

STUDI DI ANTICITÀ CRISTIANA

PUBBLICATI A CURA DEL

PONTIFICIO ISTITUTO DI ARCHEOLOGIA CRISTIANA

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LXVI

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**ACTA  
XVI CONGRESSVS INTERNATIONALIS  
ARCHAEOLOGIAE CHRISTIANAE**

Romae  
(22-28.9.2013)

**COSTANTINO E I COSTANTINIDI  
L'INNOVAZIONE COSTANTINIANA,  
LE SUE RADICI E I SUOI SVILUPPI**

Pars II

Curatela scientifica  
Olof BRANDT, Vincenzo FIOCCHI NICOLAI

Cura editoriale  
Olof BRANDT, Gabriele CASTIGLIA



2016  
CITTÀ DEL VATICANO

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Oltre i curatori, hanno collaborato alla cura editoriale Sarah Berraho,  
Chiara Cecalupo, Stefan Heid, Ivana Kvetanova, Philippe Pergola e Alessia Poggiani.

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I-00185 Roma, Via Napoleone III, 1

Tel 064465574 – Fax 064469197

E-mail: [piac.editrice@piac.it](mailto:piac.editrice@piac.it)

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## INDICE

PERSONALIA .....	Pag.	XV
PROGRAMMA DEL CONGRESSO .....	»	XVII
LISTA DEI PARTECIPANTI ISCRITTI .....	»	XXIX

### APERTURA DEL CONGRESSO

Messaggio di Sua Santità Papa Francesco .....	»	XLI
Discorso inaugurale del Cardinal Zenon Grocholewski, Prefetto della Congregazione per l'Educazione Cattolica e Gran Cancelliere del Pontificio Istituto di Archeologia Cristiana .....	»	XLIII
Saluto del Dott. Ignazio Marino, Sindaco di Roma .....	»	XLIX
Discorso inaugurale del Presidente del Comitato Promotore, Prof. Vincenzo Focchi Nicolai .....	»	LI
Prolusione del Prof. Timothy D. Barnes: "Progress in Scholarship. The Interpretation of Constantine since the Reformation" .....	»	LV

### SESSIONI PLENARIE

#### LA PRESENZA CRISTIANA E LA SUA INCIDENZA TOPOGRAFICA NELLE CITTÀ E NELLE CAMPAGNE DELL'OCCIDENTE COSTANTINIANO

##### *Relazione*

J. GUYON, F. BARATTE, G. CANTINO WATAGHIN, M. HEIJMANS, La diffusion du christianisme et ses incidences topographiques sur les villes et les campagnes de l'Occident constantinien .....	»	3
--	---	---

##### *Comunicazione*

C. EBANISTA, <i>Eodem tempore fecit Constantinus Augustus basilicam in civitatem Neapolim</i> : nuovi dati sull'origine del gruppo episcopale partenopeo .....	»	125
--	---	-----

#### LA PRESENZA CRISTIANA E LA SUA INCIDENZA TOPOGRAFICA NELLE CITTÀ E NELLE CAMPAGNE DELL'ORIENTE COSTANTINIANO

##### *Relazione*

J.-P. SODINI, La diffusion du Christianisme en Syrie dans les villes et les campagnes .....	»	175
---	---	-----

*Comunicazioni*

V. GHICA, Vecteurs de la christianisation de l'Égypte au IV <sup>e</sup> siècle à la lumière des sources archéologiques .....	»	237
J. PATRICH, The Early Christianization of the Holy Land - The Archaeological Evidence .....	»	265
Ph. NIEWÖHNER, Church Building in Anatolia during the Reign of Constantine and his Dynasty .....	»	295

MONUMENTI CRISTIANI E LORO RELAZIONE  
CON I CENTRI DEL POTERE IMPERIALE

*Relazione*

L. SPERA, Monumenti cristiani e loro relazione con i centri del potere: Roma .....	»	311
--	---	-----

*Comunicazioni*

C. ANGELELLI, F. GUIDOBALDI, I primi <i>tituli</i> della chiesa romana: una possibile istituzione di età costantiniana? .....	»	353
M. BARBERA, M. MAGNANI CIANETTI, Costantino all'Esquilino: il <i>Sessorium</i> e il cd. Tempio di Minerva Medica .....	»	361
T. BAUMEISTER, Konstantin und die Märtyrer. Die schriftlichen Zeugnisse und ihre Bedeutung für die Bautätigkeit des Kaisers in Rom und Konstantinopel .....	»	377
M. IVANOV, Two Early Christian Basilicas in Serdica: New Archaeological Data .....	»	393
M. SANNAZARO, Milano e i Costantinidi .....	»	405
W. WEBER, Die frühchristliche Kirchenanlage in Trier - von bescheidenem Anfang zu imperialer Größe .....	»	431
<i>Discussione finale della prima giornata</i> .....	»	449

INNOVAZIONE NELL'ARCHITETTURA COSTANTINIANA

*Relazione*

F. GUIDOBALDI, La formulazione progettuale della basilica cristiana come ulteriore espressione dell'innovazione costantiniana nel campo dell'architettura .....	»	461
---	---	-----

*Comunicazioni*

F. COARELLI, Mausolei imperiali tardoantichi: le origini di un tipo architettonico .....	»	493
E. JASTRZĘBOWSKA, Maxentius' <i>damnatio memoriae</i> and Constantine's <i>inventio basilicae</i> in Rome .....	»	509
R. HIDALGO PRIETO, El complejo monumental de Cercadilla: las transformaciones cristianas .....	»	523

## LITURGIA E ARCHITETTURA

*Relazione*

- S. DE BLAAUW, A Classic Question: The Origins of the Church Basilica and Liturgy ..... » 553

*Comunicazioni*

- A. PARANOU, Hypothesen zur Entstehung und Funktion der Doppelbasilika in Trier ..... » 563
- O. BRANDT, Constantinian Baptisteries ..... » 583

- Discussione* ..... » 611

## LE AREE FUNERARIE TRA PAGANESIMO E CRISTIANESIMO

*Relazione*

- V. FIOCCHI NICOLAI, Le aree funerarie cristiane di età costantiniana e la nascita delle chiese con funzione sepolcrale ..... » 619

*Relazione*

- Ph. PERGOLA, Mise en valeur et aménagement des tombes de martyrs avant Damase ..... » 671

*Comunicazioni*

- A. VELLA, Le sepolture dei “non cristiani” nel suburbio di Roma ..... » 681

- D. NUZZO, La conversione di Roma in età costantiniana attraverso l'archeologia funeraria ..... » 711

- N. ZIMMERMANN, Christliche Zömeterien konstantinischer Zeit in Kleinasien? ..... » 745

- C. PAPPALARDO, I santuari costantiniani nella Palestina ..... » 763

- Discussione* ..... » 773

## LA PLASTICA COSTANTINIANA

*Relazione*

- M. BERGMANN, Zur Frage konstantinischer Porphyrrarbeiten, zur Polychromie von Porphyrsulptur und zur Entpaganisierung des Porphyrtetrarchenporträts von Gamzigrad ..... » 779

*Comunicazioni*

- P. PENSABENE, Arco di Costantino: esito di un compromesso ..... » 821

- C. JÄGGI, Konstantin und die Statuen, oder: vom Schweigen Eusebs und den Folgen ..... » 835

- M. KOVACS, Das Porträt Konstantins als Modell des spätantiken Kaisertypus: Programm oder Entwicklung? ..... » 849

- R. GIULIANI, Un ritratto ritrovato dell'Augusta Elena dal complesso *ad duas lauros*? ..... » 879

- Discussione* ..... » 895

## LA PLASTICA COSTANTINIANA: LA PRODUZIONE FUNERARIA

*Relazione*

- J. ENGEMANN, Segni dell'imperializzazione del cristianesimo nell'età di Costantino e dei suoi figli nella decorazione dei sarcofagi romani .. » 901

*Comunicazioni*

- J. DRESKEN-WEILAND, Due sarcofagi sconosciuti e la storia delle sepolture a San Pietro ..... » 915
- M. Á. GARCÍA GARCÍA, Relaciones de taller y comercio interprovincial en la producción de sarcófagos cristianos decorados. El tritón timonel y otros motivos iconográficos secundarios en la plástica funeraria constantiniana ..... » 923
- U. UTRO, Radici e sviluppi della produzione urbana dei sarcofagi costantiniani, fra committenza e officine ..... » 935
- Discussione* ..... » 957

## LA CULTURA FIGURATIVA TRA PITTURA E MOSAICO

*Relazione*

- F. BISCONTI, Prolegomeni: l'arte di un secolo ..... » 961

*Comunicazioni*

- M. BRACONI, I mausolei, le cupole, le decorazioni: tra committenza imperiale ed emulazione privata ..... » 987
- R. M. CARRA BONACASA, G. CIPRIANO, La decorazione pittorica nella catacomba di Villagrazia di Carini nel contesto della cultura figurativa constantiniana di area mediterranea ..... » 1011
- C. RIZZARDI, La pittura scomparsa del vestibolo del palazzo imperiale di Costantinopoli tra retaggi biblici, segni ideologici cristiani e sviluppi iconografici ..... » 1035
- Discussione* ..... » 1053

LE ALTRE ARTI: DAI MATERIALI DI LUSO  
AGLI OGGETTI DI USO QUOTIDIANO*Relazione*

- F. BARATTE, Les images chrétiennes, des objets de luxe à ceux de la vie quotidienne ..... » 1059

*Comunicazioni*

- E. ARSLAN, *Chrismon*, labaro, monete, multipli e medaglie di IV secolo e successivi ..... » 1085
- C. METZGER, La bijouterie d'or à l'époque constantinienne ..... » 1107
- Discussione* ..... » 1121

## CARATTERI DELL'EPIGRAFIA CRISTIANA IN OCCIDENTE

*Relazione*

- D. MAZZOLENI, Caratteri dell'epigrafia cristiana a Roma ..... » 1125

*Relazione*

- G. CUSCITO, Caratteri dell'epigrafia costantiniana in Occidente: l'Italia, esclusa Roma ..... » 1137

*Comunicazioni*

- A. E. FELLE, Una lunga svolta costantiniana: tradizione e mutamenti nella prassi epigrafica dei cristiani di Roma prima e dopo Costantino (260-320) ..... » 1159
- E. MARIN, L'épigraphie de Salone au temps de Constantin et de ses successeurs (313-363). L'épigraphie chrétienne ..... » 1179
- H. MERTEN, *Pausat in pace*. Inschriften als früheste Zeugnisse des Christentums in Trier ..... » 1197
- J. JANSSENS, Il significato cristologico dei monogrammi e simboli legati alla persona dell'imperatore Costantino ..... » 1207
- Discussione* ..... » 1215

## VOLUME SECONDO

## CARATTERI DELL'EPIGRAFIA COSTANTINIANA IN ORIENTE

*Relazione*

- D. FEISSEL, L'épigraphie d'Orient, témoin des mutations de l'empire constantinien ..... » 1221

*Comunicazioni*

- M. MOSER, Le concept de dynastie d'après les inscriptions de Constantin et des Constantinides ..... » 1235
- S. DESTEPHEN, L'émergence de l'Église dans les inscriptions d'Orient .... » 1245
- Discussione* ..... » 1261

## SESSIONI DEDICATE ALLE NOVITÀ (COORDINATORE STEFAN HEID)

## TEMATICHE COSTANTINIANE

- M. BUZOV, V. LALOŠEVI, The Picture of Early Christian Communities in Pannonia during the pre-Constantine and the Constantine Time ... » 1265
- A. CERRITO, Costantino, il Lupercale, il *titulus Anastasiae*: riflessioni sulla fondazione della basilica alle pendici del Palatino (Roma) ..... » 1285
- D. DE FRANCESCO, Nuove ricerche sulle donazioni costantiniane ..... » 1309



F. FRAUZEL, Epigrafia celebrativa e d'apparato nell'Occidente costantiniano: manufatti, testi e sottotesti di una propaganda lapidea . . . . . »	1323
S. GUGLIELMI, Un gruppo statuario di età costantiniana dal <i>Sessorium</i> . . . »	1337
G. HERBERT DE LA PORTBARRÉ-VIARD, Recherches sur les dénominations des édifices du culte chrétien dans les textes latins à l'époque constantinienne et post-constantinienne . . . . . »	1359
R. E. KOLARIK, Transitions in Mosaic in the Age of Constantine . . . . . »	1379
P. LIVERANI, Il monumento e la voce . . . . . »	1393
G. LØNSTRUP DAL SANTO, The Different Faces of Power: Realism and Ideology in the Competing Iconographies of Licinius and Constantine »	1407
M. LÖX, Interazione tra immagine e legenda nella monetazione costantiniana: un caso di studio ermeneutico . . . . . »	1419
D. NICOLAOU, Testimonianze di architettura costantiniana nelle due grandi metropoli di Cipro, Salamis/Constantia e Nea Pafos . . . . . »	1433
M. PIRANOMONTE, B. CIARROCCI, Nuovi dati sulla battaglia di Ponte Milvio . . . . . »	1447
I. ROMEO, Contemporaneità dell'antico: ritratti tardoimperiali da Ostia . . »	1471
S. SERRA, <i>Fecit basilicam sub arenario cryptae</i> . La <i>basilica maior</i> di s. Lorenzo fuori le mura: nuove considerazioni sulla cronologia e l'architettura . . . . . »	1489
B. WEBER-DELLACROCE, Die konstantinischen Deckenmalereien unter dem Trierer Dom – eine Neubetrachtung . . . . . »	1505

#### ARCHITETTURA

L. BARELLI, R. PUGLIESE, Il battistero dei Ss. Quattro Coronati a Roma: le acquisizioni dell'ultima campagna di scavo (2011-2012) . . . . . »	1521
J. BELTRÁN DE HEREDIA BERCERO, Nuevos datos sobre el cristianismo en <i>Barcino</i> . Los orígenes de la basílica de los santos mártires Just i Pastor . . . . . »	1549
G. BIANCHI, S. CAMPANA, G. FICHERA, Archeologia dell'architettura nella basilica della Natività a Betlemme . . . . . »	1567
A. CHOK, La basilique de Khirbet el-Libneh (sur la cote syrienne). Analyse architecturale . . . . . »	1591
M. DAVID, Il palazzo imperiale di <i>Mediolanum</i> . Termini di un problema »	1607
F. FONTANA, Late antique <i>domus</i> in Aquileia: the 'Casa dei Putti danzanti' »	1621
L. KHRUSHKOVA, Pityus en Abkhazie, centre épiscopal de l'époque constantinienne, et son développement (d'après les fouilles de 2007-2009) »	1641
A. MAILIS, Observations Concerning the Architectural Form and Function of The Episcopal Complexes in the Early Christian Greece . . . . . »	1663

## TOPOGRAFIA

F. BEJAOU, Quelques nouvelles découvertes d'époque chrétienne en Tunisie .....	»	1679
C. FELICI, Pava in Val d'Asso. Da villa tardoantica a chiesa delle origini .....	»	1691
A. FRONDONI, Aggiornamenti e riflessioni su Genova cristiana in età tardoantica e altomedievale .....	»	1723
G. JEREMIĆ, A. FILIPOVIĆ, Traces of early Christianity in <i>Naissus</i> .....	»	1743
R. MICHAIL, Christian Footprints in the City of <i>Nea Paphos</i> (Cyprus) ...	»	1759
A. V. RIBERA I LACOMBA, Valentia (Hispania) en el siglo IV: los inicios de la primera ciudad cristiana .....	»	1773
S. RISTOW, Frühchristliches Aachen vor dem Pfalzbau Karls des Grossen Eine Bilanz von 150 Jahren Archäologie .....	»	1793
A. SCHUHMANN, Die Sakrallandschaft von Resafa ( <i>Sergiupolis</i> ) - Liturgie einer Pilgerstadt in der östlichen Peripherie .....	»	1805
U. SERIN, Late Antique and Byzantine Monuments, Sites and Settlements in the Gulf of Mandalya (Caria) in the Light of Recent Archaeological Evidence .....	»	1821
C. SNIVELY, Ecclesiastical Topography of the Late Antique City at Golemo Gradište, Konjuh, R. Macedonia .....	»	1843
I. TOPALILOV, The Impact of the Religious Policy of Theodosius the Great on the Urbanization of <i>Philippopolis</i> , Thrace .....	»	1853
M. VALENCIANO, Recherches et découvertes nouvelles autour de la topographie chrétienne de l'habitat fortifié de Saint-Blaise ( <i>Ugium</i> ) – complexes cultuels et espaces funéraires (Ve - Xe siècles) .....	»	1863

## ICONOGRAFIA

S. CASARTELLI NOVELLI, Dalla scoperta della 'memoria' di <i>Schenute</i> archimandrita del "Convento Bianco": una nuova luce sull'ampia eredità di Costantino-Eusebio nell'arte <i>in parietibus</i> del secolo V (e seguenti) .....	»	1889
E. CHALKIA, Lamina d'oro con il Trisagio nel Museo Bizantino di Atene .....	»	1903
E. IVANOV, Skulpturfragmente konstantinischer und nachkonstantinischer Zeit aus Bulgarien: heutiger Stand der archäologischen Forschung .....	»	1915
B. MAZZEI, Il cubicolo "dei fornai" nelle catacombe di Domitilla alla luce dei recenti restauri .....	»	1927
E. MURGIA, Luxury Glass from Aquileia .....	»	1943
A. PERGOLA, Le pitture del Cubicolo delle Colonne nella catacomba dei Ss. Marco e Marcelliano. Il rapporto con l'arte megalografica d'età costantiniana .....	»	1953

- C. PROVERBIO, Le rappresentazioni di Cristo: l'ipogeo di via Dino Compagni come spunto per una riflessione sulle radici e gli sviluppi di un'evoluzione iconografica ..... » 1975
- N. ZIMMERMANN, Das Start-Projekt zur Domitilla-Katakombe. Neue Methoden und neue Ergebnisse in Vorbereitung des Repertoriums der Malereien ..... » 1993

## EPIGRAFIA, FONTI, STORIA

- G. CIPRIANO, G. FALZONE, Epigrafi inedite dalla catacomba di Villagrazia di Carini (PA) ..... » 2013
- C. LAMBERT, Il monogramma costantiniano e altri cristogrammi nelle epigrafi tardoantiche della Campania (IV-VII sec.) ..... » 2041

## AREE FUNERARIE

- V. FIOCCHI NICOLAI, D. MASTRORILLI, A. VELLA, Le campagne di scavo 2007-2012 nella basilica a deambulatorio della via Ardeatina (S. Marco). Note preliminari ..... » 2063
- D. KOROL, P. BONNEKOH, M. WEGENER-RIECKESMANN, Klerikale Repräsentation und Stifterwesen vom 5. bis 10. Jahrhundert in den Kernbereichen der Neapeler Katakombe S. Gennaro ..... » 2091
- F. TACCALITE, Dal sepolcreto dell'Arenario alla *Memoria Apostolorum*: occupazione funeraria e frequentazione culturale nel cimitero *ad catacumbas* ..... » 2109
- E. VITALE, Nuovi dati sulla catacomba di Sabratha (Libia) ..... » 2133

## POSTERS

- C. ANGELELLI, Il "tempio di Venere e Cupidine" nel quadro delle testimonianze dell'architettura costantiniana a Roma ..... » 2147
- G. BEVELACQUA, L'ascesa della *civitas Flavia Constantiniana Portuensis* tra *liberalitas principis* e *munificentia* privata. L'apporto delle fonti epigrafiche ..... » 2155
- D. CASCIANELLI, La nascita del fenomeno iconografico delle "sostituzioni zoomorfe": una questione aperta ..... » 2171
- G. CONTE, Le *Thermae Agrippae* in via dell'Arco della Ciambella: una testimonianza dell'architettura di età tardocostantiniana a Roma .... » 2187
- L. D'ALESSANDRO, Su alcune terrecotte di soggetto cristiano da Magliano Sabina (RI), località Murella ..... » 2199
- D. G. ELIOPOULOS, Early Christian Elis. The Christian Presence in the Cradle of the Olympic Games ..... » 2207

G. FERRI, Alcune riflessioni sull'apparato decorativo del cimitero di Ciriacca. A proposito di due arcsoli superstiti .....	»	2225
M. KAPLAREVIĆ, Serbia as Bridge and Internal Border. The Topography of Christianization between Orient und Occident Displayed on Several Examples .....	»	2241
L. KLENINA, The Early-Christian Churches Architecture of Chersonesos in <i>Taurica</i> .....	»	2255
A. KURILIĆ, Z. SERVENTI, Mosaic inscriptions in the Basilica of Sv. Nikola (St. Nicholas) on the island of Krk .....	»	2281
A. LAZZARA, Il sarcofago della Passione del Museo Pio Cristiano .....	»	2307
L. MAZZOCCO, <i>L'imago clipeata</i> nei sarcofagi di età costantiniana .....	»	2321
C. PAMPARARO, Alle origini di <i>Albintimilium</i> cristiana: Rilettura di dati archeologici .....	»	2331
P. PENSABENE, J. Á. DOMINGO MAGAÑA, Un tentativo di calcolo dei costi delle colonne della basilica costantiniana di San Pietro a Roma ...	»	2347
J. A. PÉREZ, Gold-Glass Medallions and the Development of Early Martyrial Iconography .....	»	2373
I. SÁNCHEZ RAMOS, J. MORÍN DE PABLOS, Idanha-A-Velha (Portugal) durante la Antigüedad Tardía .....	»	2381
G. SCHIRÒ, <i>L'Ecclesia Agrigenti</i> : nuovi dati per la cristianizzazione delle campagne dal territorio compreso tra Agrigento ed il fiume Platani ..	»	2395
M. SPARAGNA, Le Terme di Costantino sul Quirinale: il contributo dei documenti grafici alla ricostruzione delle strutture architettoniche ...	»	2405
M. SZYMASZEK, L'origine delle cosiddette <i>gammadiae</i> nell'arte cristiana antica .....	»	2415
<i>Discussione finale</i> .....	»	2427

Anamarija KURILIĆ, Zrinka SERVENTI

## MOSAIC INSCRIPTIONS IN THE BASILICA OF SV. NIKOLA (ST. NICHOLAS) ON THE ISLAND OF KRK

BASILICA OF SV. NIKOLA (ST. NICHOLAS)

The excavations of the basilica of Sv. Nikola (St. Nicholas) in Jurandvor (Baška) on the island of Krk revealed a complex archaeological site with continuity of use for several centuries; however, the discovery of the actual church came several decades after the primary excavation led by V. Dautova-Ruševljan who discovered two Late Antiquity tombs, which at that time seemed completely out of context.<sup>1</sup> Those tombs, in combination with subsequent surveys of the terrain, indicated the existence of several complex constructions and possibly a sacral building. Finally, in 1995 first excavations began and during that time the basic outline of the church as well as part of the mosaic pavement were defined. Unfortunately, it took another decade to resume the more systematic and detailed research, which lasted from 2005 to 2009 under the supervision of Ranko Starac.<sup>2</sup> During these excavations the entire structure of the church was uncovered, as well as a number of burials and extensive mosaic floors.<sup>3</sup> However, other archaeological finds were scarce, including stone furniture and smaller items like ceramics, glass fragments or metal objects, and only abundant ceramic finds were tegulae from the fallen roof construction.<sup>4</sup>

The church itself had two phases, the first, simple rectangular church, predating the 5th century second phase i.e. the addition of the apse and *secretariae*, which was also attested by mosaic inscription (see here, nr. 13).<sup>5</sup> The basilica in its final form had three naves, narthex, an apse built into the back wall, and additional rooms (*secretaria*) next to the apse.<sup>6</sup> Excavations of north-western lateral wall, next to the vineyard where first tombs were discovered in 1970, revealed two doors that perhaps connected the church with some other adjacencies.<sup>7</sup> Monumental entrance to the church was in the south-

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<sup>1</sup> According to V. Dautova-Ruševljan the walls of these Late Antiquity graves were found approximately 100 m south from the road in the vineyard of V. Čubranić. Both graves were heavily damaged, upper part of the roof was completely missing and burials were overturned (DAUTOVA-RUŠEVLJAN 1970, p. 143).

<sup>2</sup> The author Zrinka Serventi participated in the excavations (campaigns 2007 to 2009) and some of the conclusions regarding the finds, mosaics and burial practices are based on her own observations. We would like to thank our colleague Ranko Starac for giving us the opportunity to publish these amazing finds.

<sup>3</sup> The church is 28 m long and 13.9 m wide (STARAC 2006, p. 275).

<sup>4</sup> STARAC 2007, p. 313.

<sup>5</sup> STARAC 2009, p. 407; STARAC 2007, p. 313.

<sup>6</sup> In Croatian literature this type of church is commonly classified as the Syrian type; however the influence for this kind of building more likely came from North-eastern Italy or Istria (NOVAK 2011, p. 21; CHEVALIER 1995b, pp. 77-79). The most analogous construction of the apse can be found in the basilica of Sv. Lovro in Stobreč near Split (CHEVALIER 1995a, pp. 239-241) and similar ones can be found in Novalja – Gaj on the island of Pag (CHEVALIER 1995a, pp. 69-70), in Polače on the island of Mljet (CHEVALIER 1995a, p. 454-456) and in the church of Sv. Ivan Krstitelj in Povelja on the island of Brač (CHEVALIER 1995a, pp. 291-297).

<sup>7</sup> Unfortunately, excavations that would clarify the situation are hardly possible in the foreseeable future, due to the existence of the vineyard and the complex proprietary rights (cf. STARAC 2007, p. 313).

western wall (i. e. façade) placed in the axis with the apse; however, there were only two staircases to the naves, one to the central nave and another to the northern aisle while the southern aisle had no stairs from the narthex.<sup>8</sup> The *loculus* could perhaps be identified in the square, finely plastered chamber in the ground in front of the apse, which most likely had marble plating. Unfortunately relics, which must have been kept in this space, were plundered or deliberately moved as they have not been found.<sup>9</sup> In addition to the aforementioned marble plating, several fragments of stone furniture were found during the excavation, although not in the amount one would expect from such a basilica.<sup>10</sup> However, numerous fragments of early Christian church furniture have been found within the mediaeval church of Sv. Lucija (St. Lucy), also situated in the vicinity of Sv. Nikola; they were predominantly built into the structure of the church and some might have originated from Sv. Nikola.<sup>11</sup> Furthermore, several fragments of stone furniture were found in the stone mound next to the façade of the church.<sup>12</sup> Most likely the majority of the pillars and stone furniture had been continuously unearthed during the planting and cultivation of the orchard/vineyard and subsequently discarded or re-used, which is also attested by a small fragment of finely decorated sarcophagus depicting grapes, found in the nearby parcel.<sup>13</sup>

Furthermore, graves were discovered within and around the basilica, which attests to the sepulchral function it had during the Late Antiquity. Two graves were found next to the back wall of the church;<sup>14</sup> however, the majority of the burials were placed within the narthex.<sup>15</sup> The burial constructions and graves within the narthex display an array of types; sarcophagus was found in the south-western corner of the narthex,<sup>16</sup> next to it was a simple square tomb<sup>17</sup> and above it a quite interesting tomb/niche dug into the façade wall of the church.<sup>18</sup> Sarcophagus was buried in the clay soil found beneath the thin mortar floor and as such was not visible to the general populace;<sup>19</sup> however, the individual buried there must have been of great importance to the community as several burials clustered around him. Also, according to the placement of the aforementioned

<sup>8</sup> STARAC 2009, p. 407.

<sup>9</sup> STARAC 2006, p. 275.

<sup>10</sup> Notable among those are: fragments of marble plating, several plinth fragments, one complete column with capital originating from bifora, one fragmented column and a fragment of pilaster with fine relief depictions of ivy leaves and branches (STARAC 2007, p. 313; STARAC 2009, p. 406; STARAC 2010, p. 423).

<sup>11</sup> STARAC 1996, p. 139; FUČIĆ 1960, pp. 180-188.

<sup>12</sup> STARAC 2007, p. 313; STARAC 2009, p. 406; STARAC 2010, p. 423.

<sup>13</sup> STARAC 2010, p. 423.

<sup>14</sup> One grave most likely had a wooden coffin and a small stone wall as a headrest for the deceased and the other grave had several *tegulae* as base on which the deceased was placed and on top of him another *tegula* as a covering (and marking?) of the grave (cf. briefly STARAC 2008, p. 363).

<sup>15</sup> Actually, majority of graves was found below the narthex floor, which was made of only a thin layer of lime/mortar poured on thick layer of yellowish clay soil (STARAC 2010, p. 423).

<sup>16</sup> The coffin of the sarcophagus was simple and undecorated and the lid was in the form of a gabled roof with four *acroteria*.

<sup>17</sup> The tomb, made from the broken local stone, *tegulae* and coarse mortar, had flat topside covering, which was discovered beneath the level of the narthex floor. The skeletal remains were discovered on a layer of *tegulae* (cf. briefly STARAC 2010, p. 423).

<sup>18</sup> The grave was actually dug into the wall creating a niche where the two deceased individuals were placed. The niche was then closed up with several *tegulae* and on top of that a wall was made of rough stones and thick mortar, which partially settled on the lid of the sarcophagus. Glass vessel was found in the grave and it was the only grave good discovered in all of the graves and tombs (cf. briefly STARAC 2009, p. 407).

<sup>19</sup> The sarcophagus was undisturbed and sealed with a thin layer of mort (without the use of metal clasps). The skeletal remains of one male individual were found within the sarcophagus. It was actually an adolescent male (aged 18 to 21) without any signs of mortal trauma, although his skeleton showed a series of stress markers, which indicate he was leading a difficult life (STARAC 2009, p. 407; STARAC 2010, p. 424-425).

tombs it can be concluded that the sarcophagus was placed first and then came the square tomb, which was partially covered with the last burial in the wall of the church. In addition to these tombs, the vaulted tomb was found on the other side of the narthex, next to the entrance of the church,<sup>20</sup> and the simple grave pit was excavated under the stairs to the central nave.<sup>21</sup> According to the local people, several graves in amphorae were also discovered in the vicinity of the church, although their remains have not been preserved.<sup>22</sup> The deceased individuals buried within the confines of the church were all found without any grave goods, apart from the dual burial found within the niche in the façade of the church, which had a single glass bottle.<sup>23</sup> Not even the remains of garments have been found, which is consistent with the general burial practice and ritual of early Christianity. The vaulted tomb was used for multiple burials, but majority of tombs and graves were used only once, even if they had more than one skeleton. Such was the niche in the narthex wall, which had two buried individuals, but they must have been placed there at the same time as the construction closing the niche has not been subsequently disturbed. Burials within the narthex of the basilica indicate these individuals were members of higher social class, perhaps some of them even financed extensions and the refurbishing of the church. Among all of these burials the most intriguing is the simple grave found in the place of the central staircase. The remains of three individuals, clustered together in one heap in the south-eastern part of the grave, are perplexing as their remains were already in skeletal form (otherwise they could not be heaped together) and they must have been placed there before the final construction of the stairs (subsequent placement of the remains would be impossible as the stairs would be in place). Perhaps they were buried in the vicinity of the church while it was still in its first phase and then transferred to this location or perhaps the remains were brought from a more distant place. Still, the placement of the remains under the stairs and in such a grave is unusual both for the territory and period in question.

#### THE CHURCH AND ITS SURROUNDINGS

Similar to other Christian centres in the province of Dalmatia, this basilica was built outside of the ancient settlement,<sup>24</sup> most likely using the available constructions of the agricultural estate.<sup>25</sup> However, the entire Baška valley is abundant with numerous ancient Roman, Late Antiquity and mediaeval sites, whether settlements, agricultural estates or churches.<sup>26</sup> Moreover, it has one of the densest concentrations of churches on the entire

<sup>20</sup> The vaulted tomb was constructed with bricks, tegulae and mortar and a large *tegula* encased in mortar, facing towards the main entrance of the church, served as the entrance. A part of the structure around the entrance to the tomb was visibly removed and then repaired, which indicates a subsequent burial, also attested by two skeletons found in the tomb (cf. briefly STARAC 2010, p. 423).

<sup>21</sup> The stairs to the central nave were previously destroyed and only the outlines in the mortar remained. The grave was simple oval shape pit with one side made of one layer of rough stone and mortar. Furthermore, the removal of some of the bones was quite difficult as they were sealed within the mort (cf. briefly STARAC 2009, p. 407).

<sup>22</sup> STARAC 2010, p. 424.

<sup>23</sup> STARAC 2010, pp. 423-426.

<sup>24</sup> Unfortunately due to the insufficient excavations it is still impossible to establish actual borders of this settlement and its status within other settlements on the island.

<sup>25</sup> STARAC 1996, p. 138.

<sup>26</sup> Such sites have been found in Baška, Gorica, Mire, Veli grad, Merine, Šupele, Sutvid and near the church of Sv. Pavao in Draga Baščanska and church of Sv. Lucija in Jurandvor (STARAC 1996, p. 137; STARAC 2006, p. 274).

island, especially if its rural aspect is taken into consideration (cf. Fig. 2).<sup>27</sup>

The nearest churches to the basilica of Sv. Nikola are the basilica of Sv. Marko (St. Mark) in Baška and the church of Sv. Lucija (St. Lucy) in Jurandvor, both approximately 1 km away from Sv. Nikola. The large basilica of Sv. Marko (4th-6th century) in the centre of Baška has been poorly preserved,<sup>28</sup> although the monumental proportions and grandeur of the church can be attested by the recently excavated cruciform baptistery (with cross-like *piscina*) and by its representative mosaics.<sup>29</sup> The church is situated on the coastline of the Baška bay and already during the 19th century various scholars reported the finds of mosaic pavements at that site.<sup>30</sup> Unfortunately, during the subsequent modern construction works, especially during the construction of the nearby road, mosaic pavements were heavily damaged.<sup>31</sup> However, in the recent excavations a portion of the mosaic floor in the baptistery of the Early Christian church has been documented and presented to the public, although a large part is still covered under the current church.<sup>32</sup> In addition to that N. Jakšić and N. Novak theorised that two churches were perhaps built in that area, one to the north and other to the south of the baptistery; however the northern church is still just a hypothesis.<sup>33</sup> Ancient Roman necropolis with incineration and inhumation graves was discovered next to the church, which could indicate the sepulchral function of the church during the Late Antiquity.<sup>34</sup> These mosaic floors give the closest analogies to the mosaics present in Sv. Nikola.

The church of Sv. Lucija, which is situated in Jurandvor, belongs to the mediaeval period, but it was built at the site of the Roman villa and has an Early Christian phase.<sup>35</sup> The importance of this church is in the remains of the Early Christian stone furniture found built into the construction of this monument, which might have come from the Sv. Nikola.<sup>36</sup> Also, according to B. Fučić, Late Antiquity vaulted tombs have been found near the chapel of Sv. Križ (Holy Cross), situated in the vicinity of Sv. Lucija.<sup>37</sup> The remains of Roman villa, Early Christian church and burials (both incineration and inhumation) have been reported around the church of Sv. Pavao (St. Paul) in Draga Bašćanska<sup>38</sup> and the remains of the church with one apse as well as other Roman period finds have been detected at the site of Sutvid, in the proximity of Bašćanska Draga.<sup>39</sup> Another

<sup>27</sup> STARAC 2006, p. 275.

<sup>28</sup> In mediaeval times the chapel of Sv. Marko was built on top of the remains of the early Christian baptistery, which attests to the sacral continuity of that area (BOLONIĆ, ŽIC-ROKOV 2002, pp. 366, 391; LJUBIĆ 1884, p. 72; CHEVALIER 1995a, pp. 44-45).

<sup>29</sup> JAKŠIĆ, NOVAK, 2009, pp. 403-409.

<sup>30</sup> Parish priest P. Dorčić reported the discovery of the mosaic floor 28 m long and 14 m wide, and B. Fučić reported the remains of mosaic floors underneath the current street running next to the mediaeval church (JAKŠIĆ, NOVAK, 2009, pp. 403). Also, M. Bolonić and I. Žic-Rokov confirm that the mediaeval church was built on top of the early Christian mosaics (BOLONIĆ, ŽIC-ROKOV 2002, pp. 366, 391).

<sup>31</sup> Only small fragments of mosaic floors have been extracted and preserved in the local elementary school (JAKŠIĆ, NOVAK, 2009, pp. 404).

<sup>32</sup> A part of the mosaic was well preserved but portions were damaged by fire (JAKŠIĆ, NOVAK, 2009, pp. 403, 406).

<sup>33</sup> JAKŠIĆ, NOVAK, 2009, p. 408.

<sup>34</sup> The earliest graves are from the beginning of the 2nd century (predominantly incineration) and the latest graves date to the 5th century (predominantly inhumation) (BEKIĆ, VIŠNIĆ, 2008, pp. 234-236).

<sup>35</sup> STARAC 1996, p. 139; FUČIĆ 1960, pp. 180-188.

<sup>36</sup> FUČIĆ 1960, pp. 173-174, 180-188.

<sup>37</sup> B. Fučić was present there during the excavations for electrical conduits and reported those finds (STARAC 1996, p. 137; STARAC 2006, p. 275).

<sup>38</sup> RENDIĆ-MIOČEVIĆ 2004, p. 200, note 38; STARAC 1996, p. 137.

<sup>39</sup> According to R. Starac, which is then reported by A. Rendić-Miočević (RENDIĆ-MIOČEVIĆ 2004, p. 200, note 39).



church that reportedly had an early Christian phase was the church Majka Božja (Holy Mother of God) in Gorica.<sup>40</sup> However, these churches still have to be attested by archaeological excavations and as such have to be taken with some caution.

Furthermore, during the 6th century numerous churches were built along the Eastern Adriatic coast under the care and supervision of Byzantium and in conjunction with Justinian's grand scheme of expansion and re-conquest. Although the church of Sv. Nikola was built before that period, several churches on the island were constructed at that time, especially within or near the fortifications that defended the Eastern Adriatic maritime route, adding to the overall complexity of the territory and the number of churches found in the vicinity of Sv. Nikola.<sup>41</sup> One of such churches was built east of Baška and Jurandvor, at the site of Bosar near Mala luka.<sup>42</sup>

Taken all of these sacral buildings into consideration, along with the existence of Late Antiquity fortresses, which defended the Eastern Adriatic maritime route, the complex topography and overall development of the area during the Late Antiquity is quite evident.<sup>43</sup> It can therefore be concluded that the island and particularly Baška area had rich population with rich settlements that could afford all those building activities.

#### MOSAICS IN SV. NIKOLA CHURCH

Apart from the narthex, the entire floor of the basilica of Sv. Nikola was at one point covered with mosaics, both two-tone (white and dark-grey) and polychromic. The majority of the mosaic floors were discovered in 2008 and the excavation and cleaning of the mosaic was very difficult due to the poor state it was in. It was necessary to remove the layers of earth, gravel, stone and fallen roof construction to get to the *tesserae*, which were barely attached to the foundation.<sup>44</sup> Unfortunately, mosaic floors in the apse, the second *secretaria* as well as in the northern aisle were thoroughly destroyed,<sup>45</sup> and in the remaining parts of the church they were heavily damaged.<sup>46</sup> The damage occurred due to the subsequent agricultural activities<sup>47</sup> but also due to the inadequate foundation for the *tesserae*.<sup>48</sup> Also, the pressure of the fallen and burnt roof, in combination with the inadequate foundation, caused the entire mosaic floor to become distorted and un-

<sup>40</sup> BOLONIĆ, ŽIC-ROKOV 2002, p. 382; STARAC 1996, p. 137.

<sup>41</sup> Another church was built at Ogrul near Vrbnik (also on the island of Krk) and on the islet of Sv. Marko (St. Mark) between the island of Krk and the mainland. Those are predominantly smaller churches with one nave and one apse and their size must have often depended on the size of the fortification and the number of people living there (NOVAK 2011, 75).

<sup>42</sup> This is a simple church, with one nave and one apse (CHEVALIER 1995, pp. 40-41; BOLONIĆ, ŽIC-ROKOV 2002, p. 367; FABER 1988, pp. 121-126).

<sup>43</sup> NOVAK, 2011, p. 8.

<sup>44</sup> The mosaic was buried under the layer of burnt ceiling and *tegulae* which at some points was over 30 cm thick (STARAC 2006, p. 275).

<sup>45</sup> Only small polychromic fragment remained with geometrical fan-like and weave motives (STARAC 2006, p. 275).

<sup>46</sup> The mosaic floor is better preserved in the western part of the church predominantly due to the sloping of the terrain, which caused a thicker deposit of soil in that area.

<sup>47</sup> The entire site was previously used as an orchard or vineyard which resulted in circular and linear destruction of mosaic pavement at the areas where roots of plants penetrated deeper in the ground (STARAC 2007, 313).

<sup>48</sup> Mosaic foundation was made quite superficially from compressed clay soil which was after the levelling of the surface covered with only a thin layer of lime/mortar, at some parts only 2-3 cm thick (STARAC 2010, 406).

even, resulting in indentations, holes and mounds, which are visible throughout the entire remaining mosaic pavement.<sup>49</sup>

The two-tone mosaic extended in northern aisle and it consisted of multiple simple, interlinking circles combined with squares and central crosses and arranged in continuous rows (Fig. 4).<sup>50</sup> On the other hand, the mosaic in the southern aisle was exceedingly damaged and it had a variation of the previous pattern, with the addition of the polychromic knots. The most complex designs were present in the central nave, which had the extensive polychromic mosaic pavement with an array of common motives, ranging from Solomon's knot to *squamae* and weave patterns.<sup>51</sup> The only more complex, but still rustic motive was the depiction of *kantharos* (Fig. 4).<sup>52</sup> These stylised motives are similar to those found on the mosaic floors in the baptistery of Sv. Marko in Baška. That mosaic also displayed an array of geometrical motives, predominantly squares with central crosses, Solomon's knots, weave patterns and *squamae* and each section of the baptistery (i.e. each arm of the cross) had a different set of patterns;<sup>53</sup> however, mosaic in Sv. Marko is more elaborately done, a certain *horror vacui* is present, and the use of colours is more versatile than in Sv. Nikola. Furthermore, the foundation of the mosaic is completely different, i.e. the base for the mosaic in Sv. Marko is of good quality, thick and hydrostatic.<sup>54</sup>

Apart from these standard Christian motives, the central mosaic consisted of numerous donors' inscriptions, mentioning merely the names of the benefactors and simple phrases such as *cum suis fecit* (or *fecerunt*).<sup>55</sup> Our primary focus in this paper are those donor inscriptions, mostly found in the central nave of the basilica. Each of these inscriptions was in its own rectangular inscription field made with dark-grey *tesserae* and set next to other inscriptions in several strips (see Fig. 6).<sup>56</sup> However, the first mosaic to be discovered was the one mentioning the donor *Saprilla* who financed the construction of the apse and *secretariae* (see below, nr. 13). This inscription is of immense importance as for the first time the term "*secretaria*" (i.e. *secretarium*, *-i*, n.) is documented in situ, clearly stating what it means and where it belongs. It also attests to the official Early Christian terminology used in *Liburnia* during the Late Antiquity.<sup>57</sup>

### Mosaic inscriptions

Majority of the inscriptions were found in the central nave, where they have been preserved solely in its western part, closer to the entrance. Due to the great damages to the floor, we can only speculate whether there were similar inscriptions in missing initial western part of the mosaic and in the remainder of the pavement towards the altar and further east. They were orderly arranged in, as it seems, quite regular strips, and spread throughout the entire width of the nave. Simple geometric design consisting of polygonal frames with Greek crosses within them divided one strip from another. Each entirely

<sup>49</sup> STARAC 2009, p. 406.

<sup>50</sup> STARAC 2007, p. 313.

<sup>51</sup> The polychromic mosaic was made of yellowish, red, white, black and bluish-grey *tesserae* (STARAC 2009, p. 406).

<sup>52</sup> STARAC 2009, p. 406.

<sup>53</sup> The analogies could be drawn with the mosaic floors found in Poreč, which also had donor inscriptions, in Pula and also in Ravenna (JAKŠIĆ, NOVAK, 2009, pp. 406-409).

<sup>54</sup> Cf. JAKŠIĆ, NOVAK, 2009, pp. 403-408.

<sup>55</sup> Cf. briefly STARAC 2010, p. 423.

<sup>56</sup> STARAC 2009, p. 407.

<sup>57</sup> STARAC 1996, p. 139; STARAC 2006, p. 275.

preserved strip displays five inscriptions, so one can speculate that once there were dozens of other similar texts in the lost part of the central nave and possibly as much in both aisles.

Letters are quite regular and similarly executed, which, together with similar structures and phrases, strongly indicate that all of the inscriptions were made by the same artisan or workshop. Palaeography shows no particular traits, except for letters A that are occasionally without horizontal bar, letters F that occasionally have upper horizontal bar a bit askew, similar to horizontal lines of some letters L.

Central nave.

(nr. 1) *Procli/[n]us cum / [sui]s fecit.* (Figs. 6-7)

This inscription is the only one preserved in a western-most strip of inscriptions. It is slightly damaged, but easy to read. It is a simple donor inscription denoting that *Proclinus* with his family, who were most probably all laypersons, made something. Due to its great similarities in form and structure to many other donor inscriptions which clearly stated that they invested in making a part of a mosaic pavement,<sup>58</sup> it is more than probable that these donors invested in the same kind of public euergetism.

Name *Proclinus* has occasionally been attested in various regions of the Roman world. It was quite common in *Liburnia* of the imperial era, although not as common as the form *Proculus* from which it had derived. The name has been attested among the Christians, as well.<sup>59</sup>

(nr. 2) *F[lo]ren[tius] et / Victori[na] fec(er)unt.* (Fig. 6)

East of the previous inscription ran the second strip, which started (looking from North to South) with this inscription. Despite some damages, there are no difficulties in reading and understanding it. It is very similar to the previous one and even more banal, mentioning just two donors, probably laypersons and possibly husband and wife – *Florentius* and *Victorina*, who jointly contributed to the making of the mosaic floor. Name *Florentius* has up to now been unknown from *Liburnia* – both imperial and Late Roman – but was occasionally attested in Italy, Celtic provinces, *Pannoniae*, *Moesiae* and twice in the Roman province of *Dalmatia*. It was used by Christians, as well. *Victorinus* is a very common name in all parts of the Roman Empire (Roman *Dalmatia* included) and among the Christians; in Roman *Dalmatia*, where it was also very frequent, it didn't appear prior to the mid second century. In *Liburnia* it was particularly frequent among women.<sup>60</sup>

(nr. 3) *V[it]alis / cum su[is] fe{ci=O}t.* (Fig. 6)

This inscription is to the south of the previous. Except for the spelling error (with an O erroneously used instead of CI), it is very similar in all other aspects to previous inscriptions. It suffered some damages, too, but it is perfectly clear that *Vitalis* and his family donated their share in making of the mosaic. His name was very frequent

<sup>58</sup> Cf. for instance mosaic inscriptions from the central nave of the pre-Euphrasian basilica (see CAILLET 1993, 314-320, nos. 12-22).

<sup>59</sup> For the distribution of *Proculus* and its derivatives see KURILIĆ 2010, 258-259; OPEL 3, 166-167; ALFÖLDY 1969, 274, s.v. *Proclinus*; in Christian Salona: *Salona IV*, p. 62.

<sup>60</sup> For name *Florentius* see OPEL 2, pp. 148, 219, and for its absence in *Liburnia*, cf. KURILIĆ 1999, pp. 388-389. For name *Victorinus/-a* see ALFÖLDY 1969, pp. 327-328, s.v. *Victorinus*; OPEL 4, p. 199; for its distribution in *Liburnia* see KURILIĆ 1999, p. 415.

throughout the Roman Empire (ancient *Liburnia* included), and was common among the Christians, too.<sup>61</sup>

(nr. 4) [—]/anus e[t] / Venan<sup>7</sup>tia f(e)c(e)r(un)[t]. (Fig. 6)

In the middle of the second strip stood this inscription dedicated by a couple (possibly husband and wife). It was badly damaged in the upper part so the entire first line is lost, and the name of the male donor can not be known, especially since there are too many male names ending in -anus. Woman's name, *Venantia*, up to now has never been attested in epigraphic monuments neither in ancient *Liburnia*, nor in the entire Roman *Dalmatia*. It was quite a rare name in other parts of the Roman Empire, occurring occasionally in Italy and some western parts, as well as among the Christians.<sup>62</sup> However, this is the name that marked the early Christianity of *Dalmatia*, since it was borne by one of the earliest Dalmatian bishops, bishop *Venantius* (mid - late 3rd cent.). Also, it was borne by the Pope John IV's father (mid 7th cent.), who was considered as of Dalmatian origins.<sup>63</sup>

(nr. 5) *Marcianus et Titisenia / et Sidonius f(e)c(e)r(un)[t]*. (Fig. 6)

This, penultimate inscription of the second strip, was damaged throughout, but not as much as to render understanding impossible; it mentions three donors, *Marcianus*, *Titisenia* and *Sidonius*, who might have been parents with their child, but other options are also possible. While *Marcianus* was everywhere quite frequent Roman name (including the greater part of Roman *Dalmatia*, especially during the late Principate), and was attested among the Christians as well, it was almost unknown in *Liburnia*.<sup>64</sup> On the other hand, name *Titisenia*, as far as we know, up to now has only been in use in Roman Africa and *Dalmatia*, but as a *nomen gentilicium*, so this would be its absolutely first occurrence as a cognomen in epigraphic texts.<sup>65</sup> However, its cognominal use has been confirmed by *Suetonius* (Aug. LXIX) where he mentioned one *Salvia Titisenia* (who was alleged Octavian's lover). Name *Sidonius* up to now was unattested in *Dalmatia*, and rarely occurred elsewhere, too (Christian community included).<sup>66</sup>

(nr. 6) *C[le]men/s cum su/is fecit*. (Fig. 6)

The last, southern-most inscription of the second strip shows the same traits as previously described texts. Its left upper corner was badly damaged, but remaining letters of the donor's name enabled its reliable restitution. *Clemens* is name that is very frequent everywhere in Roman Empire; within the Roman *Dalmatia* name was particularly frequent in *Liburnia*, but exclusively during the early Principate. Contrary to its great popularity in the earlier periods, it was rather rare among the Christians.<sup>67</sup>

<sup>61</sup> ALFÖLDY 1969, p. 330, s.v.; *OPEL* 4, p. 200; for its distribution in *Liburnia* see KURILIĆ 1999, pp. 415-416.

<sup>62</sup> *OPEL* 4, pp. 153, 199.

<sup>63</sup> Cf. MARIN 1988, p. 24; DYGGVE 1989<sup>2</sup>, pp. 73, 83 n. 10; for Pope John IV see also ŠKUNCA 2006, pp. 188-189, who opts for his origins from Zadar (ancient Iader) in *Liburnia*.

<sup>64</sup> See ALFÖLDY 1969, p. 238, s.v.; *OPEL* 3, pp. 55-56, 176; KURILIĆ 1999, p. 395. In Christian Salona: *Salona IV*, p. 61.

<sup>65</sup> Cf. *OPEL* 4, p. 124; ALFÖLDY 1969, p. 127, s.v., who believes that *Titisenii* in Salona were of Italic origin.

<sup>66</sup> Cf. *OPEL* 4, p. 80; Christian *Sidonii*: *EDH* HD051640 (481 AD – 491 AD), *EDH* HD050749 (7th cent.), and *EDCS*-24500701.

<sup>67</sup> ALFÖLDY 1969, p. 178, s.v.; *OPEL* 2, p. 63; KURILIĆ 1999, p. 170 and commentary to the inscription nr. 2882; Christian inscription: *EDH* HD062067 from 6th century; however, *OPEL* 2, p. 214 didn't register any Christians with that name in Western provinces of the Empire.

(nr. 7) *Pancra(tius) / et Procl(a) c[um] / suis [f(e)c(e)r(un)t]*. (Figs. 6, 8)

First inscription from the North in the third strip shares the same features with other inscriptions at this site. It was destroyed in the lower right corner, which didn't diminish its understanding: once again we read about a couple, *Pancrat(i)us* and *Procla*, who made this donation, and they did it together with their family/families (*suis*). Man's name might have been either *Pancratius* or *Pancratus*; according to *OPEL*, the former is somewhat more frequent than the latter. It was attested among the Christians, as well, but rarely.<sup>68</sup> As far as we know, this would be its first occurrence in *Liburnia*, and thus in the entire Roman *Dalmatia*, as well. On the contrary, *Proculus* is one of very frequent cognomina, with distribution similar to its derivative *Proc(u)linus* (cf. here, nr. 1), and was very popular among the Christians, too.<sup>69</sup>

(nr. 8) *Verecun++ / et Victura / [cu]m suis / [f(e)c(e)runt]*. (Figs. 6, 8)

The inscription next to the previous and similar to it was badly damaged in the lower left corner, but that part of the text was easily restored, unlike the ending of the first line with two letters that are still difficult to recognize (perhaps an I and a D?). This problem notwithstanding the message of the inscription is clear: two persons (very probably a man - *Verecundus* /or perhaps *Verecundinus* or *Verecundianus*?), and a woman *Victura*) donated part of the mosaic together with their family/families. They might have been a (married?) couple, but, on the other hand, both donors might have been women. Name *Victura* was occasionally attested in Roman Empire, mostly in Celtic regions, and also among Christians.<sup>70</sup> In *Dalmatia*, the name might have been carved in Salonitan epitaph dated in 431 AD (*Depositio Victuri advocati ...*),<sup>71</sup> if we are to prefer nominative form *Victurus* for Genitive *Victuri* rather than *Victurius*,<sup>72</sup> thus it would be its second occurrence in *Dalmatia*, but first in *Liburnia*. Name *Verecundus* and its derivatives are similarly distributed, i.e. occasionally in some Western provinces, and in *Dalmatia* rarely (*Vercundus*) or not at all (derivatives). The name was used by Christians, too.<sup>73</sup>

(nr. 9) *Alexan(der) et Iu(lia) cum / suis f(e)c(e)r(un)t]*. (Figs. 6, 8)

In the centre of the second strip stands this inscription, best preserved of them all. It repeats the schemas already very familiar among St Nicholas's mosaic inscriptions: it is a joint dedication of a couple (probably husband and wife) with their families. Both names are quite common and were in use among Christians. In *Liburnia* they were not that frequent, since they are known from solely one or two inscriptions each.<sup>74</sup>

(nr. 10) *[.a?]ianus / [e]t Genero[s]a cum / [s]uis f(e)c(e)r(un)t]*. (Figs. 6, 9)

The penultimate inscription in this strip is another standard representative of simple donation made by a (married?) couple with their family/families. Name of the male

<sup>68</sup> *OPEL* 3, p. 122; Christians: *EDH* HD054228 from 444 AD; however, *OPEL* 2, p. 179 didn't register any Christians with that name in Western provinces of the Empire.

<sup>69</sup> Cf. *OPEL* 3, p. 181.

<sup>70</sup> For distribution of name *Victura* see *OPEL* 4, p. 169, and also *AE* 1939, 274 (*Noricum*).

<sup>71</sup> *Salona IV*, nr. 195.

<sup>72</sup> Form *Victurius* has been preferred in *Salona IV*, pp. 455-456, nr. 195.

<sup>73</sup> ALFOLDY 1969, p. 324, s.v.; *OPEL* 4, pp. 157, 199; in Christian *Salona*: *Salona IV*, p. 62.

<sup>74</sup> Alexander: ALFOLDY 1969, p. 146, s.v.; *OPEL* 1, p. 335; in *Liburnia*: KURILIĆ 1999, inscriptions nos. 2164 and 2914; in Christian *Salona*: *Salona IV*, p. 62. *Cognomen Iulia*: ALFOLDY 1969, p. 224, s.v.; in *Liburnia*: KURILIĆ 1999, p. 223 and inscriptions nos. 1750 and 2107. Among Christians name was used more often as *nomen gentile*, but one should bear in mind two fragmentary *cognomina* starting with *Iul-* (*OPEL* 2, p. 223) which might have been remains of this cognomen. As a *cognomen* in Christian *Salona*: *Salona IV*, p. 61.

donor poses the same problems as the one in the inscription nr. 4, so it might have been any of many names with this suffix. To our mind comes name *Gaianus*, quite frequent among Christians, including those in *Dalmatia*,<sup>75</sup> but, of course, many other names could be as probable as this one. Women's name *Generosa* has never been very popular, neither in the imperial period nor among Christians.<sup>76</sup> This is its first occurrence in Liburnian territory, and in *Dalmatia* as well.

(nr. 11) *Sarma*/[—]a(?)/ [—] / [s]uis f[ecit?]. (Fig. 6)

This is the last inscription from the second strip and at the same time the last one preserved in the central nave, but is heavily damaged, so name(s) of donor(s) are almost completely lost. Due to very uniform composition of other, surrounding texts it is clear that this inscription also mentioned one or two donors who together with their family made this donation. Name of the (first?) donor might have been one of those attested in *Dalmatia*, such as *Sarmatio*,<sup>77</sup> or of those that are not (for ex. *Sarmato*<sup>78</sup> or woman's name *Sarmate*,<sup>79</sup> a Christian woman named *Sarmannana* from *Raecia* from the 5th century,<sup>80</sup> etc.).

Northern aisle.

(nr. 12) [-]VODIV / [—] (Fig. 10)

A very small fragment of mosaic inscription is preserved in the eastern end of the northern aisle, near the apse. The mosaic floor there is heavily damaged, and so is this inscription. Few remaining letters can not be plausibly interpreted, although they may be remains of the donor's name.

Northern *secreterium*.

(nr. 13) *Saprilla* / *apsida(m) cum secr/[e]taria(!) f(e)c(it)*.<sup>81</sup>

*Saprilla's* inscription was found in the northern annex to the apse.<sup>82</sup> She invested in apse and *secreteria*, which was certainly a substantial donation. The phraseology of her inscription is evidently different from that of the inscriptions from naves, but general style, craftsmanship and palaeography are not that different. The dissimilarity should be looked for in differences of euergetisms between them: *Saprilla's* donation was much bigger than those of "ordinary" donors whose small, uniform inscriptions were displayed in naves, so her inscription had to be larger and more individual.

<sup>75</sup> Cf. ALFÖLDY 1969, p. 208. *Gaianus* was one of martyrs of Salona and perhaps was mentioned, together with four others, in inscription found at cemeterial complex at Manastirine (*Salona IV*, nr. 70).

<sup>76</sup> Cf. OPEL 2, pp. 164, 220.

<sup>77</sup> *Aurelius Sarmatio* is known from the early 4th century Salona (*Salona IV*, nr. 17a). According to ALFÖLDY (1969, 287, s.v.) name *Sarmatio* is known only from this Salonitan monument, but it is perhaps also recorded in one of the inscriptions from the city of Rome (*CIL* 6, 2785). Cf. name *Sarmatius* from Rome (*AE* 1967, 30) and name of Dalmatian *praeses* during the Constantinian period - *Rufinus Sarmentius* (*Salona IV*, nos. 6-9).

<sup>78</sup> *CIL* 8, 15326 (+ p. 2577) (Africa).

<sup>79</sup> *CIL* 6, 27997 (Rome).

<sup>80</sup> *EDH* HD062234.

<sup>81</sup> The inscription was found in the area next to the apse (STARAC 1996, pp. 138-139; *AE* 1996, 1217); cf. *EDH* HD039980. The reading *apsida(m)* in the 2nd line is ours, since the word *apsida*, -ae, fem. should have been in the Accusative case. Editors in the *AE* have concluded that in the phrase *cum secretaria* (3rd/4th ll.) we find *cum* used with the Accusative case (instead of the Ablative case), which, according to them, was not that uncommon in the later Antiquity.

<sup>82</sup> The mosaic dimensions are 330 cm wide and 330 cm long and the inscription field is 43 cm wide and 38 cm long (STARAC 1996, p. 139).

Her name is a *hapax* in both imperial and Christian anthroponymy; there are some suggestions that the name may be a vulgar form of *Aprulla* or, perhaps, that it was of Germanic origins.<sup>83</sup>

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Most of the names found in these thirteen inscriptions are more or less well-attested among the early Christians (such as *Alexander*, *Clemens*, *Marcianus*, *Proclinus* and *Procla*, *Victorina*, *Vitalis*) and were commonly in use among the earlier, non-Christian population of *Liburnia* (i.e., the NW region of Roman Dalmatia). However, some of them have not been previously attested in epigraphic monuments, either in the local, Liburnian region (such as *Florentinus* and *Victura*) or in the entire province of *Dalmatia* (for instance *Pancrat(i)us*, *Sidonius*, and *Venantia*). For some names this may well be their first occurrence in the early Christian anthroponymy; in addition to the name *Saprilla* from the mosaic inscription in the northern *secretarium*, this seems to be true for the name *Titisenia* from the central nave, as well.

As we have seen, in addition to the central nave, donors' inscriptions surely existed in very damaged eastern part of the northern aisle (remains of solely one nr. 12), but not in its western part covered with well-preserved anepigraphic mosaic decorated entirely with geometric motives. Mosaic floor in the southern aisle is damaged the worst and is presently lacking almost throughout, so there are no traces of inscriptions although they probably existed there, too. With thirteen presently preserved mosaic inscriptions we can only speculate how many there were when the basilica was in its greatest glory.

The lack of proper foundation for the mosaic, despite of the numerous donor inscriptions and versatility of the motives shown, indicates that the workmanship was not up to the highest standards. The reason for that may never be solved, perhaps the craftsman was not skilled enough or perhaps the mosaic had to be finished in a limited amount of time, which prevented the proper setting of the foundation. In comparison to those found in the church of sv. Marko in Baška the discrepancy is quite visible.<sup>84</sup>

The inscriptions should be dated according to the building phase to which they belong, i.e. to the 5th century,<sup>85</sup> which corresponds well with the palaeographic and stylistic traits of inscriptions, similar to those of the pre-Euphrasian basilica in Poreč, dated to the first half of the 5th century.<sup>86</sup>

#### MOSAIC INSCRIPTIONS FOUND ON THE EASTERN ADRIATIC COAST

Although the mosaics were, during the Late Antiquity, widespread and popular, the mosaics with inscriptions are not so numerous in Eastern Adriatic and its hinterland (Fig. 1). Similar mosaic inscriptions nearest to the ones in Jurandvor were discovered in ancient Rijeka (*Tarsatica*), Pula (*Pola*) and Betika near Pula and further away in Solin (*Salona*) and at the near-by island of Šolta, but the most notable ones are still preserved in the Euphrasian basilica in Poreč (*Parentium*). The similar mosaics can also be found in other, more distant places, such as Aquileia, Grado, *Celeia*, *Emona* and others.

<sup>83</sup> See commentary in *AE* 1996, p. 422 ad nr. 1217.

<sup>84</sup> Cf. JAKŠIĆ, NOVAK 2009, pp. 406-409.

<sup>85</sup> STARAC 1996, p. 140.

<sup>86</sup> For inscriptions from pre-Euphrasian basilica see CAILLET 1993, pp. 306-324, especially nos. 15 and 20 (Fig. 236), an nr. 22 (Fig. 240).

**Poreč (PARENTIUM) (Map 1, nr. 1)**

Mosaics with inscriptions were found in two churches, in the former St Thomas's church and in several building phases of the basilica Euphrasiana.

**a) Poreč, former St Thomas's church.** In 1886 four inscriptions were found in remains of the St Thomas's (presently: St Francis's) church. In 1934 only one of them was still in existence, but since then, there are no traces of either of them. According to the earlier descriptions, published after their discovery, the mosaics belonged to two building phases: one (nr. 1) belonged to the earlier phase (dated to the second half of the 4th or the beginning of the 5th century) and three (nos. 2-4) to the phase dated most probably to the mid 6th century or its second half.<sup>87</sup>

The earliest inscription (*Inscr. It. X/2, 183*) was organised in seven lines and runs: *Ianuarius / [cu]m suis ped(es) CCL (vel L?). / Rusticianus v(ir) / religi(osus) cum matr(e) /<sup>s</sup> sua Clarissima / p(e)d(es) CCL (vel DCCL?). Gaianus et / Renata p(e)d(es) CCL. Rusticianus* might have well been a clergyman (perhaps a monk or similar), while the others were most likely simple laypersons.<sup>88</sup>

Three other donors' inscriptions were more severely damaged by interment of mediaeval graves, and they read: (nr. 2) *Archelaus cum / suis p(e)d(es) [— (Inscr. It. X/2, 184), (nr. 3) *Erachi[us?] / {l=T}ec(tor) cum / con(iu)g(e) sua / Lau[rentia] — (Inscr. It. X/2, 185), (nr. 4) *Ste[fanus?]/ cum [con]/iug[e] sua / Marc[ella?] /<sup>s</sup> et filio / Andrea / f(e)c(erunt) p(e)d(es) X[.](?) (Inscr. It. X/2, 186)*. If the reading *lector* is correct (nr. 3), then in this group of the 6th century donors there was also one clergyman, while the others were supposedly laypersons.<sup>89</sup>**

**b) Poreč, the Euphrasian basilica (*basilica Euphrasiana*).** This well preserved episcopal complex is at the same time undoubtedly the most beautiful Early Christian monument at the Eastern Adriatic coast, both from architectural and artistic point of view. Its walls and floors still keep beautiful polychromic mosaics with numerous donors' inscriptions. One of the most important inscriptions is the bishop *Euphrasius's*, belonging to the rich mosaic decoration of the semidome above the main apse, next to his figure holding the model of his basilica.<sup>90</sup> However, here we shall concentrate solely to the numerous pavement mosaic inscriptions.

Architectural remains are attributed to three separate building phases – the so-called primitive (i.e. first) basilica (most probably end of the 4th century, or perhaps the beginning of the 5th century), pre-Euphrasian basilica (first half of 5th cent.), and Euphrasian basilica with episcopal buildings (mid 6th century) – all of which were decorated with mosaics and with donors inscriptions in their pavements.<sup>91</sup>

The first ("primitive") basilica consisted of three parallel rooms with a square baptismal piscina; and mosaic inscriptions were found in the central room (which functioned as the church proper) (nos. 1-3), and in the southern room (nos. 4-7), while all of the remains of the northern room mosaic floor are anepigraphic. The inscriptions belonging to this building phase are: (nr. 1) *Infan[tius vel -tia] / et Innoc[entius vel -entia]*

<sup>87</sup> CAILLET 1993, pp. 331-335 with relevant earlier bibliography; cf. MEDER 2003, 32 with very brief description and some different data, who mentions existence of only three mosaic inscriptions.

<sup>88</sup> CAILLET 1993, pp. nr. 1, pp. 331-333, fig. 247; EDR133906; cf. MEDER 2003, 32, who erroneously stated that the inscription was in Greek alphabet.

<sup>89</sup> CAILLET 1993, pp. nos 2-4, p. 333-335, figs. 247-250; EDR133907- EDR133909; cf. MEDER 2003, 32.

<sup>90</sup> CAILLET 1993, pp. 293-331 gives description of the complex with the most important bibliography. Brief description of mosaics in Euphrasian complex brings MEDER 2003, 32-40.

<sup>91</sup> CAILLET 1993, pp. 293-331.



/ *ex suo p[avimententi] / basi[licae] / tes[sellaverunt] / p(edes) [— (Inscr. It. X/2, 57 & photo at p. 26), (nr. 2) [Lu]picinus et Pascasia p(edes) CCCC f(e)cerunt. / Clamosus mag(ister) puer(or)um et Succasia p(edes) C. / Felicissimus cum suis p(edes) C. (Inscr. It. X/2, 58 & photo at p. 27), and (nr. 3) Memorius et Valeria p(edes) L. (Inscr. It. X/2, 59 & photo at p. 27).<sup>92</sup> Four other inscriptions are found in the southern room: (nr. 4) *Cas/tus et Ur/sa pedis(!) / centum / feceru/nt. (Inscr. It. X/2, 60 & photo at p. 28), (nr. 5) [Ia]nuari/[us] et Mela/[ni]a vot/[o s]uo fe/[ce]runt. (Inscr. It. X/2, 61 & photo at p. 28), (nr. 6) [Lu]picinus / [et Pa]scasia / [cum Re]verentia fa(mula) fe(cerunt) C. (Inscr. It. X/2, 62 & photo at p. 29), and (nr. 7) —]s et Spectata famuli f(e)cerunt) C. (Inscr. It. X/2, 63 & photo at p. 29).<sup>93</sup>**

As it seems, some of the donors invested more than once: so, *Lupicinus* and *Pascasia* are mentioned in the main room (nr. 2) and in the southern room (nr. 6).<sup>94</sup> In two cases *famuli* were recorded among the donors (nos. 6-7), who should rather be regarded as servants than an expression of Christian humility.<sup>95</sup>

The second building phase has been identified as the pre-Euphrasian three-nave basilica and has been dated in the first half of the 5th century.<sup>96</sup> Four inscriptions have been found in its northern aisle: (nr. 8) *Iohannis / Romeus cum / suis pro vo/to suo fecit /<sup>5</sup> pedes XX. (Inscr. It. X/2, 66), (nr. 9) Cuius num/en(!) D(eu)s nuvet(!) / pro voto s/uo f(e)c(it) p(e)d(es) XIII. (Inscr. It. X/2, 66), (nr. 10) [F]elicissim[us et] / Nigas[ius vel -ia s(an)c(ta)e] / eccles[i(a)e Par(entinae)?] / feceru[nt p(edes) ...] /<sup>5</sup> Qui leg[is in men]te nos habeas]. (Inscr. It. X/2, 67), and (nr. 11) Theofrastus [et] / Ianuarius diac(oni) / fec(erunt) p(edes) CCCC[-?] (Inscr. It. X/2, 68).<sup>97</sup> One of the donors might have been named with two names (nr. 8: *Iohannis Romeus*) - which was quite unusual compared to other similar inscriptions of the period, unless we should take his second cognomen as a sign of his Christian faith. On another inscription donor decided to remain anonymous (nr. 9), which is a sign of Christian humility. Majority of donors seem to be simple laypersons, but once it was a couple of deacons (*diaconi*; nr. 11).<sup>98</sup>*

Twelve other inscriptions belong to the mosaic pavement of the central nave: (nr. 12) *De doni/s D(e)i et s(an)c(ta)e ec/clisie(!) Bassin/us diaconus /<sup>5</sup> pro votu(!) su/o f(e)c(it) p(e)d(es) XC. (Inscr. It. X/2, 69), (nr. 13) [De donis] D(e)i et /s(an)c(ta)e ecclesiae, -] lect(or) / f(e)c(it) p(e)d(es) XC. (Inscr. It. X/2, 70), (nr. 13bis) —]ERB / —]ER, (nr. 14) *De du/nis(!) D(e)i s(an)c(ta)e ec/clisie(!) Inno/centius diacon/<sup>5</sup>us pro votu(!) / suo fecet p(e)d(es) XC. (Inscr. It. X/2, 71), (nr. 15) Muci[anus] / it(!) Decian[a] / cum suis / f[e=F](cerunt) p{p}(edes) CXXX. (Inscr. It. X/2, 72), (nr. 16) — / - c]um suis / [- U]rsa C X L. (Inscr. It. X/2, 73), (nr. 17) [C]lamosus / magister / puerorum / et Victorina f[e=F](cerunt) p{p}(edes) CXI. (Inscr. It. X/2, 74), (nr. 18) [M]atron[a] / sen[ior] / et M[atrona] / iunior f[e=F](cerunt) p{p}(edes) C[...]. (Inscr. It. X/2, 75), (nr. 19) — CC. (Inscr. It. X/2, 76), (nr. 20) [.]ulupo / et Maximi/na cum / suis f[e=F](cerunt) p(edes) L. (Inscr. It. X/2, 77), (nr. 21) C[—] / M[—] / S(?)[—] / N[—] /<sup>5</sup> IN [—]. (Inscr. It. X/2, 78), and (nr. 22) [Ruf]inia/[nus e]t Ho/[nes]ta cu/[m suis] /<sup>5</sup> [f(e)cerunt) p(edes)]**

<sup>92</sup> CAILLET 1993, pp. 297-300, nos. 1-3, figs. 215-217; EDR080522, EDR133313 and EDR133315 respectively.

<sup>93</sup> CAILLET 1993, pp. 300-306, nos. 4-7, figs. 221-224; EDR133317, EDR133324, EDR133326, and EDR133327 respectively.

<sup>94</sup> CAILLET 1993, pp. 299, 302.

<sup>95</sup> CAILLET 1993, pp. 302-303.

<sup>96</sup> More detailed description see in CAILLET 1993, pp. 306-324, with relevant bibliography.

<sup>97</sup> CAILLET 1993, pp. 310-313, nos. 8-11, figs. 228-231; EDR133331 and EDR133339-EDR133341 respectively.

<sup>98</sup> Cf. CAILLET 1993, pp. 311, 463-464.

CCLXXX. (*Inscr. It. X/2*, 79).<sup>99</sup> Several of the donors mentioned in this nave were members of the clergy (nos. 12, 14: *diaconus*, nr. 13: *lector*), while others were laypersons and one was *magister puerorum* (nr. 17). The latter might have been the same person mentioned in mosaic inscription from the earlier building phase.<sup>100</sup>

Small fragments of another three pavement mosaic inscriptions were recorded in the southern aisle, as well: (nr. 22a) *MBBF(?)*, (nr. 22b) *VS[—] / RI[—] / IS E(?)[—]*, and (22c) *TERINV(?)[—] / V[-]NN(?)[—] / SVS(?)[—] / P[—]*.<sup>101</sup>

The most recent building phase of the complex, the Euphrasian one, has been preserved almost in its original state, except for pavements which were badly damaged in 1880 when floors were paved in marble. The basilica has three naves. At the NW angle of basilica there is a triconchal building (perhaps preceded by a vestibule?), regarded either as a *martyrium* or mausoleum of the Bishop Euphrasius. An *atrium* and baptistery are in front of basilica, and north of them is a building divided in three naves ending with apses, usually considered either as a *consignatorium*, *episcopium* or second element of a double cathedral.<sup>102</sup>

Central nave has lost all of its mosaic floors, but there should be no doubt that it was paved in the same manner and style as the aisles which were decorated in polychromic mosaic. Thus, the inscriptions were recorded only in both of the aisles, one of which was in the northern one: (nr. 23) *Fausta inlustris fem(ina) cum / suis fecerunt(!) pedes XC. Claudia / religiosa fem(ina) cum nepte sua / Honoria pro voto suo fece<sup>s</sup>runt(!) p(e)d(es) XC. / Basilia religiosa femena(!) cum / suis fec(it) p(e)d(es) XC.* (*CIL* 5, 365-367 = *Inscr. It. X/2*, 87 = *ILCV* 219), and two others in the southern aisle: (nr. 24) *[D]ominius archidiaconu[s] —* (*Inscr. It. X/2*, 88), and (nr. 25) *Iohannes v(ir) c(larissimus) [—]* (*Inscr. It. X/2*, 89). We can only try to imagine how many other donors' inscriptions were lost together with their mosaic support. One of the donors, *Fausta*, should have been a member of the highest social ranks in the state (nr. 23), another was a member of local dignitaries (nr. 26), one was *diaconus* (nr. 24) and two women (*Claudia* and *Basilia*, nr. 23) might have been nuns, unless the phrase *femina religiosa* accompanying their names wasn't just a simple expression of their adherence to the Christian faith.<sup>103</sup> Thus, distinguished individuals dominate among these donors, so only one among them can be regarded as simple layperson (*Honoria*, nr. 23).

### ***Betiga (or Betika) (Map 1, nr. 2)***

Some 20 km NW of Pula archaeologists have unearthed remains of the 5th century sacral complex built in the area of the former Roman *villa rustica*. According to them, it had three building phases; a triconch building (*cella trichora*) has been thus attributed to the earlier phase (probably the first quarter of the 5th century), while a basilica divided in three naves, built as an annex at the western side of triconch was built shortly

<sup>99</sup> CAILLET 1993, pp. 314-320, nos. 12-22, figs. 232-240; cf. *EDR133342-EDR133343*, *EDR133460-EDR133464*, *EDR133466-EDR133468*, and *EDR133471* respectively (for all of the Caillet's numbers, except for nr. 13bis, which we couldn't find in any of the great epigraphic corpora, except for the on-line *EDCS-52900099*, where it was brought after Caillet).

<sup>100</sup> CAILLET 1993, pp. 318.

<sup>101</sup> CAILLET 1993, pp. 321-322, nos. 22a-c; nr. 22a we couldn't find in any of the great epigraphic corpora, except for in an on-line database (*EDCS-52900100-EDCS-52900102*), where they were brought after Caillet; nos. 22b-c were recently published in *AE* 2009, 353, but with quite different readings and/or interpretations.

<sup>102</sup> CAILLET 1993, pp. 324-327, fig. 242-244, with relevant bibliography.

<sup>103</sup> CAILLET 1993, pp. 327-331, nos. 23-25, fig. 245; *EDR133494* and *EDR133658-EDR133659* respectively.

after (probably in the second quarter of the same century). Chronological attribution of an *atrium* in front of the basilica's western façade and buildings at the SW corner of basilica (identified as baptistery and a mausoleum?) has not yet been unequivocally determined.<sup>104</sup>

Mosaic floors have been preserved in *cella trichora* and in the basilica's central nave, and in both *tesselatum* included donors' inscriptions, one in the former and three in the latter. The oldest mosaic inscription is the one from the southern edge of the *cella* central square (nr. 1): [In] honore beat(orum) / [sa]nctorum, / [Fe]licianus et / [Inge]n[ua] pecca/[tores —?] f(e)c(e)r(unt) (AE 1987, 420). The inscription refers to relics of saints whose remains were most probably kept in a near-by altar. It remains unknown what this couple of donors did as their act of euergetism.<sup>105</sup>

Three simple inscriptions were observed in the central nave of basilica: (nr. 2) *Flo/rentius cum / suis fe(ci)t p(edes) CC.* (AE 1987, 417), (nr. 3) *Aquili/nus et [Ur]ania / cum suis fece/runt /<sup>s</sup> p(edes) CCC.* (AE 1987, 418), and (nr. 4) *Dalma/tius presbiter(!) / fecet(!) p(edes) CCC.* (AE 1987, 419). These donations were mostly done by laypersons, except for one made by a priest (*presbyter*, nr. 4).<sup>106</sup>

### **Pula (POLA) (Map 1, nr. 3)**

**a) Pula, Medulinska ulica (Medulinska Street).** In 1901, in a section dedicated to recent epigraphic discoveries, A. Gnirs briefly mentioned remains of a building (most probably, an Early Christian church) decorated with a polychromic mosaic floor. There he recorded fragment of a mosaic inscription executed with black *tesserae*: *Pe[—] / ecet(!) F[—] / voto suo.*<sup>107</sup> In 1978 other remains of polychromic mosaic floor were found in the vicinity, in the area of Roman necropolis in *Campus Martius*,<sup>108</sup> indicating that the church was of a cemeterial character.

**b) Pula, Cathedral of the Assumption of the Blessed Virgin Mary.** Episcopal complex in Pula consisted of two sacral objects, an older, smaller and simpler sacral object built most probably around the mid-4th century and a larger three-nave basilica with a free-standing semicircular presbyterial bench built in its immediate northern vicinity, most probably in the early 5th century. The latter has undergone some modifications that are dated in the 6th century. A cruciform baptistery was in front of the basilica's front. The complex has traditionally been dedicated to the Assumption of the Blessed Virgin Mary and to St Thomas.<sup>109</sup>

Mosaic floors have been preserved only in several places and in small patches, and three inscriptions have been recorded: one behind the altar: (nr. 1) *Donatianus pro comme/moratione Zebi/de fec(it) ped(es) CC.* (*Inscr. It.* X/1, 550), and other two in the axial corridor in front of the altar: (nr. 2) *Damianus / et Lauren/tia fe/cerunt p(edes) C.* (*Inscr. It.* X/1, 549a), and (nr. 3) *Cum filiis / suis fecerunt.* (*Inscr. It.* X/1, 549b). The former has been attributed to the 5th century, and the latter two in the 6th century.<sup>110</sup>

<sup>104</sup> CAILLET 1993, pp. 335-340, fig. 251; cf. MEDER 2003, 47.

<sup>105</sup> CAILLET 1993, pp. 336-340, nr. 1, figs. 252-253; EDR080521.

<sup>106</sup> CAILLET 1993, pp. 336-340, nos. 2-4, figs. 254-257.

<sup>107</sup> GNIRS 1901, Bb. 166, 5.b). Cf. MEDER 2003, 57 (where she erroneously states that inscription was made with red *tesserae*) offers such reading: *PE(des) ... (...F) ECIT F(...PRO?) VOTO SVO*, but we are more inclined to read the first two letters as the dedicatory's name.

<sup>108</sup> MEDER 2003, 57.

<sup>109</sup> CAILLET 1993, pp. 340-343, 346, fig. 258; cf. MEDER 2003, 58-60.

<sup>110</sup> CAILLET 1993, pp. 343-346, figs. 259, 261-263.

**Rijeka (TARSATICA) (Map 1, nr. 4)**

a) **Rijeka, St Andrew's church.** Fragment of a polychromic mosaic with an inscription was found in 1876 in Rijeka during the demolition of the St Andrew's church, both within the church perimeter and out of it. Inscription has been lost since 1940-s, but a small fragment of mosaic floor was still in existence in 1990-s. Since the church was built in the area of the western Roman necropolis of *Tarsatica* it seems quite plausible that it was of the cemeterial character, as well. It's quite difficult to date its construction with any convincing precision, but two periods have been offered by scholars: either the end of the 4th and the first half of the 5th century or the 6th century. The text was a classical donor inscription: *Agape / vedua / pro se / et suos(!) /<sup>5</sup> f(e)c(it) p(e)d(es) CCC (Illug 255)*, similar to many others, such as those from the pre-Euphrasian basilica, for instance.<sup>111</sup>

b) **Rijeka, Pul Vele Crikve Square and Užarska Street.** Rescue archaeological excavations conducted from July 2008 to February 2009 in the centre of modern-day Rijeka, i.e. at the eastern end of the Roman *Tasatica*, unearthed remains of large urban baths (*thermae*) and the early Christian basilica that was partly erected upon them. Pavements of all of three naves and narthex of the church were richly decorated with polychromic mosaics; despite the fact that mosaics are badly damaged, domination of geometric motives is evident, and in the central part of the central nave a fragmentary donor's mosaic was discovered: *...SCO / NIVS...E / MARIVSC.. / SVISFFPDCCCXX*,<sup>112</sup> i.e. *[sco/nius[-] e{t?} / Marius c[um] / suis f{e=F}{ecerunt} p(e)d(es) CCCXX*.

**Orlić near Knin (Map 1, nr. 6)**

In Zadar hinterland, some 15 km SE of Knin, a Roman *villa rustica* was partially excavated. One of its rooms was paved by a simple black and white mosaic, and near its entrance there was an inscription made within a square frame. Its text might have been *cuius m/unditi/es(!) victo/ries(!) b(eatissimi) / ap(ostol)i [Petri]*, and the initial part of the invocation might have been in the neighboring room, on the other side of the entrance, but the pavement of that room has been completely ruined. The inscription has been dated to the post-Constantinian period, most probably at the end of the 4th century.<sup>113</sup> However, due to the fragmentary state of the inscription, a caution is needed in its attribution to the Early Christian usage and/or object.<sup>114</sup>

**Solin (SALONA) (Map 1, nr. 7)**

*Salona*, the capital of Roman province of Dalmatia, pioneered the Early Christian studies in the East Adriatic region and its hinterland. Archaeologists have investigated several important complexes, such as the episcopal complex and three extra-urban large cemeterial churches, all three connected with cults of local martyrs. Many of the Salonian churches were paved with mosaics and in four of them inscriptions were found.

a) **Solin, episcopal complex.** Episcopal complex included two basilicas (*basilica urbana* and a cruciform basilica), baptistery and its annexes. *Basilica urbana* is a three-nave

<sup>111</sup> NOVAK 1993, pp. 193-201, Karta 1; cf. MEDER 2003, 70.

<sup>112</sup> VIŠNJIĆ 2010, pp. 457-459 gives brief report on these excavations and the initial transcription of the inscription.

<sup>113</sup> ZANINović 2003, 25-32; cf. MEDER 2003, 92-93.

<sup>114</sup> Cf. MEDER 2003, 92: "Inscription points out to the prolonged usage of the building, perhaps even during the Early Christian period." (translated A. Kurilić).

basilica with a protruding semicircular central apse and a free-standing semi-circular presbyterial bench. South of it another three-nave basilica was erected, which was later transformed in a cruciform basilica, and to the north of it still stand remains of baptistery and other annexes. Mosaic floors are very scarcely preserved - only behind the presbyterial bench of *basilica urbana* and in its aisles, as well as in annexes next to baptistery.<sup>115</sup>

Inscription from *basilica urbana*, placed in the key position of the richly decorated pavement of the deambulatory behind the presbyterial bench, brings names of local bishops from the late 4th and early 5th century who were responsible for construction of *basilica urbana* (nr. 1): *Nova post vetera / coepit Synferius, / Esychius eius nepos, / c[u]m clero et populo [f]jecit. /<sup>5</sup> Haec munera / domus, Chr(ist)e grata / tene (Salona IV, 63)*. Text clearly stated two phases of construction which are to be connected with the above-mentioned two bishops.<sup>116</sup>

In the western annex of the baptistery (so-called *consignatorium*) there was famous mosaic depicting two deers drinking water from a cantharos which was lost for some time now. Above the deers ran the text of Psalm XLI (XLII) divided in three columns (nr. 2): *Šic[ut cer]vus desi/derat ad fon/tes aquarum, // ita / desi/derat // anima / mea ad te / Deus. (Salona IV, 64).*<sup>117</sup>

**b) Solin, cemeterial complex at Kapljuč.** A large Early Christian cemetery developed north of *Salona*, around the burial places of martyr priest *Asterius*. Basilica had undergone several building phases, and mosaic inscription dated some of the them: one, from 385, dated the construction of an irregular three-nave basilica with an apse and frontal square addition flanked by annexes in the second half of the 4th century, while another such inscription, from 517, testifies that the object was then still in use. It seems that it was abandoned after the relics of five martyrs were transferred to near-by Manastirine.<sup>118</sup>

Mosaic floors were found only in apse and in the eastern part of the central nave, and in the latter remains of seven inscriptions were registered: (nr. 3) — */ die oct]a]yo k[a]/[l(endas) Maia]rum(?) vot/um fe]ci]t ad ma/<sup>5</sup>rtirem Asterium,*<sup>119</sup> (nr. 4) *Die Ioves X [—] /tio Mercu[—] / marturem AN[—] (Salona IV, 66),*<sup>120</sup> (nr. 5) — *nus Eusebi] C]y]ra]ce]ti ma]tro]n(a)e ū]ae h]one m[emoriae?] / [—]ae civis Ŝayien[sis f]i]li]ae Marciano et Ma]tero ū]i]ta [— (Salona IV, 142),*<sup>121</sup> (nr. 6) — */d]ie ŝe]x]t[o] / [k]al(endas) dec/[e]m]br[es]. (Salona IV, 147),*<sup>122</sup> (nr. 75) — */—]+++[—] / [—]ISVOÇQ+[Q— (Salona IV, 148),*<sup>123</sup> (nr. 8) — */ —]TP[— (Salona IV, 149),*<sup>124</sup> and (nr. 9) — */ —]S. (Salona IV, 150)*. Another inscription, but carved in stone, was inserted in mosaic composition. This inscription has been precisely dated in 385.<sup>125</sup>

<sup>115</sup> CAILLET 1993, pp. 381-386, figs. 313-316

<sup>116</sup> *Salona IV*, vol. I, 237-240; CAILLET 1993, pp. 383-388, figs. 316-317. Cf. DUKIĆ 2009, 79; MEDER 2003, 119.

<sup>117</sup> *Salona IV*, vol. I, 241-243. Cf. MEDER 2003, 119; cf. also CAILLET 1993, pp. 385, who just briefly mentioned this inscription.

<sup>118</sup> CAILLET 1993, pp. 386-390, figs. 318-320. Cf. MEDER 2003, 119 *Salona IV*, vol. I, pp. 243-244.

<sup>119</sup> We bring combined reading after *Salona IV*, nr. 65 (... / [... oct]a]yo k[al(endarum)] / [...]rum uot/<sup>4</sup>um fe]ci]t ad ma]rtirem Asterium) and CAILLET 1993, pp. 388, nr. 16 ([.....] / [die oct]a]yo k[a]/[l(endas) Maia]rum(?) uot/um fecit ad ma]rtirem Asterium). Cf. MEDER 2003, 111; DUKIĆ 2009a, 21.

<sup>120</sup> Cf. CAILLET 1993, pp. 388-389, nr. 16, fig. 320; MEDER 2003, 111; DUKIĆ 2009a, 21.

<sup>121</sup> Cf. MEDER 2003, 111.

<sup>122</sup> Cf. MEDER 2003, 111.

<sup>123</sup> Cf. MEDER 2003, 111.

<sup>124</sup> Some other letters or groups of letters scattered in the vicinity might have belonged to this inscription (*Salona IV*, pp. 385-386, nr. 149). Cf. MEDER 2003, 111.

<sup>125</sup> *Salona IV*, pp. 290-292, nr. 89). Cf. MEDER 2003, 111.

c) **Solin, cemeterial complex at Marusinac.** Approximately a 1.5 km from the northern city walls of *Salona*, another Salonitan martyr - *Anastasius* - was buried on grounds of some private estate and soon after cemeterial complex was built around his burial place, which consisted of two three-nave basilicae. Orientation of the northern basilica deviated slightly with regard to both the mausoleum of *Anastasius* and the southern basilica east of it.<sup>126</sup> Mosaic floor covered both basilicas, but inscriptions were preserved solely in southern aisle of the northern basilica: (nr. 10) (crux) *Hic po[situs vel -a]/ est Ho[—] / mater [—] / ex pr(o)p(rio?) ffecit?*. (*Salona IV*, 143) and (nr. 11) *De-positio / Valentīn[—]* (*Salona IV*, 144).

d) **Solin, cemeterial complex at Manastirine.** The largest and most famous of Salonitan cemeterial Christian complexes developed at Manastirine around the burial place of Salonitan martyr bishop *Domnio*.<sup>127</sup> Mosaics are rare here, and only one inscription in mosaic pavement has been recorded; it is an inscription in verses (hexameter) which was found in 1885 in so-called narthex (or vestibule): (nr. 12) [*In lucem? postquam [te fudit celsa v]oluntas, / [annos et vir]ides postquam d[omi]nina replevit, / [tunc lacrima]tus abis, tunc gaudia larga parentum / [spes omnes] mesto tecum sub pulvere condis. /<sup>5</sup> [At super astra] Deus, qui te Formavit et aufert, / [clemens accipi]at servetque ad gaudia membrum.*] (*Salona IV*, 145).

e) **Solin, unknown finding place and circumstances.** Two fragments of mosaic inscription were found in *Salona* in 1848 and transported to museum in Split where were last seen in 1886. Although there are many unknowns regarding these fragments (e.g. it is impossible to determine whether the mosaic was Christian or not, where was it placed and similar), we have decided to include it for the sake of making the complete list: (nr. 13) [*—]nuidet et te lu[-]I[—] / [—]CS namqu[e -] NI[—] / [—]CITV[-] BLIO[—]*] (*Salona IV*, 146).

### **Grohote at the island of Šolta near Split (Map 1, nr. 8)**

A single-nave Early Christian basilica with a semicircular apse and annexes (with a baptistery in one of them) has been found in Grohote, not far from its parish church. It has been suggested that it was built at the end of the 5th or the beginning of the 6th century.<sup>128</sup> Remnants of the mosaic floors are scarce, but, nonetheless two fragmentary inscriptions were found in front of the apse: (nr. 1) [*—]rius et Priv[ata cu]m suis vi-van/[t in D]omino.*] (*Salona IV*, 67), and (nr. 2) [*—]RI[—] / [—]MIN[—] / [—]ATVS[—] / [—]RIVSVI[—] /<sup>5</sup> [—]V[—]*] (*Salona IV*, 67).

### CONCLUSION

As can be seen, during the Late Antiquity a quite visible shift in donations occurred; during the early Roman times donations were mostly concentrated on public and administrative buildings while during the Late Antiquity they focused more on sacral architecture. The prolific building activities taking place during the Late Antiquity on the island of Krk were certainly an indicator of social and political circumstances somewhat

<sup>126</sup> DYGGVE 1989<sup>2</sup>, 74-95; cf. MEDER 2003, 115-118.

<sup>127</sup> DYGGVE 1989<sup>2</sup>, 72-95; cf. MEDER 2003, 118-118.

<sup>128</sup> CAILLET 1993, pp. 390-394, figs. 322-324, who prefers mosaic floor not to be dated later than the 5th century; cf. *Salona IV*, 248.

specific for this island. The size and decoration of Sv. Nikola church in combination with other churches in Baška territory attest to the large Christian population living in the area and indicate their prosperity, even in Late Antiquity. Probably many of them sought to find their final resting place in the confines of one of these churches, which is certainly attested by the tombs and graves found in the narthex of Sv. Nikola.

The church was in use for at least two centuries (4th-6th cent. AD) and the remains of charred beams and fallen roof tiles indicate a quite violent cessation of its existence. It is still uncertain exactly when the church was destroyed and what historical event caused it; however, several mediaeval graves and churches dated to the period between 9th and 11th century found in the vicinity of Sv. Nikola indicate the subsequent full expansion and settling of new populations.<sup>129</sup> The destruction of this church indicates the turbulent historical and to some degree ethnical changes on the island and the entire wider territory of eastern Adriatic.<sup>130</sup> Furthermore, churches in urban areas have been attested to survive these events; on the other hand, those in the rural areas like sv. Nikola, were frequently destroyed.<sup>131</sup> In subsequent centuries, on the ashes of those early Christian churches, new, smaller sacral buildings were erected, but in such rustic surroundings elaborate mosaic floors were no longer attractive or even possible, and for a long time this art form was neglected.<sup>132</sup>

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<sup>129</sup> STARAC 1996, p. 138; FUČIĆ, 1960, pp. 168-200; STARAC 2004, pp. 231-236

<sup>130</sup> Early Slavic settling on the island is still shrouded in mystery, although it is logical to assume the north-eastern parts of Krk, those closer to the mainland, were settled first (parts of Omišalj, Dobrinj and Vrbnik), which can be attested in the destruction of Cickini church complex, and then parts further away from the mainland (like Krk and Baška). However, the gap between those events could not have been a very wide one (NOVAK 2011, 79).

<sup>131</sup> NOVAK 2011, p. 79.

<sup>132</sup> NOVAK 2011, p. 84.

## ABBREVIATIONS

- EDCS *Epigraphik-Datenbank Clausz / Slaby*, [http://db.edcs.eu/epigr/epi\\_en.php](http://db.edcs.eu/epigr/epi_en.php)
- EDH *Epigraphische Datenbank Heidelberg*, <http://edh-www.adw.uni-heidelberg.de/>
- EDR *Epigraphic Database Rome*, <http://www.edr-edr.it/>
- ILCV E. DIEHL, *Inscriptiones Latinae Christianae Veteres*, Berlin 1925-1967
- ILLug A. et J. ŠAŠEL, *Inscriptiones latinae quae in Iugoslavia inter annos MCMXL et MCMLX repertae et editae sunt* (Situla, 5, Ljubljana, 1963); *Inscriptiones latinae quae in Iugoslavia inter annos MCMLX et MCMLXX repertae et editae sunt* (Situla, 19, Ljubljana, 1978); *Inscriptiones latinae quae in Iugoslavia inter annos MCMII et MCMXL repertae et editae sunt* (Situla, 25, Ljubljana, 1986)
- Inscr. It. *Inscriptiones Italiae*
- OPEL *Onomasticon provinciarum Europae Latinarum*, vols 1-4, ed. Barnabas Lörinz et Franciscus Redő, Budapest, Wien
- Salona IV *Salona IV. Inscriptions de Salone chrétienne. IVe-VIIe siècles = Salona IV. Natpisi starokršćanske Salone, IV.-VII. st., I-II*, projet coordonné par E. Marin; texte rédigé sous la direction de N. Gauthier, E. Marin, F. Prévot; par J.-P. Caillet et al., avec collaboration de F. Baritel et al., Rome - Split, 2010.

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Fig. 1 - Finding places of the Late Roman mosaic floors with inscriptions at the East Adriatic coast: 1. Poreč (*Parentium*), 2. Betika near Pula, 3. Pula (*Pola*), 4. Rijeka (*Tarsatica*), 5. Jurandvor, 6. Orlić near Knin, 7. Solin (*Salona*), 8. Grohote at the island of Šolta.



Fig. 2 - Churches in Baška valley and its vicinity (attested sites: 1. sv. Marko in Baška, 2. sv. Nikola in Jurandvor, 3. Sv. Lucija in Jurandvor, 4. Bosar near Mala luka; presumed sites: 5. Sv. Križ in Jurandvor, 6. Sv. Pavao in Draga Bašćanska, 7. Sutvid, 8. Majka Božja in Gorica).

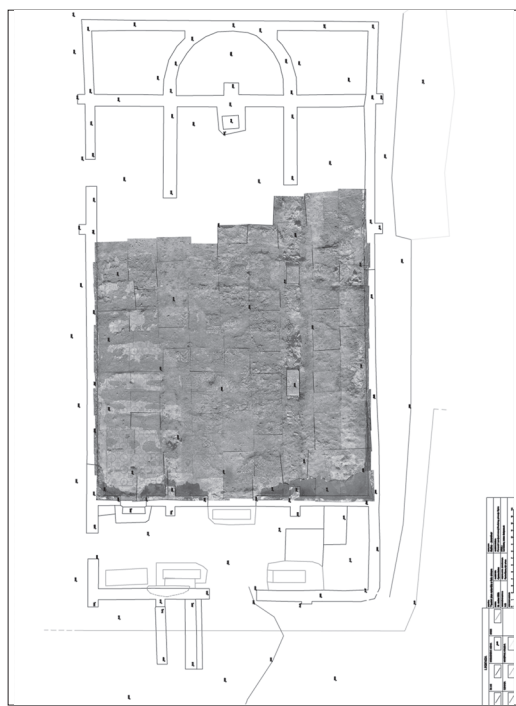


Fig. 3 - Basilica of sv. Nikola in Jurandvor – plan.



Fig. 4 - Basilica of sv. Nikola in Jurandvor - details of narthex (left) and some mosaic scenes from its western part.

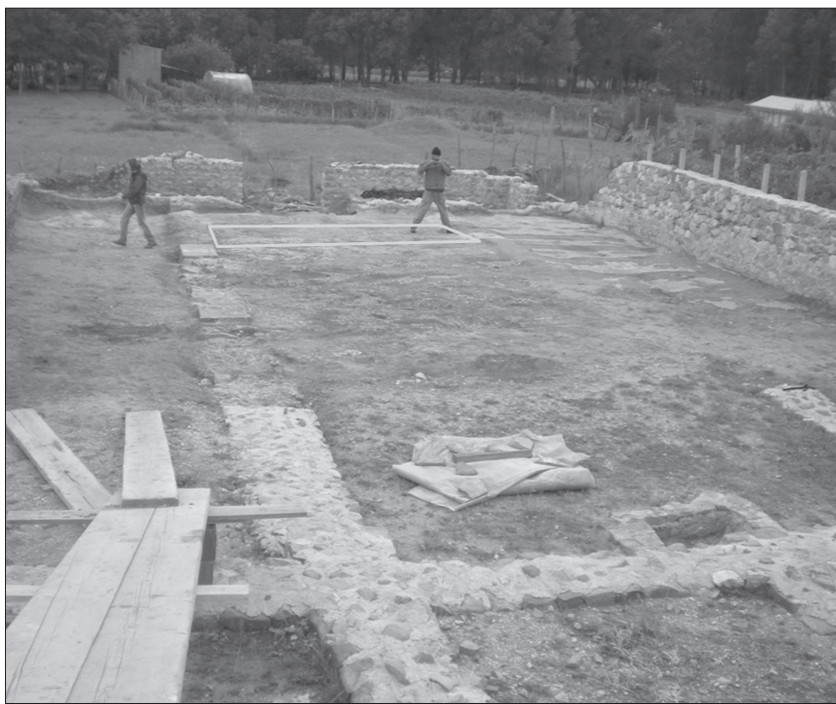


Fig. 5 - Basilica of sv. Nikola in Jurandvor - view at its nave (from the East); yellow frame: zone with mosaic inscriptions.

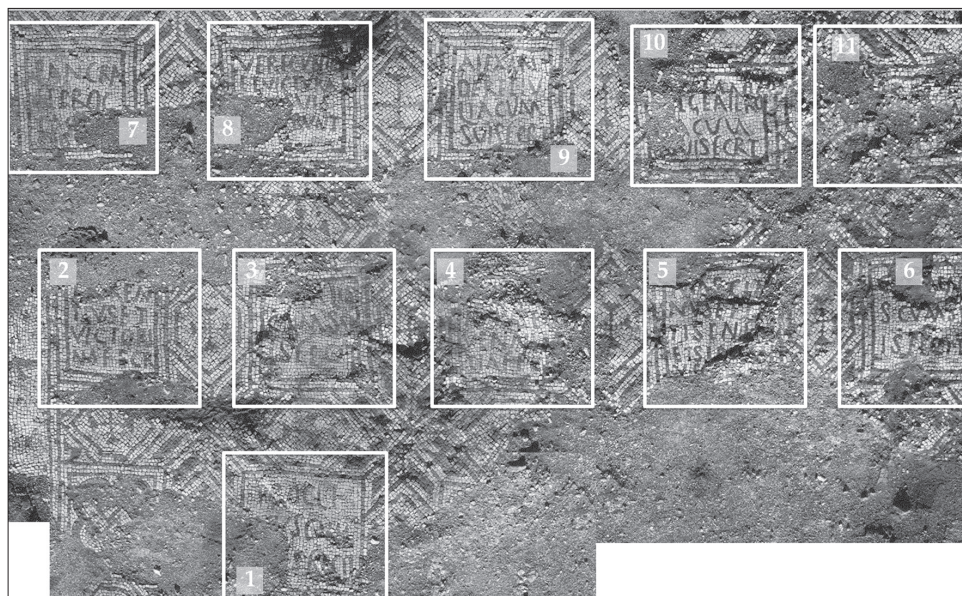


Fig. 6 - Basilica of sv. Nikola in Jurandvor - mosaic inscriptions nos. 1-11.



Fig. 7 - Basilica of sv. Nikola in Jurandvor - mosaic inscription nr. 1.

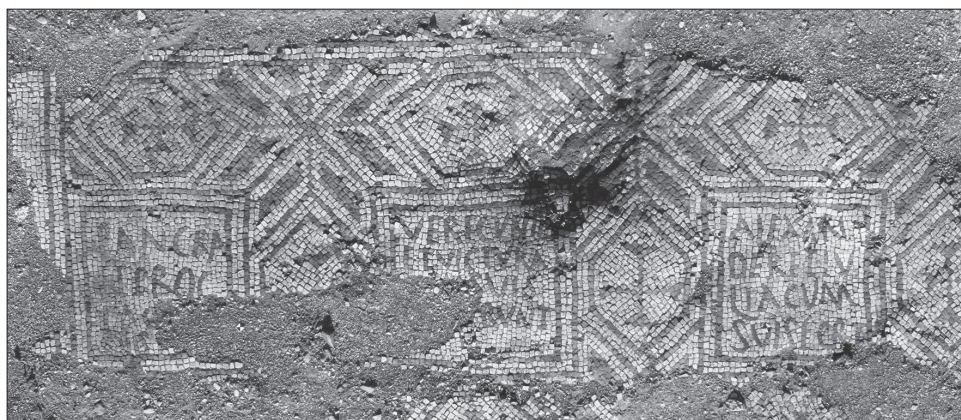


Fig. 8 - Basilica of sv. Nikola in Jurandvor - mosaic inscriptions nos. 7-9.



Fig. 9 - Basilica of sv. Nikola in Jurandvor - mosaic inscription nr. 10.



Fig. 10 - Basilica of sv. Nikola in Jurandvor - mosaic inscriptions nr. 12.