

## Ranokršćanski kapiteli iz Lastve Grbaljske - preliminarna zapažanja

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### Apstrakt:

Ovaj rad ima za cilj da doprinese rekonstrukciji ranohrišćanske trikonhalne crkve u Grblju, kako sa važnim elementima njene arhitekture, tako i kamene plastike kao jednog dijela njenog enterijera. U fokusu obrade se nalaze tri kapitela, locirana na tri lokacije. Znatiželjnom intrigom, te naučnom međusobnom uporedbom, autori su došli do spoznaje da sva tri komada kamene plastike mogu biti povezana interesantnom muzeološkom i jedinstvenom arheološkom situacijom. Pojavljivanje morfološki upečatljivih plastičnih motiiva, navodi da se artefakti posmatraju kao dio jednog arhitektonskog korpusa. Raščlanjivanje, te finalno upoznavanje i razumjevanje unutrašnje strukture kamenih instalacija u ranohrišćanskim trikonhosima, dodatno može osvijetliti njihovu geografsku poziciju i ulogu u sakralnom aparatu ranog srednjeg vijeka na prostoru istočnog Jadrana.

*Ključne riječi:* Lastva Grbaljska, trikonhos, ranokršćanska skulptura, impost kapitel

## Early christian impost capitals from the village of Lastva Grbaljska - preliminary observations

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### Abstract:

This paper is aimed to contribute to reconstruction of the Early Christian triconch church in the Grbalj field, which features important elements of architecture, as well as the stone sculpture in its interior. The paper focuses on three impost capitals, which are situated at three different locations. Intrigued by curiosity and by scientifically comparing each capital against two other ones, the authors have come to realize that all three pieces of the architectural sculpture may be interrelated with respect to an interesting museological situation and some unique archaeological circumstances. The appearance of some morphologically striking relief motifs suggests that these artefacts should be viewed as parts of one architectural whole. Analysis, as well as ultimate learning about and understanding of inner structure of stone installations in Early Christian churches can additionally shed light on their geographical position and their role in sacred apparatus of the Early Christianity in the area of the East Adriatic.

*Key words:* Lastva Grbaljska, triconch church, Early Christian sculpture, impost capital

U depou Zavičajnog muzeja u Budvi, među ranokršćanskim ulomcima iz budvanske bazilike, čuva se jedan cjelovito očuvani impost kapitel bez podataka o mjestu i okolnostima nalaza, dosada neobjavljen. Izrađen je od vapnenca u obliku naopako okrenute krnje piramide, ukrašene sa sve četiri strane jednakim motivom isklesanim u plitkom reljefu (T. 1.). Na površini vidljiva je snažna patina žućkasto-smeđe nijanse, što govori o dugom izlaganju kamena utjecajima atmosferilija. Dimenzije gornje plohe kapitela iznose 32 x 39 cm, a visina 17 cm. Debljina gornje ploče abakusa iznad skošenih stranica je 4 cm.

Dekoracija se sastoji od motiva velikog lista vinove loze u centru, kojeg sa svake strane flankira po jedna vitica vinove loze koja se na kraju uvija i nosi po jedan grozd, kojeg kluca mali lik jednostavno izvedene golubice. Golubica se nalazi iznad lista loze, malo izmaknuta od centra i okrenuta prema desnom grozdu na tri strane, a prema lijevome na jednoj od kraćih strana.

Na dvije duže, bočne stranice naknadno su preko reljefne dekoracije uklesani utori širine 3.2-3.8 cm i dubine maksimalno 6 cm. Na donjoj plohi impost kapitela, dimenzija 16 x 17 cm, u središtu je sačuvano udubljenje za spoj sa stupićem, a u njegovoj unutrašnjosti dio željeznog klina i olovo kojim je klin bio zaliven te na taj način čvrsto spajao kamene dijelove.

Da se radi o ranokršćanskome kapitelu očito je zbog stilskih karakteristika samog reljefa, plitko klesanog u dvije plohe. Klesar je glavni motiv izveo na način da je izdubio pozadinu, pri čemu su i bridovi imposta (tamo gdje su ostali sačuvani) i gornja ploča abakusa ostali reljefno istaknuti. Umjetnik se nastojao inspirirati prirodnim oblicima, izvijajući viticu, naglašavajući prirodan tok žila na listu loze, precizno dodatno oblikujući krilo i liniju repa na tijelu ptice (Sl. 1.)

In the depository of the Museum of the Town of Budva, among Early Christian fragments of the basilica in Budva, a wholly preserved impost capital has been kept without any information about place and circumstances of its discovery, hitherto unpublished. It is made of limestone in the shape of a truncated pyramid turned upside down, decorated on all four sides with the same motif carved in bas-relief (Table 1). A strong yellowish-brown patina is visible on its surface, which indicates that the stone was exposed to weathering for a long time. The dimensions of the upper surface of the capital are 32 x 39 cm, and its height makes 17 cm. The thickness of the upper plate of the abacus above the bevelled sides is 4 cm.

The decoration consists of a motif of a large vine leaf in the centre, flanked on each side by a vine tendril curling at its end and bearing a single grape cluster, both clusters being pecked by a small figure of a simply designed dove. The dove is situated above the vine leaf, a little bit off the centre turned to the right grape cluster on three sides, and to the left one on one of the shorter sides.

On two longer, lateral sides some 3.2-3.8 cm wide and maximum 6 cm deep grooves were subsequently carved over the relief decoration. In the centre of the lower surface of the impost capital, which dimensions are 16 x 17 cm, there is a preserved hole which was used to join the capital with the shaft, and in its inside there is still a part of an iron pin and lead with which the pin was sealed so that stone parts could be firmly joined together.

It is obvious that this is an Early Christian capital because of the stylistic features of the relief itself, which represents a low relief carved in two planes. A stonecutter created the main motif by carving the background, thereby letting both impost edges (where they have remained preserved) and the upper



*Sl. 1 - Predstava loze i ptice, detalj kapitela iz Zavičajnog muzeja u Budvi*

*Fig. 1 - Detail of the vine and the bird, capital from Budva museum*

Ne zapaža se još težnja prema stilizaciji ili geometrizaciji motiva kao što će to biti u kasnijem razdoblju ranokršćanske, a posebno u predromaničkoj skulpturi. To bi upućivalo na raniju dataciju reljefa u okviru ranokršćanske umjetnosti, bližu još živim antičkim iskustvima u oblikovanju.

Izbor motiva naglašeno je simboličnog karaktera, s jasnom euharistijskom simbolikom vinove loze kao simbola Kristove krvi i Uskrsnuća, a u konačnici i spasenja kršćanske duše, predstavljene u liku ptice, koja najvjerojatnije predstavlja golubicu.<sup>1</sup> Na rano kršćanstvo upućuje i

<sup>1</sup> Kršćansku simboliku vina i vinove loze, kao i golubice koja predstavlja dušu pravednika, vrlo dobro je opisao J. Chevalier – A. Gheerbrant, 1994., str. 169 i 746-748.

plate of the abacus project in relief. The artist was trying to get inspired by natural shapes: curling the tendril, highlighting the natural flow of veins of the vine leaf, further finely shaping the wing and the line of the tail on the bird's body (Fig. 1). No tendency toward stylization or geometrization of motifs can be observed yet as it will be the case in the later period of the Early Christian sculpture, and particularly the Pre-Romanesque one. It means that the relief should be dated to the earlier period of the Early Christianity, closer to the realistic features of the art of Antiquity.

A choice of the motifs is emphatically symbolic, with a clear Eucharistic symbolism of the vine as a symbol of the blood of Christ and the Resurrection, and eventually the salvation of a Christian soul, depicted by a bird figure, which most likely represents a dove.<sup>1</sup> The morphology of the impost itself points to the Early Christianity, which obviously being a constituent part of a double arched window with a colonette of rectangular cross section lying under it, judging by the shape of the lower surface.<sup>2</sup> The double arched window subsequently got transenna or some other kind of window partition, which negated the decoration on the lateral sides of the impost.

We don't know from where and under which circumstances the capital came into the depository of the Museum of the Town of Budva. When the authors

<sup>1</sup> Christian symbolism of wine and vine, as well as a dove, which represents the soul of a righteous man, is well described by J. Chevalier – A. Gheerbrant, 1994. p. 169 and 746-748

<sup>2</sup> A comprehensive study of general characteristics of all types of architectural sculpture, based on a wide knowledge of analogous examples from the entire province of Illyricum is presented by: N. Duval – E. Marin – C. Metzger et al., 1994, for the window elements see in particular p. 15 and Tables VIII-XVII. The entire edition is also available on the Internet, URL:

[http://www.persee.fr/web/ouvrages/home/prescript/monographie/efr\\_0000-0000\\_1994\\_arc\\_194\\_1](http://www.persee.fr/web/ouvrages/home/prescript/monographie/efr_0000-0000_1994_arc_194_1) (visited on the 4<sup>th</sup> of October 2017)



morfologija samog imposta, koji je očito pripadao prozorskoj bifori te se ispod njega, sudeći prema obliku donje plohe, nalazio stupić četvrtastog presjeka.<sup>2</sup> Bifora je naknadno dobila tranzene ili neku drugu vrstu prozorske pregrade, čime je negirana dekoracija na bočnim stranama imposta.

Nije nam poznato odakle je i u kakvim okolnostima kapitel dospio u depo Zavičajnog muzeja u Budvi. Surađujući zajedno na obradi i analizi kamenih ulomaka ranokršćanske bazilike u Budvi, prva pretpostavka autora bila je da impost kapitel pripada opremi budvanske bazilike, ali naknadnim istraživanjima ta je pretpostavka morala biti odbačena.

Kapitel gotovo identičan opisanom nalazi se u arheološkoj zbirci Narodnog muzeja na Cetinju. Izložen je u javnom postavu, također bez podataka o mjestu, vremenu i okolnostima nalaza i/ili dospijeća u muzej, te je neobjavljen. Radi se zapravo o polovici imposta kapitela s istim motivom vitice vinove loze s jednim ovećim listom i dva grozda (T. 2.). Na prednjoj strani ovom motivu nedostaje lik golubice, ali ovdje zapažamo novost u oblikovanju žila na listu, koje u gornjem režnju formiraju urezani oblik latinskoga križa. Na bočnim stranicama, koje su polovično sačuvane, između lista i grozda ponovo susrećemo lik vrlo sumarno klesane ptičice okrenute prema grozdu, na jednoj strani ulijevo, na drugoj udesno. Motiv je i na ovom impostu bio ponovo prekinut umetanjem utora za prozorsku tranzenu točno na sredini, tako da smo u mogućnosti u potpunosti rekonstruirati dimenzije imposta koje iz-

cooperated on processing and analysing the stone fragments from the Early Christian basilica in Budva, first they assumed that the capital belonged to the equipment of the basilica in Budva, but the subsequent research made them reject that hypothesis.

A capital, which is almost identical to the described one, has been kept in the archaeological collection of the National Museum in Cetinje. The capital has been exhibited publicly as a part of the permanent exhibition, also lacking the information on time, place and circumstances of its discovery and/or when and how the museum came into possession of it; consequently it has not been published yet. As a matter of fact, it represents a half of the impost capital with the same motif of a vine tendril with one leaf and two grape clusters (Table 2). The figure of a dove is missing on the front side of the impost, however, a new way of shaping leaf veins can be observed here. Namely, the veins of the upper lobe of the leaf form an engraved pattern of the Latin cross. On both lateral sides, which are only partly preserved, between the leaf and the grape cluster we encounter the little bird again, its figure being very summarily engraved and turned to the cluster on the right on one side, and to the one on the left on the other. Here again the motif on the impost was interrupted exactly on the middle of it by inserting grooves for window transenna, so we are able to completely reconstruct the dimensions of the impost, as follows: the width of the lower part and the upper part of the front side make 17.8 and 32.5 cm, respectively, consequently the reconstructed length of the impost would be about 48 cm, while its height makes 15 cm. The height of the upper plate of abacus is 3.5 cm. A rectangular hole for the iron pin has been partly preserved on the lower surface of the impost. At some point of time it was broken in two parts across

<sup>2</sup> Iscrpan pregled općih karakteristika svih vrsta arhitektonske skulpture, temeljen na širokom poznavanju analognih primjera iz čitavog Ilirika, donose: N. Duval – E. Marin – C. Metzger et al., 1994., za elemente prozora vidi posebno str. 15 i table VIII-XVII. Cjelovito izdanje dostupno je i na internetu, URL:

[http://www.persee.fr/web/ouvrages/home/prescript/monographie/efr\\_0000-0000\\_1994\\_arc\\_194\\_1](http://www.persee.fr/web/ouvrages/home/prescript/monographie/efr_0000-0000_1994_arc_194_1) (pristupljeno 4. 10. 2017.)



nose: širina na prednjoj strani od 17.8 cm u donjem do 32.5 cm u gornjem dijelu, rekonstruirana dužina imposta bila bi oko 48 cm, dok mu visina iznosi 15 cm. Visina gornje ploče abakusa je 3.5 cm. Na donjoj plohi djelomično je sačuvana i četvrtasta rupa za željezni klin. Impost je u neko naknadno doba bio prelomljen na dva dijela po sredini, između utora, ostavljajući lom nepravilna oblika. Treba napomenuti da kamen nema uobičajenu patinu te je površina reljefa izvanredno dobro očuvana, tako da se na njoj mjestimično vide i tragovi finog klesarskog alata.

Dimenzije, konstrukcija i ikonografija prikaza na ovome impostu, dakle, u velikoj su mjeri sukladne primjeru iz Budve, s tom razlikom što je na ovome primjetna nešto tvrđa obrada istog motiva. Posebno je to vidljivo na lozici, koja se ne uvija nego je usmjerena ravno prema krajevima kapitela; vitice koje završavaju grozdovima ne izrastaju iz bočnih zaperaka već iz sredine kompozicije, ispod lista; ptičice su klesane s manjom dozom preciznosti dok su dimenzije središnjeg lista nešto manje. Uz ove razlike u detaljima klesarske obrade, kompoziciji te donekle i kvaliteti obaju kapitela koje mogu ukazivati na različitu klesarsku ruku, možemo konstatirati da se svakako radi o upotrebi istog likovnog predloška, kojeg su majstori, po svemu sudeći, iste klesarske radionice tek u detaljima varirali.

Nakon uočene sličnosti ovih, dosada međusobno nepovezanih komada, postavlja se pitanje njihova porijekla. Uvidom u literaturu koja se bavi ranokršćanskim lokalitetima i skulpturom na području Crne Gore, odnosno kasnoantičke provincije Praevalis, pažnju nam je zaokupio potencijalno vrlo interesantan lokalitet u Lastvi Grbaljskoj u južnom dijelu Grbaljskog polja. Šire područje sela u literaturi se višekratno spominje kao mjesto gdje se najvjerojatnije nalazilo antičko naselje, sudeći prema ulomcima arhitektonske

the middle between the grooves, leaving a fracture pattern of uneven shape. It should be pointed out that the stone doesn't have usual patina and that the surface of the relief has been so remarkably preserved, that marks of fine stonecutters' tools can be seen here and there.

The dimensions, construction and iconography of the representation on this impost correspond to the exemplar from Budva to a great extent, except for the fact that the same motif was crafted a bit more roughly on this one, as it is evident in the representation of the tendrils, in particular: they doesn't curl, but extend straight to the ends of the capital; the tendrils which end in grape clusters don't grow from the lateral shoots, but from the middle of the composition, under the leaf; additionally, little birds were engraved with less precision, while the dimensions of the central leaf are a bit smaller. In spite of these differences in details of stonecutting, in the composition and, to some extent, the quality between these two capitals, which may indicate the work of the different stonecutters, we can definitely establish that the same art template was used, which was varied only in details by the masters who in all likelihood worked in the same stonecutting workshop.

After the similarities between these hitherto unrelated artefacts were noticed, the question arose about their origin. While studying the literature on the Early Christian archaeological sites and sculptures in the area of Montenegro, i.e. the Late Roman province of Praevalis, a potentially very interesting site in the village of Lastva Grbaljska at the southern part of the Grbalj field attracted our attention. The wider area of the village is repeatedly mentioned in the literature as the place where most likely a Roman settlement was situated, judging by the fragments of architectural decorations incorporated

plastike uzidane u kućama i suhozidima,<sup>3</sup> ali i prema lokalnim predajama koje ovdje spominju drevne gradove *Šebegrad* i *Miringrad*.<sup>4</sup> Ovdje je prolazila rimska cesta od *Resinuma* do *Butue*,<sup>5</sup> a pod obližnjim manastirom Podlastva otkriveni su ostaci ranokršćanske crkve i krsnog zdenca, te mozaika i ulomaka crkvenog namještaja.<sup>6</sup>

Konkretno, do danas nažalost neistraženi arheološki lokalitet, na koji ovdje želimo skrenuti pažnju stručne javnosti, nalazi se na privatnom zemljištu obitelji Živojinov. U literaturi je o njemu poznato tek nekoliko osnovnih podataka recentno rezimiranih u knjizi "Grbalj kroz vjekove", koja između ostalog donosi rezultate rekognosciranja Grbaljskog polja iz godine 2000., što su ga vršili Regionalni zavod za zaštitu spomenika kulture iz Kotora te arheolozi Filozofskog fakulteta u Beogradu.<sup>7</sup> Značajne ostatke zidova prvi je opisao Ilija Pušić davne 1969. godine.<sup>8</sup> Situacija se nije pomakla s mjesta još od sedamdesetih godina 20. stoljeća, kada je Pavle Mijović apelirao na potrebu arheoloških istraživanja na ovom nadasve obećavajućem lokalitetu, što ovdje možemo samo ponoviti.<sup>9</sup> Sačuvani zidovi mjestimično dosežu visinu i preko jednog metra, a radi se o ostacima ranokršćanske crkve trikonhalnog tlocrta koja bi se, prema prvim preliminarnim zaključcima, po tipologiji ali i po monumentalnim dimenzijama mogla usporediti s barskim trikonhosom na položaju Topolica (Sl. 2.).<sup>10</sup>

3 M. Garašanin, 1967., str. 167; I. Pušić, 1969., str. 18; M. Parović-Pešikan – J. Martinović i dr., 1978., str. 164-165.

4 S. Nakićenović, 1913. (reprint Podgorica, 1999.), str. 113; J. Martinović – V. Kovačević, 2005., str. 28; M. Milinković, 2005., str. 38.

5 M. Vrzić, 2005., str. 80.

6 Č. Marković, 2005., str. 55-68.

7 J. Martinović – V. Kovačević, 2005., str. 28; M. Milinković, 2005., str. 38.

8 I. Pušić, 1969., str. 17-18.

9 P. Mijović, 1978., str. 650-651.

10 O. Velimirović-Žižić, 1966., str. 148-149; P. Mijović, 1978., str. 655-658.

into some houses and stonewalls,<sup>3</sup> as well as by local traditions which tells about ancient towns of *Šebegrad* and *Miringrad*.<sup>4</sup> A Roman road used to pass through this area leading from *Resinum* to *Butua*,<sup>5</sup> that is to say, from today Rose to Budva: besides that, under the foundations of the near-by monastery of Podlastva remains of the Early Christian church and baptismal font were discovered, as well as parts of mosaics and fragments of church furniture.<sup>6</sup>

Specifically, the hitherto unfortunately unexplored archaeological site, to which here we wish to direct the attention of the scientific community, is situated in the private land of the family Živojinov. In the literature there are only a few basic data about it, which have recently been summarized in the book „Grbalj kroz vjekove“ („Grbalj through the Centuries“) which among other things presents results of field survey of the Grbalj field carried out in 2000 by the Regional Institute for Protection of Cultural Monuments in Kotor, as well as by the archaeologists from the Faculty of Philosophy in Belgrade.<sup>7</sup> The significant remains of the wall were first described by Ilija Pušić way back in 1969.<sup>8</sup> The situation has not improved since the seventies of the XX century, when Pavle Mijović emphasized the need for archaeological exploration at this especially promising site, which we can only repeat here.<sup>9</sup> The preserved walls reach the height of more than one meter at some points, and they represent the

3 M. Garašanin, 1967, p. 167; I. Pušić, 1969, p. 18; M. Parović-Pešikan – J. Martinović et al., 1978., pp. 164-165

4 S. Nakićenović, 1913 (reprint Podgorica, 1999), p. 113; J. Martinović – V. Kovačević, 2005, p. 28; M. Milinković, 2005, p. 38

5 M. Vrzić, 2005, p. 80

6 Č. Marković, 2005, pp. 55-68

7 J. Martinović – V. Kovačević, 2005, p. 28; M. Milinković, 2005, p. 38

8 I. Pušić, 1969, pp. 17-18

9 P. Mijović, 1978, pp. 650-651



*Sl. 2 - Ostaci sjevernog zida trikonhosa,  
Lastva Grbaljska*

*Fig. 2 - Remains of the north wall of the triconch  
church, Lastva Grbaljska*

Velika glavna istočna konha dobro je sačuvana u svom sjevernom dijelu, kao i početak sjeverne, dok je južna uništena suvremenom gradnjom. Malo podalje od trikonhosa, s njegove južne strane, nalaze se niski ostaci, od nekoliko prvih redova kamena, još jedne konhe ili pak građevine kružnog tlocrta s četiri vanjska kontrafora, što je nagnalo P. Mijovića da pretpostavi da se radi o tetrakonhosu. Očito je da pred sobom imamo monumentalni ranokršćanski sakralni kompleks koji ima sve predispozicije da bude na vrhu popisa najznačajnijih spomenika kasnoantičkog perioda na području provincije Praevalis. Tome u prilog ide i nekolicina ostataka ranokršćanske arhitektonske skulpture koji se danas nalaze na samom lokalitetu te su, prema riječima vlasnika imanja, pronalazeni tijekom izgradnje kuće koja je nikla na samom prostoru svetišta pretpostavljene crkve, između njezine tri konhe. Ističe se nekoliko dijelova različitih baza i debla stupova, glatkih i tordiranih, te nekoliko vrsta manjih kapitela (Sl. 3.).<sup>11</sup> Jedan ranokršćanski kapitel s ovog

<sup>11</sup> Ovom prilikom želimo se zahvaliti na ljubaznoj pomoći Vilmi Kovačević, arheologu-konzervatoru savjetniku Zavoda za zaštitu spomenika kulture u Kotoru, koja nam je omogućila posjet lokalitetu.

remains of the Early Christian triconch church, which, according to the first preliminary conclusions, and its typology, as well as its monumental dimensions, could be compared with the triconch church in Bar, which was discovered at the site of Topolica (Fig. 2).<sup>10</sup> The large main east apse has been well preserved at its north part, as well as the beginning of the north conch, while the southern one has been destroyed by modern construction. A little further from the trifoil church, from its south side there are low remains of first few layers of stones, of either one more conch or a separate circular building with four outer buttresses, which made P. Mijović assume that this was a tetraconch church. It is obvious that we are dealing here with a monumental Early Christian sacred complex which meets all preconditions to reach the top of the list of the most significant monuments from the late Antiquity in the area of the province of Praevalis. This fact is supported by the discovery of a few remains of the Early Christian architectural sculpture, which are kept at the site today, and according to the landowner, were found during construction of the house, which was built in the very area of the sanctuary of the supposed church, between its three conchs. Several parts of different bases and shafts of the columns, smooth and spirally fluted ones, as well as several types of smaller capitals are well worth mentioning (Fig. 3).<sup>11</sup> One Early Christian capital from this site, decorated with a simple range of eight palmettes, which has been kept in the Lapidarium in Kotor, is completely comparable with several more fragments of the same type which have been left at

<sup>10</sup> O. Velimirović-Žižić, 1966, pp. 148-149; P. Mijović, 1978, pp. 655-658

<sup>11</sup> Hereby we would like to thank Vilma Kovačević, the archaeologist-conservator adviser of the Institute for Protection of Cultural Monuments in Kotor, for kindly helping us make a visit to the site.





Sl. 3. - Raznovrsni djelovi kamene plastike, Lastva Grbaljska  
 Fig. 3 - Different parts of the architectural sculpture, Lastva Grbaljska

položaja, ukrašen jednostavnim nizom od osam palmeta, čuva se u kotorskom Lapidariju te je posve usporediv s još nekoliko istih komada koji su ostali na lokalitetu (Sl. 3. desno), tako da zajedno tvore cjelinu od tri ili četiri identična palmetna kapitela.

Međutim, za našu temu je ovdje posebno interesantan impost kapitel gotovo identičan dvama prethodno opisanim (T. 3.). U literaturi je prvi puta spomenut godine 1978. te je vjerojatno otkriven prilikom starijih rekognosciranja južne obale Boka Kotorske vršenih od 1965. godine nadalje.<sup>12</sup> Fotografiju mu je prvi objavio Mihajlo Milinković 2005., ali zrcalno okrenutu.<sup>13</sup> Radi se također o polovini impost kapitela, širine 22-36.3 cm, sačuvane dužine 19.5 cm i visine 20.5 cm. Visina gornje ploče abakusa iznosi 4.5 cm. Površina reljefa je prilično radirana utjecajima atmosferilija te ima izrazitu sivkastu patinu. Ikonografija, stil, ali i detaljnije likovno-morfološke

the site; put together, these three or four identical palmette capitals constitute a single whole.

However, an impost capital, almost identical to the two above-described, is of a special interest for our subject-matter (Table 3). In the scientific literature it was first mentioned in 1978, being discovered probably during the older field surveys of the south coast of the Boka Kotorska Bay carried out from 1965 onwards.<sup>12</sup> The first photograph of it was published by Mihajlo Milinković in 2005, but flipped horizontally.<sup>13</sup> It also represents a half of the impost capital: 22-36.3 cm wide, making 19.5 cm of the preserved length and being 20.5 cm high. The height of the upper plate of the abacus is 4.5 cm. The surface of the relief is erased by weathering to a great extent and it has a pronouncedly greyish patina. As far as we are able to perceive, iconography, style, as well as more detail morphological characteristics of the relief are quite comparable with

12 M. Parović-Pešikan – J. Martinović i dr., 1978., str. 165. Spominje ga i Pavle Mijović iste godine, usp. P. Mijović, 1978., str. 651.

13 M. Milinković, 2005., str. 53, Sl. 11.

12 M. Parović-Pešikan – J. Martinović et al, 1978, p. 165; Pavle Mijović mentioned it, too, that same year, cf. P. Mijović, 1978, p. 651

13 M. Milinković, 2005, p. 53, Fig. 11.

karakteristike reljefa, koliko smo u mogućnosti uočiti, posve su usporedive s onima na gore opisanim impostima, posebno s onime na Cetinju. Ptičice su vrlo rudimentarno prikazane, okrenute su prema desnome grozdu osim na desnoj bočnoj strani, gdje je golubica usmjerena prema središtu prikaza ključajući lijevi plod. Na bočnim stranama ni djelomično se nije sačuvao obris lista vinove loze koji je zacijelo stajao u centru kao na svim ostalim prikazima, kao ni eventualni utori za tranzene, po čemu zaključujemo da je sačuvano nešto manje od polovine imposta te zbog toga nismo u mogućnosti rekonstruirati njegovu pretpostavljenu cjelokupnu dužinu. Dodajmo i to da, sudeći prema usporedbi dimenzija, dekoracije i linije loma s onima na cetinjskom impostu, treba odmah odbaciti pretpostavku da bi oba bila dio istog kamenog bloka, što bi se na prvi pogled moglo zaključiti. Ovdje se, dakle, radi o trećem impost kapitelu koji je zacijelo pripadao istoj arhitektonskoj cjelini. Treba spomenuti i još jedan manji, otkrnuti ulomak s istim prikazom koji se također nalazi na lokalitetu, na kojem je sačuvan reljef grozda i glava ptičice koja ga ključa, okrenuta na desnu stranu



Sl. 4. - Ulomak sa djelimičnim prikazom grozda i ptice, Lastva Grbaljska  
 Fig. 4 - Fragment with the partial representation of grape cluster and bird, Lastva Grbaljska

those on the above-described impost, particularly with one in Cetinje. Little birds are presented very rudimentarily; they are turned to the right grape cluster, except on the right lateral side, where the dove is directed towards the centre, pecking the left cluster. On the lateral sides, not a single even partial outline of the vine leaf, which must have stood in the centre like in all other representations, has been preserved, nor have any possible grooves for transennas, whereby we can conclude that a little less than a half of the impost has been preserved, and therefore we are not able to reconstruct its supposed length in full. Besides, judging by comparison of the dimensions, decorations and fracture lines of this impost with those of the one in Cetinje, the assumption that both impost are parts of the same stone block, what might be concluded at first glance, must be immediately rejected. As a matter of fact, this is a third impost capital, which must have belonged to the same architectural whole. Another smaller and chipped fragment with the same motif, which has also been kept at the site, is worth mentioning, too. Namely, on this fragment the relief has been preserved very well, and we can discern the grape cluster and the dove pecking it, the bird being turned to the right (Fig. 4). This fragment, however, is characterized by a lack of the usual patina and by a very good preservation of the stone epidermis, which connects it with the exemplar in Cetinje, whereby it may either represent a fragment from its opposite side which has not been preserved, or be a part of the fourth impost.

Looking at all four pieces as a whole, although we cannot say that with utmost certainty, we consider that it is highly possible that all of them have the same origin, being the part of stone equipment in hitherto unexplored Early Christian church in the village of Lastva Grbaljska, which we still don't know much about.



(Sl. 4.). Ovaj se pak odlikuje izrazitim nedostatkom uobičajene patine i vrlo dobrom očuvanošću epiderme kamena, što ga povezuje s cetinjskim primjerkom, pri čemu bi se moglo raditi o ulomku s njegove suprotne strane koja nije sačuvana, ili se pak radi o dijelu četvrtog imposta.

Gledajući u cjelini sva četiri komada smatramo prilično vjerojatnim, iako to naravno ne možemo s potpunom sigurnošću tvrditi, da im je porijeklo jednako te da su bili dijelom kamene opreme u pobliže nam još nepoznatoj i neistraženoj ranokršćanskoj crkvi u Lastvi Grbaljskoj. Određene razlike u njihovim dimenzijama mogle bi se objasniti pretpostavkom da su pripadali biforama koje su se međusobno ponešto razlikovale u dimenzijama i debljini zidova u koje su bile ugrađene, ali bez sumnje pripadaju istom arhitektonskom i umjetničkom projektu. Bilo kako bilo, uzimajući u obzir raznolikost i monumentalnost ostalih ulomaka skulpture koje s velikom pažnjom i svjesnošću o njihovoj vrijednosti vlasnici imanja čuvaju na samom lokalitetu, možemo zaključiti da je crkva bila raskošno opremljena raznolikim i bogatim liturgijskim instalacijama i arhitektonskom skulpturom. Osim već spomenutih komada palmetnih kapitela, koji bi po svom broju i dimenzijama mogli pripadati ciboriju, spomenut ćemo ovdje i nekoliko finih tordiranih stupića s bogatom profilacijom torusa i trohilusa na bazi. Nekoliko vrlo srodnih primjera, možda i iste radioničke produkcije ali izrađenih od druge vrste kamena, imala je i budvanska ranokršćanska bazilika.<sup>14</sup> Sve u svemu, doista se radilo o monumentalnoj i bogato opremljenoj crkvi za koju bismo, prema novijim interpretacijama dalmatinskih trikonhosa,<sup>15</sup>

14 Ulomci su neobjavljeni, a nalaze se u depou Zavičajnog muzeja u Budvi.

15 Recentnom revizijom svih nalaza trikonhosa u provinciji Dalmaciji i šire, prof. Pavuša Vežić sa zadarskog Odjela za povijest umjetnosti došao je do zaključka da su svi nastali već nakon sredine 5.

Certain differences in their dimensions could be explained by the assumption that they belonged to the double-arched windows, which slightly differed from each other in their dimensions, and in the thickness of the walls they were installed into, but they undoubtedly belong to the same architectural and artistic project. Anyway, taking into consideration variety and monumentality of other fragments of sculptures, which have been kept with a great care and awareness of their value by the landowners at the very site, we can conclude that the church was luxuriously furnished with various and rich liturgical installations and architectural sculpture. Apart from already-mentioned pieces of the palmette capitals, which, judging by their number and dimensions, could belong to a ciborium, several fine spirally fluted colonettes with rich moulding of the torus and trochilus at the base are also worth mentioning. The Early Christian basilica in Budva also had several very similar exemplars installed, maybe even manufactured in the same workshop, but made of a different type of stone.<sup>14</sup> All in all, this was really a monumental and richly furnished church, and according to the more recent interpretations of the Dalmatian triconch churches,<sup>15</sup> as well as the one in Bar,<sup>16</sup> we could cautiously assume its

14 The fragments are unpublished, and have been kept in the depository of the Museum of the Town of Budva.

15 By recent review of all triconch churches discovered in the province of Dalmatia and in the larger area, professor Pavuša Vežić from the Department of Art History in Zadar came to a conclusion that they were all built as memorial buildings after the middle of the V century, and later on during the second half of the VI century were reconstructed and rebuild for their new function, namely, to serve as congregational churches as the number of Christian population increased significantly. cf. P. Vežić, 2011, pp. 27-66.

16 M. Zagarčanin, 2014, pp.27-43. We are grateful to the author who provided us with the manuscript of his work. Sculpture of the triconch church in Bar is published in: M. Zagarčanin, 2006, pp. 113-129.



kao i onog barskog,<sup>16</sup> mogli oprezno pretpostaviti dataciju već u 5. stoljeće, što je u skladu i sa stilskom analizom razmatranih kapitela. U tom slučaju izgledna bi bila, kao što je to gotovo u pravilu i kod ostalih primjera, njezina memorijalna funkcija, s ukopom važnije ličnosti svjetovne ili crkvene elite kasnoantičke aglomeracije koja je egzistirala na mjestu današnje Lastve, na rubnom dijelu Grbaljskog polja.

No, prije donošenja bilo kakvih konkretnijih zaključaka, na potezu je arheološka struka koja bi se što prije trebala zauzeti za ovaj izuzetan, ali nažalost već desetljećima zanemaren lokalitet, koji u svojoj nutrini krije, uz ranokršćansku fazu bazilike na Prevlaci, zasigurno najmonumentalniju sakralnu građevinu na području između kasnoantičkih urbanih centara Kotora i Budve, na samoj razmeđi provincija Dalmacije i Praevalitane.

dating already in the V century, which is in accordance with the stylistic analysis of the examined capitals. In this case, it would be highly probable, as is practically the case with all other such examples, that it had a memorial function, which implies a funeral of some distinguished person which belonged to either secular or ecclesiastical elite of late Antique urban agglomeration, which existed in the area of today Lastva on the edge of the Grbalj field.

Nevertheless, before coming to any definite conclusions, the archaeological profession has to stand up for this exceptional site, which unfortunately has been neglected for decades. Apart from the Early Christian phase of the basilica at Prevlaka near Tivat, it very likely represents the most monumental sacred building in the area between the late Roman urban centres of Kotor and Budva, at the very crossroads of the provinces of Dalmatia and Praevalitana.

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stoljeća kao memorijalne građevine, da bi tijekom druge polovine 6. stoljeća doživjeli preinake i dogradnje u svrhu promjene njihove funkcije u kongregacijske crkve, u skladu s povećanim brojem kršćanske populacije. Usporedi P. Vežić, 2011., str. 27-66.

16 M. Zagarčanin, 2014., str. 27-43. Zahvalni smo autoru na rukopisu rada. Kamena plastika barskog trikonhosa objavljena je u: M. Zagarčanin, 2006., str. 113-129.

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*Tabla 1 - Kapitel iz Zavičajnog muzeja u Budvi*  
*Plate 1 - Capital from the Museum of the Town of Budva*





*Tabla 2 - Kapitel iz Narodnog muzeja Crne Gore  
Plate 2 - Capital from the National Museum of Montenegro*



*Tabla 3 - Kapital sa lokaliteta u Grblju*  
*Plate 3 - Capital from the archaeological site at Grbalj*