Kroatiens, Montenegros und Bosnien-Herzegowinas weist im Frühmittelalter große Ähnlichkeiten auf, weshalb diese Länder als Ganzes untersucht wurden. Die im Katalog identifizierten wesentlichen Merkmale umfassen die signifikante Präsenz der friaulischen Typographieelemente, einige neu eingeführte Elemente, die von den Karolingern eingeführt wurden, sowie den ebenfalls starken Einfluss der benediktinischen Handschrift auf die epigraphische Produktion.

In der Schlussfolgerung erfolgte eine zusammenfassende Analyse aller zuvor genannten Elemente. Dabei konnten wesentliche Erkenntnisse über die zeitliche und regionale Verteilung des epigraphischen Materials in Friaul, Venetien, Kroatien, Montenegro und Bosnien-Herzegowina gewonnen werden. In der Folge wurde auf die Notwendigkeit einer Differenzierung des epigraphischen Stils von Friaul und Venetien im Vergleich zum Hauptstil von Pavia und Ravenna hingewiesen. Des Weiteren wurde der langsame Prozess thematisiert, mit dem die beiden Regionen die karolingische Hauptstadt in ihre epigraphische Produktion integrierten. Die Auswertung aller Daten des Katalogs ermöglichte schließlich die Argumentation, dass in Kroatien, Montenegro und Bosnien-Herzegowina der im Frühmittelalter verwendete epigraphische Stil bis zum 11. Jahrhundert nicht mit der karolingischen Norm übereinstimmte. Die Entwicklung eines sehr persönlichen und einzigartigen epigraphischen Stils lässt sich auf die friaulische Typisierung, die benediktinische Handschrift sowie einige Elemente aus der karolingischen Hauptstadt zurückführen. Dies impliziert, dass die östliche Adriaküste als ein Gebiet des grafischen Partikularismus betrachtet werden kann.

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