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## Korniž ranocarske građevine iz Nina

### The cornice from an early imperial building in Nin

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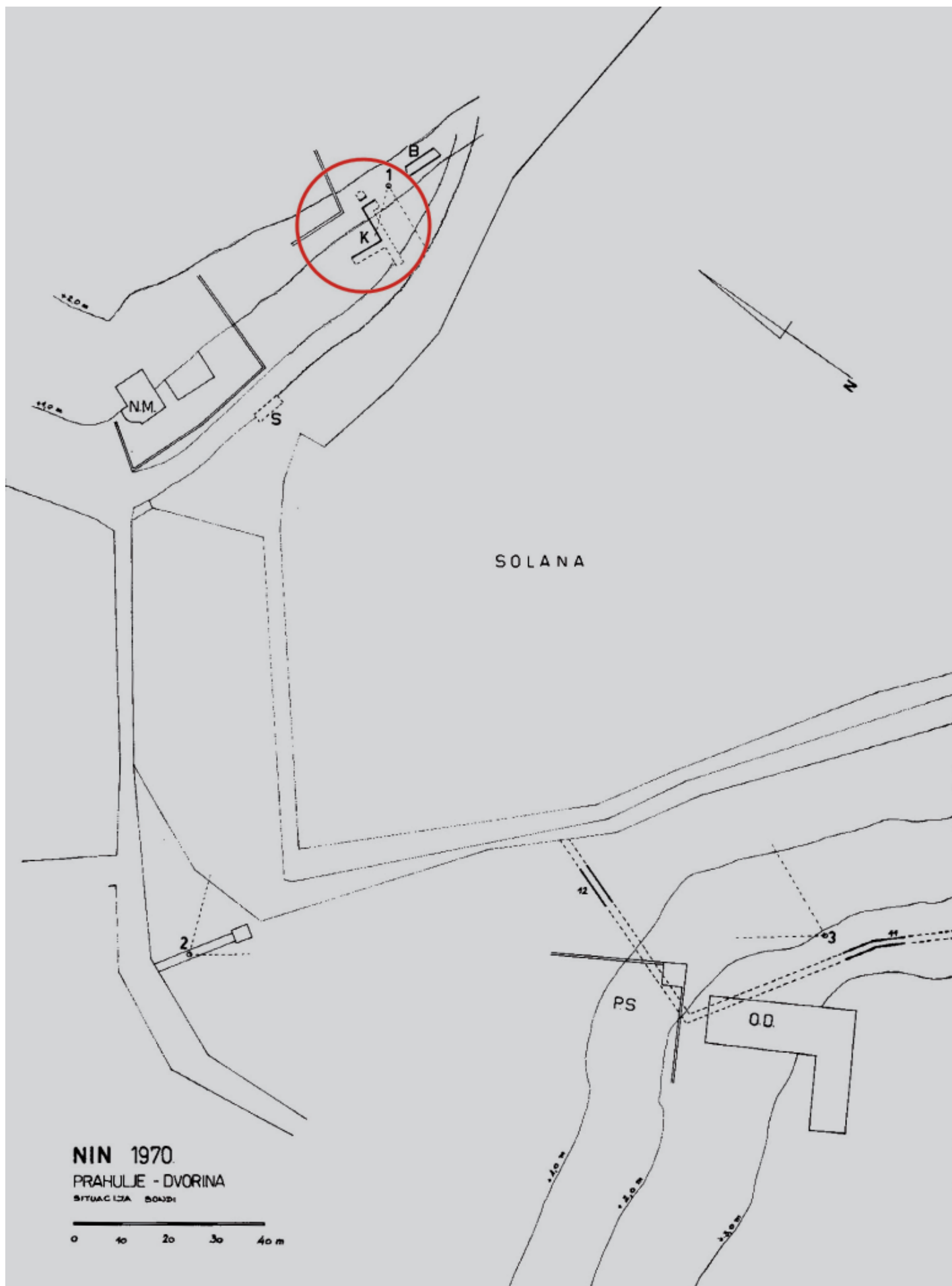
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Od tridesetak spolija otkrivenih na lokalitetu Dvorine u Ninu pozornost osobito pobuđuju četiri elementa korniža (vijenca) koji po dekoraciji i stilskim odlikama pripadaju zabatu iste ranocarske građevine. Jedan pripada vrhu zabata, drugi jednoj od kosih streha, a dva horizontalnome dijelu korniža. Zbog nedostatka pouzdanijih kriterija za datiranje, korniž i pripadajuća građevina datiraju se u razdoblje od kasnog Augustovog do flavijevskog doba.

*Ključne riječi: Nin, korniž, zabat*

Of the roughly thirty spolia discovered at the Dvorine site in Nin, particular interest was sparked by four cornice elements which in terms of decoration and style were part of a pediment on the same Roman early imperial building. One is from the top of the pediment, another is from the diagonal eaves, while two are from the horizontal component of the cornice. Due to the absence of more reliable dating criteria, the cornice and the accompanying structure have been dated from the late Augustan to Flavian periods.

*Key words: Nin, cornice, pediment*



Slika 1.  
Situacija sondažnih radova na položaju Dvorine (prema Ilakovac 1970, sl. 1)

Figure 1.  
Situation of test trench works at the Dvorine site (based on Ilakovac 1970, Fig. 1)

## 1. Uvod

Arheološka istraživanja dionice rimskoga vodovoda južno od Nina i na samome ulazu na otok, koja je u srpnju 1970. proveo Arheološki muzej Zadar pod vodstvom B. Ilakovca, rezultirala su, među ostalim, otkrićem kasnoantičkog trakta obrambenog zida na lokalitetu Dvorine, s mnogim spolijima u njegovoj strukturi i u utemeljenju s unutarnje strane (sl. 1, oznaka K).<sup>1</sup> Otkrivena su dva zida koja zatvaraju pravi kut, u veoma lošem stanju usčuvanosti, ali nisu mogli biti istraženi do temeljne stope zbog prodiranja mora. S obzirom na položaj i tehniku zidanja karakterističnu za kasnoantičko fortifikacijsko graditeljstvo, čemu u prilog govore i dimenzije, Ilakovac je pretpostavio da je riječ o ostatcima četvrtaste kule.<sup>2</sup> Prema arhitektonskom dekoru i vrsnoći izvedbe može se pretpostaviti da su spoliji sigurno pripadali nekoj monumentalnoj ranocarskoj javnoj građevini. Riječ je o komadima vijenca (korniža, geisa) ukrašenima geometrijskim i biljnim ornamentom, ulomcima kamenih greda, bazama stupova i "brižno klesanim četverobridnim stupićima". Zanimljivo je da Suić, nešto ranije, s istog položaja spominje nalaz dviju "ranocarskih" baza raščlanjenih plintom i poluobljim profilima (*torus*) te ostatke kamenih greda i stupova koje je, ne navodeći argumente, pripisao rimskom slavoluku skromnih dimenzija.<sup>3</sup>

Tijekom obnove i konzervacije južnoga i jugozapadnog bedema u travnju 2010., koje je izvodio Arheološki muzej u Zadru - Muzej ninskih starina, pod vodstvom M. Radovića, ponovno je na istome mjestu otkriven manji broj spolija, ovaj puta isključivo u utemeljenju s unutarnje strane antičkoga zida, koje je poslužilo za kasnosrednjovjekovnu ili ranonovovjekovnu nadogradnju.<sup>4</sup> Izloženi su u samoj blizini mjesta otkrića, zajedno s prethodno spomenutima, i danas ih ukupno ima tridesetak (sl. 2).

## 2. Opis i analiza

Od spolija otkrivenih 1970. i 2010. godine pozornost osobito pobuđuje trinaest monumentalnih kamenih blokova, od kojih bi većina mogla pripadati istom građevnom sklopu; no stanje sačuvanosti nekih od njih takvo je da ne dopušta temeljitiju analizu. Četiri bloka po svojim proporcijama, materijalu i dekору definitivno pripadaju istom ansamblu i oni su središnja tema ovoga rada. Sva četiri bloka izrađena su od finoga bijelog vapnenca nesumnjivo lokalnog podrijetla.<sup>5</sup> U nastavku se najprije iznose podatci o usčuvanosti, dimenzijama i instalacijama izrađenima za spajanje elemenata u finalnu konstrukciju te

## 1. Introduction

Archaeological research into a section of the Roman aqueduct south of Nin, at the very entrance to the island, which was conducted in 1970 by the Archaeological Museum in Zadar under the leadership of B. Ilakovac, resulted in the discovery of - among other things - a Late Antique section of a defensive wall at the Dvorine site with many spolia in its structure and inside its foundations (Fig. 1, designation K).<sup>1</sup> Two walls were discovered which come together at a right angle; they were in very poor condition and could not be examined down to the footing due to seawater seepage. Given the position and construction technique typical of Late Antique fortification architecture, which is also indicated by its dimensions, Ilakovac assumed that these were the remains of a rectangular tower.<sup>2</sup> The spolia, based on their architectural ornamentation and high quality, certainly belonged to a monumental early imperial public building. These are pieces of a cornice decorated with geometric and plant ornaments, fragments of a stone beam, column bases and "small, carefully dressed rectangular columns". It is interesting that at this same site somewhat earlier, Suić reported the find of two "early imperial" bases articulated by a plinth and convex moulding (*torus*), and the remains of stone beams and columns which he ascribed to a Roman triumphal arch with modest dimensions without citing any arguments to back this assertion.<sup>3</sup>

During restoration and conservation of the south and south-west walls in April 2010 conducted by the Archaeological Museum in Zadar and the Museum of Nin Antiquities and led by M. Radović, a smaller number of spolia were once more discovered at the same site, this time exclusively in the foundations on the inside of the Roman-era wall, which was used for additional construction during Late Antiquity and the Early Middle Ages.<sup>4</sup> They were exhibited in the immediate vicinity of the find site, together with the aforementioned pieces, and today there is a total of approximately thirty (Fig. 2).

## 2. Description and analysis

Among the spolia discovered in 1970 and 2010, particular interest has been sparked by the thirteen monumental stone blocks, of which most could have belonged to the same building complex, but the surviving condition of some does not allow for a more thorough analysis. Based on their proportions, material and ornamentation, these four blocks definitely belonged to the same ensemble, and they are the central topic of this work. All four blocks were made of fine white limestone that is undoubtedly

1 Ilakovac 1970, str. 171 i dalje, osob. 173 i dalje, sl. 1, sl. 3-5, sl. 7.

2 Ilakovac 1970, str. 174.

3 Suić 1968, str. 45.

4 Usmeno priopćenje voditelja istraživanja M. Radovića kojemu zahvaljujemo na dopuštenju za objavu otkrivene građe.

5 Ilakovac 1970, str. 173, spominje kao materijal i mramor, no taj se navod ne odnosi na komade koji će biti obrađeni u radu.

1 Ilakovac 1970, p. 171 ff, particularly 173 ff, Fig. 1, Fig. 3-5, Fig. 7.

2 Ilakovac 1970, p. 174.

3 Suić 1968, p. 45.

4 Oral information from research leader M. Radović, whom we thank for allowing us to publish these materials.



Slika 2.  
Spoliji izloženi kraj igrališta u  
središtu Nina (foto: D. Maršić,  
2010)

Figure 2.  
Spolia exhibited next to the  
playground in central Nin  
(photo: D. Maršić, 2010)

njihovo povezivanje s drugim elementima krovništva.<sup>6</sup>

Element br. 1 (sl. 3a), otkriven tijekom istraživanja godine 2010., završni je dio korniča zabata pa je time i najzanimljiviji unutar cijele skupine. Katete mu se lome pod kutom od 24-25°, dužina kraćega lijevog kraka je 0,19 m, a dužina desnoga je 0,38 m. Ukupna je visina bloka 0,72 m (gornji rub je neznatno oštećen), dužina (širina) mu iznosi 1 m, a debljina 1,15 m, dok

local in origin.<sup>5</sup> In the text that follows, the state of preservation, dimensions and the installations made to fit the elements into the final structure, as well as their connection to other elements in the roof structure, will be examined.<sup>6</sup>

Element no. 1 (Fig. 3a), discovered during research in 2010, is the final part of the pediment cornice, and thereby the most interesting within the entire group. The catheti met at an angle of 24-25°, the shorter left leg has a length of 0.19 m, while the longer right leg is 0.38 m long. The total height of the block is 0.72 m (upper edge is negligibly damaged), the length (width) is 1 m, the thickness 1.15 m, while the height of the arms/legs (eaves) or the cornice itself is 0.54-0.55 m.<sup>7</sup> The lateral sides, approximately near the front edge, have small, irregular slots with dimensions of 6.5 x 3.5 cm. They undoubtedly served to connect it to the neighbouring elements of the cornice, i.e., to fasten metal clamps. The lower edge of the block, below the moulding in the shape of a reverse letter S (*cyma reversa*), is finely shaped, and the original flattened surface that leaned against the upper edge of the pediment is visible. The rear side (Fig. 3b) has an approximately semi-circular shape and is considerably damaged. Precisely down the middle, roughly on the junction axis of the catheti, there is a rectangular slot, with dimensions of 0.18 x 0.18 m, carved in with the obvious intent to affix the roof beam.

Element no. 2 (Fig. 4a), discovered in 1970 on the tower's eastern face,<sup>8</sup> is a monumental block with a length of 1.56 m, with a maximum thickness of 1.02 m (the rear part (Fig. 4b) is negligibly damaged) and height of 0.52-0.54 m (a part of the *cyma*, i.e., the upper end moulding, is missing). At the point where the lower and right lateral sides meet, a connecting slot has been preserved with dimensions of 17 x 12.5 x 6.5 cm, within which there is an even deeper space with dimensions 12.5 x 7 x 14 cm. In this manner, this depression is shaped like the letter L positioned rightward by 90°. There is a rectangular incision with dimensions of 0.30 x 0.20 in the rear, which also gradually expands and straightens from the deeper but narrower upper section toward the bottom. Its function is unclear (reworking?). Based on the regular rendering of the decorative elements, this is undoubtedly a piece of the building's horizontal cornice. Any indication of the existence of an installation on the upper surface is rendered impossible by the fact that the element lay precisely on it.

Element no. 3 (Fig. 5a), discovered in 1970, is 1.07 m long, 1.22 m thick (deep) and 0.54 m high. The right edge of the *cyma*'s top has sustained considerably more damage. A connecting slot in the

5 Ilakovac 1970, p. 173 also mentioned marble as a material; however, this does not apply to the pieces that will be analyzed in this work.

6 All elements are shown in their original position in the illustrations, which means that when necessary the photographs were turned at an angle of 180°.

7 The three dimensions of the elements were determined according to their original position on the building: the length corresponds to the width, the height implies the distance from the lower shorter flat surface to the upper larger (deeper) flat surface, while the thickness or depth refers to the distance from the frontal side with moulding to the undressed vertical rear side.

8 Ilakovac 1970, Fig. 3, 5.

6 Svi su elementi na ilustracijama prikazani u svom izvornom položaju, što znači da je kod onih, kod kojih je to bilo potrebno, fotografija okrenuta za 180°.



Slika 3a. / Slika 3b.

Element korniča br. 1 - prednja (a) i stražnja strana (b) (foto: D. Maršić, 2010)



Figure 3a. / Figure 3b.

Cornice element no. 1 - front (a) and rear side (b) (photo: D. Maršić, 2010)



Slika 4a. / Slika 4b.

Element korniča br. 2 - prednja (a) i stražnja strana (b) (foto: D. Maršić, 2010)



Figure 4a. / Figure 4b.

Cornice element no. 2 - front (a) and rear side (b) (photo: D. Maršić, 2010)

je visina krakova (streha) ili samoga korniča 0,54-0,55 m.<sup>7</sup> Na bočnim su stranama, otprilike blizu prednjega ruba, izdubljeni manji nepravilni utori dim. 6,5 x 3,5 cm, koji su nesumnjivo služili za povezivanje sa susjednim elementima korniča, odnosno za uglavljivanje metalnih spojnica (klamfa). Donji rub bloka, ispod profila u obliku obrnutoga slova S (*cyma reversa*) fino je oblikovan i vidljiva je originalna zaravnjena površina koja se naslanjala na gornji rub zabata. Stražnja je strana (sl. 3b) približno polukružnog

shape of the letter L was once more preserved at the meeting points of the lower and right lateral sides; its rendering and dimensions are identical to that on the preceding piece. On the rear (Fig. 5b) there is a large slot without an upper side identical to the slot on the rear side of element no. 1. Its function was to bear the roof structure beam. The slanted teeth and other decorative elements indicate that this block certainly belonged to the cornice of the diagonal side of the pediment (*geison obliqui*), probably on its right side. With reference to the possibility of an installation on the upper surface, the same comment applies here as for the preceding element.

Element no. 4 (Fig. 6a, 6b and 7a, 7b) was discovered in 2010. Its length is 1.45 m, its thickness 1.03 m and its height is 0.48-0.50 m. The front (Fig. 6a) is considerably damaged. Parts of the corona with consoles and the entire upper section of the cornice are missing. At the meeting point of the lower and left lateral sides, there is a small

7 Pripadnost triju dimenzija elemenata određena je sukladno njihovom izvornom položaju na građevini: duljina odgovara širini, pod visinom se podrazumjeva udaljenost od donje kraće ravne plohe do gornje veće (dublje) ravne plohe, a debljina ili dubina se odnosi na udaljenost od prednje strane s profilima do neobrađene okomite stražnje strane.



Slika 5a. / Slika 5b.

Element korniša br. 3 - prednja (a) i donja strana (b) (foto: D. Maršić, 2010)



Figure 5a. / Figure 5b.

Cornice element no. 3 - front (a) and lower side (b) (photo: D. Maršić, 2010)

oblika i znatno je oštećena. Točno po sredini, otprilike u osi sjecišta kateta, izdubljen je četvrtasti usjek, dim. 0,18 x 0,18 m, očito s namjerom da se u njega uglati greda krova.

Element br. 2 (sl. 4a), pronađen godine 1970. u istočnom licu kule,<sup>8</sup> monumentalni je blok dužine 1,56 m, najveće debljine 1,02 m (stražnji dio (sl. 4b) neznatno je oštećen) i visine 0,52-0,54 m (nedostaje dio kime, tj. gornjeg završnog profila). Na spoju donje i desne bočne strane sačuvan je utor za povezivanje, dim. 17 x 12,5 x 6,5 cm, unutar čije se lijeve polovice nalazi dublji prostor, dim. 12,5 x 7 x 14 cm. Na taj je način udubljenje oblikovano poput slova *L* polegnutog nadesno za 90°. Na stražnjoj je strani duboki četvrtasti usjek, dim. 0,30 x 0,20 m, koji se od dubljega, ali i užega gornjeg dijela polako prema dnu izravna i proširuje. Funkcija mu nije jasna (prerada?). Sudeći prema pravilnoj izvedbi elemenata dekora, nesumnjivo je riječ o komadu horizontalnoga korniša građevine. Spoznaju o postojanju instalacija na gornjoj plohi onemogućuje činjenica da je element polegnut upravo na nju.

Element br. 3 (sl. 5a), pronađen godine 1970., dužine je 1,07 m, debljine (dubine) 1,22 m i visine 0,54 m. Znatnije je oštećen desni rub vrha kime. Na spoju donje i desne bočne strane ponovno je sačuvan utor za povezivanje u obliku slova *L*, izvedbom i dimenzijama istovjetan onome s prethodnog komada. Na poledini (sl. 5b) je pak veliki utor bez gornje stranice istovjetan utoru na stražnjoj strani elementa br. 1. Funkcija mu bijaše da primi gredu konstrukcije krova. Nakošeni zupci i ostali elementi dekoracije pokazuju da ovaj blok sigurno pripada kornišu kose stranice zabata (*geison obliqui*), i to vjerovatno njegovoj desnoj strani. Za mogućnost postojanja instalacija na gornjoj plohi vrijedi napomena uz prethodni element.

rectangular slot with dimensions of 7 x 8 x 4.5 cm used to interlock it with the neighbouring element, while on the upper surface (Fig. 6b) there is an entire series of smaller slots, a total of 6. Three are rectangular and equipped with channels for lead; one is paired with an irregularly shaped slot, another with a regular slot, while down the middle there is a perpendicularly placed large slot with dimensions of 13 x 7 x 7 cm. Since they are carved onto the surface of a shallow, 40 cm wide groove, it would appear that they were made with the intention of fastening the pediment slabs or the corresponding decorations. The rear half of the block (Fig. 7a) is elevated in relation to the groove by roughly 2.5 cm. The block would therefore undoubtedly have belonged to part of the horizontal pediment cornice.

All four of the above described elements reflect an identical arrangement and formation of decorative elements, and a comparison of the dimensions of each individual element easily points to the conclusion that they belong together.

The ornamentation is organized into six bands or moulds, covering the entire frontal side of the elements, while their total height is slightly more than 0.54 m; it is noteworthy that not one element has been preserved in its full height. However, only a few centimetres from the top of each element is missing, so the original height may be assumed to have been approximately 0.55 m.

The top of the cornice has the form of a cyma recta filled with an uninterrupted series of acanthus stems between which lance-like tongues emerge. A simple straight slat tops it. The height of the cyma is 14 cm. The stems have a firm structure, with a double-edge central portion which is articulated in the form of an oblong triangle with its tip turned upward, while there is a smaller triangle turned upside down set at its base. The tips of the leaves are pointed and almost resemble thorns, while small ovules appear inside the peripheral lower leaves, as parts of the lance-like tongues. Below the acanthus frieze there is a 4-cm high *ovolo* mould (Ionian cyma), separated by narrow, 2 and 1.5 cm high straight slats. The ovules (*ovoli*) have a marked width, framed by a husk which diminishes toward the base, below

8 Ilakovac 1970, sl. 3, 5.



Slika 6a. / Slika 6b.

Element korniža br. 4 - prednja (a) i gornja strana (b) (foto: D. Maršić, 2010)



Figure 6a. / Figure 6b.

Cornice element no. 4 - front (a) and lower side (b) (photo: D. Maršić, 2010)

Element br. 4 (sl. 6a, 6b i 7a, 7b) otkriven je godine 2010. Dužine je 1,45 m, dubine 1,03 m i visine 0,48-0,50 m. S prednje strane (sl. 6a) veoma je oštećen. Nedostaju dijelovi korone s konzolama i cijeli gornji dio korniža. Na spoju donje i lijeve bočne strane je manji četvrtasti utor, dim. 7 x 8 x 4,5 cm, za spajanje sa susjednim elementom, a na gornjoj je plohi (sl. 6b) cijeli niz manjih utora, ukupno njih šest. Tri su četvrtasta oblika i opremljena kanalima za olovo, u paru s jednim je i utor nepravilnog oblika, s drugim četvrtasti utor, a po sredini je poprečno postavljen jedan veći utor, dim. 13 x 7 x 7 cm. Kako su oni uklesani na površini plitkog žlijeba, šir. 40 cm, čini se da su izrađeni s namjerom učvršćivanja zabatnih ploča ili pripadajuće dekoracije. Stražnja je pak polovica bloka (sl. 7a) izdignuta u odnosu na žlijeb za oko 2,5 cm. Blok bi prema tome nesumnjivo pripadao dijelu horizontalnog korniža zabata.

Sva četiri opisana elementa iskazuju istovjetan raspored i način oblikovanja dekorativnih elemenata, a usporedbom dimenzija svakog pojedinog elementa lako se dolazi do zaključka o zajedničkoj pripadnosti.

Dekoracija je organizirana u šest traka ili profila, zauzima cjelokupnu prednju stranu elemenata, a ukupna joj je visina nešto malo veća od 0,54 m, s napomenom da ni na jednom komadu nije sačuvana u punoj visini. Nedostaje, međutim, tek pokoji centimetar vrha svakoga od elemenata, pa se smije uzeti da je izvorna visina iznosila oko 0,55 m.

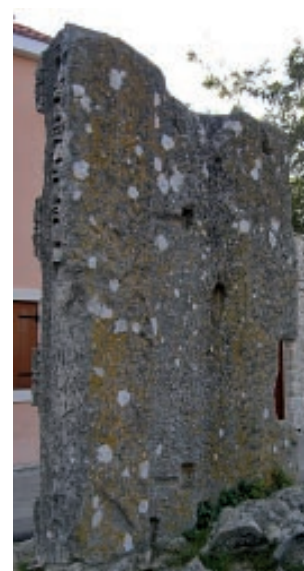
Vrh korniža ima oblik pravilne kime (*cyma recta*) ispunjene neprekinutim nizom akantovih stabljika između kojih izranjaju kopljasti jezičci. Nadvisuje je jednostavna ravna letvica. Visina kime je 14 cm. Stabljike su čvrste strukture, dvobridnoga središnjeg dijela, koji je rastvoren u obliku izduženog trokuta vrhom okrenutog prema gore, a pri njegovu dnu ostavljen je još jedan manji, obrnuto okrenuti trokut. Završetci listića su šiljasti i gotovo nalikuju na bodlje, a unutar rubnih donjih listića, kao dijelovi kopljastih jezičaca, pojavljuju se manji ovuli. Ispod akantova friza nalazi se *ovolo* profil (jonska kima), visine 4 cm, odvojen uskim ravnim letvicama, vis. 2 i 1,5 cm. Jaja (ovoli) su mu naglašene širine, uokvirena košuljicom koja se snizuje prema dnu, ispod vrha jaja, a između dviju susjednih košuljica je jezičak koji je zašiljen i sužava

the tip of the ovule and between the two adjacent husks there is a tongue that is pointed and narrows toward the top. This is followed by the divider between the upper and lower portions of the cornice, the corona, in the shape of an unadorned straight band with a height of 7 cm, below which there are consoles and coffers. The consoles have a maximum height of 12.5 cm, they are 12 cm wide at the lower portion and 14 cm wide at the top, while in comparison to the Ionian cyma as the frame for the coffers they rise 8 cm. They are adorned in front by small foliate pulvini (cushions) with a central ribbon (*balteus*), while on the lower side there are acanthus leaves which are typified by two central ribs and deep channels on the sides. The central ribs are not articulated in the form of triangles, as on the acanthus frieze. The lateral sides are straight and lacking prominent volutes. Regardless of this rendering, the consoles would constitute a variant of the volute consoles which appeared since the Augustan period and endured to the end of Antiquity.<sup>9</sup> Between the consoles there are coffers (lacunars) with dimensions ranging from 23 x 20 to as large as 28 x 23 cm, alternatingly filled with four-petal and six-petal flowers (rosettes) with diameters of 13-14 cm, and central pestles having a diameter of 4 cm. The flowers are framed and the consoles are crowned by an *ovolo* mould with a width of 4 cm and height of 3 cm (Ionian cyma), such that there are three *ovoli* on each side. The lower portion of the cornice is filled with two moulds. The upper portion is adorned with alternatingly placed dentils and partitions, with a length ratio of 2:1. Their widths vary, 6-7 cm on average, while their height is 4-5 cm. The lower mould is rendered as a cyma reversa, its height is 6 cm and it is filled with a reverse Lesbian cyma (the so-called type C).

It is particularly noteworthy that the two peripheral ornaments on the cornice are actually different renderings of the same motif. This is a motif of leaves outspread like scissors (Ger. *Scherenkymation*) between which a lance-like tongue or leaf appear.<sup>10</sup> Acanthus leaves are used on the cyma recta moulding,

9 For the development and examples of this console type from the early imperial period: von Hessberg 1980, 205 ff, P. 30-36.

10 For the terminology of various renderings of the Lesbian cyma, see Ganzert 1988, p. 116 ff, Fig. 41. 4-6, p. 120.



Slika 7a. / Slika 7b.

Usporedni prikaz instalacija na elementu br. 4 (a) i istodnom elementu s kapitolijskog hrama u Ninu (b) (foto: D. Maršić, 2010)

Figure 7a. / Figure 7b.

Comparative portrayal of installation on element no. 4 (a) and identical element from the Capitoline temple in Nin (b) (photo: D. Maršić, 2010)

se prema vrhu. Slijedi razdjelnica gornjeg i donjeg dijela korniža - *corona*, u obliku neukrašene ravne trake visine 7 cm, ispod koje se nalaze konzole i kasetoni. Konzole su maksimalne visine 12,5 cm, široke su u donjem dijelu 12 cm, a na vrhu 14 cm, dok se u odnosu na jonsku kimu kao okvir kasetona izdižu 8 cm. S prednje su strane ukrašene malim listolikim pulvinima (jastucima) sa središnjom vrpcom (*balteus*), a s donje akantovim listovima koje karakteriziraju dva središnja rebra i duboki kanali sa strana. Središnja rebra nisu rastvorena u formi trokuta, kao na akantovu frizu. Bočne su strane ravne i bez naglašenih voluta. Bez obzira na takvu izvedbu, konzole bi predstavljale varijantu volutnih konzola koje se javljaju od Augustova doba i traju sve do kraja antike.<sup>9</sup> Između konzola su kasetoni (lakunari), dim. od 23 x 20 pa do čak 28 x 23 cm, naizmjenično ispunjeni četverolatičnim i šesterolatičnim cvjetovima (rozetama), promjera 13-14 cm, sa središnjim tučkom, promjera 4 cm. Cvjetove uokviruje i konzole kruni *ovolo* profil, šir. 4 i vis. 3 cm (jonska kima), na način da su na svakoj strani po tri ovola. Donji dio korniža ispunjavaju dva profila. Gornji ukrašavaju naizmjenično postavljeni zupci (dentikuli) i pregradnice, u omjeru dužina 2:1. Širina im je različita, prosječno iznosi 6-7 cm, a visina im je 4-5 cm. Donji je profil izveden kao *cyma reversa*, visine je 6 cm i ispunjava ga obrnuta lezbička kima (tzv. tip C).

Posebice vrijedi naglasiti da su dva rubna dekora korniža zapravo različite izvedbe istog motiva. To je motiv listova raširenih poput škara (njem. *Scherenkymation*) između kojih se pojavljuje jezičak ili list koji je oblikovan poput koplja.<sup>10</sup> Na profilu *cyma recta* upotrijebljeni su akantovi listovi, a na *cyma reversa* srcoliki listovi (lezbička kima).

while heart-shaped leaves (Lesbian cyma) are used on the cyma reversa.

The appearance of four cornice elements imposes some vital questions: what was their exact structural function, what type of building were they on, and to which period would this building date?

The first question was partially answered in the catalogue description. All four elements have prominent moulding and have decorative motifs characteristic of the Roman Corinthian style, so it is more than obvious that these are the elements of a cornice.<sup>11</sup> One element belongs to the very top of the pediment (no. 1), one certainly belongs to its right eaves (no. 3), while the remaining two are parts of the horizontal cornice (no. 2 and 4). Element no. 4 undoubtedly belongs to the horizontal pediment cornice, while for element no. 2, it would be worthwhile to turn it over and verify the installation which is now on the lower surface to ascertain where it belongs. Judging by its dimensions, which are virtually identical to those of element no. 4 (there is only a 1 cm difference), this should be from the same part of the structure. It is therefore obvious that this is an element of the cornice from a Corinthian style roof structure.

As to questions concerning the type of building, it would appear that element no. 4 provides an answer to this as well. Its upper surface is equipped with six small slots (one more may have been destroyed) which can only be connected to two elements: the vertical blocks (slabs) of the composite pediment, then with a thickness of approximately 0.40 cm, or the sculptures placed in front of it in their full volume, on independent bases. When the piece is viewed in cross-section and from the rear flat side, the inevitable conclusion is that only the first option is possible. If a sculpture was at this position, the pediment slabs would have had to have been behind them, and not in the vertical face of the epistyle, which is statically unsustainable. Furthermore, the existence

9 O razvoju i primjerima toga tipa konzola iz ranocarskog doba: von Hessberg 1980, 205 i dalje, T. 30-36.

10 Za terminologiju različitih izvedbi lezbičke kime vidi: Ganzert 1988, str. 116 i dalje, sl. 41. 4-6, str. 120.

11 On the Roman-Corinthian style in general and the development of the cornice with consoles, see Strong 1963, p. 73 ff. Cf. also Chitham 2005, p. 82 ff.



Pojava četiriju elemenata korniča nameće veoma važna pitanja: koja im točno bijaše konstruktivna funkcija, na kojoj su ili kakvoj građevini stajali te iz kojeg je ona vremena?

Na prvo je pitanje djelomice dan odgovor prilikom kataloškog opisa. Sva četiri elementa naglašene su profilacije i posjeduju dekorativne motive svojstvene rimskome korintskom stilu, pa je više nego očito da je riječ o elementima vijenca (korniča ili geisa).<sup>11</sup> Jedan element pripada samom vrhu zabata (br. 1), jedan sigurno pripada desnoj kosoj strehi (br. 3), a preostala dva su dijelovi horizontalnog vijenca (br. 2 i 4). Element br. 4 nedvojbeno pripada horizontalnom vijencu zabata, dok bi radi utvrđivanja pripadnosti element br. 2 trebalo okrenuti i provjeriti instalacije na sada donjoj plohi. Ako je suditi po njegovim dimenzijama, koje su gotovo istovjetne elementu br. 4 (razlika je samo 1 cm), trebala bi biti riječ o istom dijelu konstrukcije. Očito je, dakle, da pred sobom imamo elemente vijenca krova građevine podignute u korintskom stilu.

Što se pak tiče pitanja o kakvoj je građevini riječ, čini se da element br. 4 i na njega daje odgovor. Njemu je gornja ploha opremljena sa šest manjih utora (još jedan je možda uništen), koji mogu imati veze samo s dva elementa: okomitim blokovima (pločama) kompozitnoga zabata, tada debljine oko 0,40 m, ili ispred njega postavljenim skulpturama u punom volumenu, na samostalnim bazama. Kad se komad pogleda u presjeku i sa stražnje ravne strane, nameće se zaključak da u obzir dolazi samo prva mogućnost. Kad bi se na tome mjestu nalazila skulptura, ploče zabata morale bi se nalaziti iza njih, a ne u okomici epistila, što je statički neodrživo. Nadalje, na hramovima istočne obale Jadrana nije potvrđeno postojanje slobodnostojeće skulpture. Istina, njezino postojanje jest pretpostavljeno za ninski kapitolijski hram, i to na temelju prisutnosti korniča koji iskazuje izradu istovjetnu našem elementu br. 4 (sl. 7b).<sup>12</sup> No kada se usporede dimenzije jedine "baze" kipa koja se dovodi u vezu sa zabatom (1,01 x 1,02 m),<sup>13</sup> s dimenzijama žlijeba na kojemu je ona morala stajati (oko 0,80 m), postaje očito da je "baza" za dvadesetak centimetara veća. Sva je vjerojatnost da slobodne skulpture na hramovima Istre i Dalmacije ili uopće nije bilo ili je bila iznimno rijetka i koncentrirana samo u središnjem dijelu zabata.

Ako na elementu br. 4 i nije stajala slobodnostojeća skulptura, upada u oči da mu je gornja površina sa žlijebom izrađena istom manirom i s istom opremom kao i na istovrsnom komadu s kapitolijskoga hrama, možda tek malo nedotjeranije (sl. 7b). Zajedničko im je i to da se kanali za lijevanje olova nalaze s prednje strane, što je i logično. Istovjetna izrada očito je refleks ustaljene radioničke prakse i ide u prilog mogućnosti o istovrsnoj funkciji. Pretpostavljamo, dakle, da je i građevina na kojoj su stajali naši korniči bio hram.

of free-standing sculpture has not been recorded in the temples of the Eastern Adriatic seaboard. To be sure, its existence has been hypothesized at the Capitoline temple in Nin, precisely based on the presence of a cornice which exhibits rendering identical to element no. 4 herein (Fig. 7b).<sup>12</sup> However, when the dimensions of the sole "base" of a statue associated with the pediment (1.01 x 1.02 m)<sup>13</sup> are compared to the dimensions of the groove on which it had to have stood (ca 0.80 m), it becomes apparent that the "base" is roughly 20 cm larger. In all probability free-standing sculpture in the temples of Istria and Dalmatia did not exist, or it was exceptionally rare and concentrated only in the central portion of the pediment.

Even if no free-standing sculpture stood on element no. 4, it is striking that the upper surface with the groove was rendered in the same manner and using the same furnishing as the identical piece from the Capitoline temple, albeit perhaps slightly more refined (Fig. 7b). What they have in common is that the channels for pouring in lead are on the front, which is only logical. The identical rendering is obviously a reflex of standard workshop practice and supports the conjecture on an identical function. We have therefore assumed that cornices were also installed on a temple.

The dating of the building exclusively on the basis of iconographic and stylistic analysis of the surviving cornice elements is a thankless and difficult task. It is not only tied to the possibility of comparisons with similar elements in Rome, Italy and the provinces in general, but also the urban and political development of old Aenona, i.e., the current knowledge of its urbanistic style. This is why attempts to complete the task so delineated should begin with a somewhat extended digression.

Roman-era Nin (*Aenona*) acquired the status of Roman municipium and citizenship for its residents during the Augustan era.<sup>14</sup> Of its urban layout, the best known to us are the locations of the necropolis, the remains of the fortifications (the medieval fortifications largely adhered to the ground-plan of those of Antiquity), the Upper and Lower Gates with towers and bridges, the forum complex with its famed sculptures of emperors, the Roman residential complex surrounding the Church of the Holy Cross and the recently discovered cardo and luxuriant *villa urbana* at the Banovac site.<sup>15</sup> The most monumental architectural complex - the forum with temple on the shorter north-west side - was

11 O rimsko-korintskom stilu općenito i razvoju korniča s konzolama vidi: Strong 1963, str. 73 i dalje. Usporedi i: Chitham 2005, str. 82 i dalje.

12 Cagiano de Azevedo 1948, str. 205, br. 9, sl. 16. Na komadu se sa svake strane nalaze po tri kanala za spajanje sa susjednim elementima korniča, a na gornjoj, koja nas najviše zanima, jedan veliki utor po sredini i dva manja četvrtasta utora na prednjoj strani s kanalima za olovo.

13 Cagiano de Azevedo 1948, str. 206, br. 14, sl. 17.

12 Cagiano de Azevedo 1948, p. 205, no. 9, Fig. 16. Each side of the piece has three channels used to connect with neighbouring cornice elements, while on the upper side, which interests us the most, there is one large slot down the middle and two smaller rectangular slots in front with channels for lead.

13 Cagiano de Azevedo 1948, p. 206, no. 14, Fig. 17.

14 This data has been derived indirectly from the inscription CIL III 2973 and 10017 dedicated to the patron of Aenona, P. Silius and the closing formula d(ecreto) d(ecurionum).

15 Select bibliography: Cagiano de Azevedo 1948, p. 194 ff, 225, Fig. 31; Suić 1968, p. 35 ff, particularly 43 ff; Ilakovac 1997, p. 86 ff, Fig. 2; Kolega 2006. The inscription material indicate the existence of a taberna with loggia and fence (CIL III 14322), and a possible temple of Diana (CIL III 2970). Cf. also Appio Junio 1997, p. 229 (finds which indicate an Iseum and Metroon).

Datacija građevine isključivo na temelju ikonografske i stilske analize preživjelih elemenata korniča nezahvalna je i teška zadaća. Ona je ne samo vezana uz mogućnost usporedbe sa sličnim elementima u Rimu, Italiji i uopće provinciji, nego i uz urbani i politički razvoj stare Enone, odnosno aktualno poznavanje njezina urbanog lika. Zato u pokušaju izvršenja zacrtane zadaće valja započeti s malo dužim ekskursom.

Antički je Nin (*Aenona*) status rimskoga municipija i građansko pravo za svoje stanovnike dobio u Augustovo doba.<sup>14</sup> Od dijelova urbanog rastera poznati su nam ponajbolje položaji nekropola, ostatci fortifikacija (srednjovjekovne fortifikacije uglavnom slijede pravac antičkih), Gornja i Donja vrata s kulama i mostovima, sklop foruma s čuvenim carskim skulpturama, rimski stambeni sklop uokolo Sv. Križa i odnedavno pravac karda te luksuzna *villa urbana* na lokalitetu Banovac.<sup>15</sup> Najmonumentalniji građevni sklop - forum s hramom na kraćoj sjeverozapadnoj strani - podignut je na najistaknutijoj točki otočića, otprilike na njegovoj sredini, na istome mjestu gdje se vjerojatno nalazilo i središte predrimске Enone.<sup>16</sup> Kapitolijski je hram po svojim dimenzijama dosad najveći poznati antički hram na istočnoj obali Jadrana, ali i općenito u Hrvatskoj. Izgradnja je sa sigurnošću datirana u doba Flavijevaca. Na to ukazuju skromni fragmenti natpisa na frizu, od kojih jedan spominje ime *Vespasianus* (Vespazijan ili Tit), kao i stilske odlike arhitektonskog dekora.<sup>17</sup> Reklo bi se na prvi pogled da je hram lako rekonstruirati, zahvaljujući još uvijek dobro očuvanim temeljima i posebice brojnim elementima stupova i krovne konstrukcije.<sup>18</sup> To, nažalost, nije točno. Ne samo da se objavljeni tlorisi znatno razlikuju, nego se čak navode i drugačije dimenzije.<sup>19</sup>

Prilikom istraživanja starijih slojeva, ispod predvorja hrama, otkriveni su 1968. i 1970. temelji hrama manjih dimenzija (tetrastila?), koji je očito prethodio izgradnji velikoga flavijevskog hrama.<sup>20</sup>

built at the islet's most prominent point, roughly at its centre, at the same point where the centre of pre-Roman Aenona was located.<sup>16</sup> The Capitoline temple is, in terms of its dimensions, the largest thus-far known Roman-era temple in the Eastern Adriatic seaboard, and in Croatia in general. Its construction has been dated with certainty to the Flavian era. This is indicated by the modest fragments of an inscription on the frieze, of which one mentions the name *Vespasianus* (Vespasian or Titus), as well as the stylistic qualities of the architectural ornamentation.<sup>17</sup> It could be said at first glance that the temple is simple to reconstruct, thanks to the still well-preserved foundations and particularly the numerous elements of columns and roof structure.<sup>18</sup> Unfortunately, this is not accurate. Not only do the published ground-plans differ considerably, they also specify different dimensions.<sup>19</sup>

During research into older layers, the foundations of a temple with smaller dimensions (a tetrastyle?) was discovered below the temple's vestibule in 1968 and 1970, which obviously preceded the construction of the large Flavian temple.<sup>20</sup> Its construction has so far only been generally dated to the earliest period of Roman rule, that is, the beginning of the first century AD, while its orientation was identical to that of the younger building.<sup>21</sup> K. A. Giunio assumed that the temple was dedicated to the Capitoline Triad and that the statue of Juno in the Ny Carlsberg Glyptotek in Copenhagen, which M. Cagiano de Azevedo ascribed to a younger Capitoline temple, was actually from its inventory.<sup>22</sup> With reference to the fact that two successive buildings from the forum are the only temple structures known in old Aenona, it is logical to ask whether the newly-discovered cornices may be associated with one of them.

Italian archaeologist M. Cagiano de Azevedo, the author of the first serious discussion of Nin's Capitoline temple, classified the remains of its cornice into three groups, based on ornamentation and assumed position on the roof. He justifiably recognized the elements of the horizontal cornice of the façade based on the previously mentioned groove with a width of 0.8 m on their upper

14 Taj se podatak iščitava posrednim putem s natpisa CIL III 2973 i 10017 posvećenog patronu Enone P. Siliju i završne formule *d(ecreto) d(ecurionum)*.

15 Izabrana bibliografija: Cagiano de Azevedo 1948, str. 194 i dalje, 225, sl. 31; Suić 1968, str. 35 i dalje, osobito 43 i dalje; Ilakovac 1997, str. 86 i dalje, sl. 2; Kolega 2006. S natpisne građe doznajemo za postojanje taberne s lođom i ogradom (CIL III 14322), te moguće Dijanina svetišta (CIL III 2970). Usporedi i Appio Giunio 1997, str. 229 (nalazi koji upućuju na *iseum* i *metreon*).

16 Temeljna bibliografija: Cagiano de Azevedo 1948, str. 195 i dalje; Appio Giunio 1997, str. 230 i dalje, T. 112-114; Ilakovac 1995, str. 212 i dalje.

17 Izabrana bibliografija: Cagiano de Azevedo 1948, str. 216; Suić 1969, str. 93.

18 Iscrpnije o elementima stupovlja i trabeacije: Cagiano de Azevedo 1948, str. 199 i dalje, sl. 3; Appio Giunio 1997, str. 234 i dalje.

19 Prema Cagiano de Azevedo 1948, str. 201, dimenzije hrama su 22,50 x 31,11 m s podijem izdignutim 3,52 m iznad nivelete foruma, a same građevine 21 x 29,60 m. M. Suić u više svojih naslova navodi dužinu od 45 m (previd) i širinu od 21,5 m, s čime nisu u suglasju objavljeni tlocrti, pa čak ni mjerilo: Suić 1968, str. 49 (dimenzije); Suić 2003, str. 240, sl. 97 (tloris i mjerilo); Ilakovac 1997, str. 86, sl. 3 (dimenzije sa shemom) donosi realnije mjere 21,3 x 24,9 m, bez prilaznih stuba. Kolega 2006, str. 178, donosi mjere 20,5 x 28,30 m. Prema Appio Giunio 1997, str. 233, vanjski je opseg građevine 23,5 x 33 m.

20 Batović 1968, str. 36 i dalje; Batović 1970, str. 279 i dalje; Skefich 1971, str. 214; Batović 1973, str. 274 i dalje. Sintetizirano: Appio Giunio 1997, str. 231 i dalje.

16 Basic bibliography: Cagiano de Azevedo 1948, p. 195 ff; Appio Giunio 1997, p. 230 ff, P. 112-114; Ilakovac 1995, p. 212 ff.

17 Select bibliography: Cagiano de Azevedo 1948, p. 216; Suić 1969, p. 93.

18 For more on elements of columns and trabeation: Cagiano de Azevedo 1948, p. 199 ff, Fig. 3; Appio Giunio 1997, p. 234 ff.

19 According to Cagiano de Azevedo 1948, p. 201, the temple's dimensions were 22.5 x 31.11 m with podium elevated 3.52 m above the forum level, and the building itself is 21 x 29.6 m. M. Suić, in several of his works, cited a length of 45 m (oversight) and width of 21.5 m, which does not correspond to the published ground-plans, nor even the scale: Suić 1968, p. 49 (dimensions); Suić 2003, p. 240, Fig. 97 (ground-plan and scale); Ilakovac 1997, p. 86, Fig. 3 (dimensions with layout) provided more realistic measures of 21.3 x 24.9 m, without access stairs. Kolega 2006, p. 178, cited measures of 20.5 x 28.3 m. According to Appio Giunio 1997, p. 233, external extent of building 23.5 x 33 m.

20 Batović 1968, p. 36 ff; Batović 1970, p. 279 ff; Skefich 1971, p. 214; Batović 1973, p. 274 ff. Synthesis by: Appio Giunio 1997, p. 231 ff.

21 Appio Giunio 1997, pp. 236, 237.

22 Cagiano de Azevedo 1948, pp. 223, 224; Appio Giunio 1992, p. 53 ff, particularly pp. 56, 57.

Njegova izgradnja zasad je samo uopćeno datirana u najranije doba rimske vladavine, odnosno u početak 1. st. poslije Krista, a orijentacija mu bijaše istovjetna mlađemu zdanju.<sup>21</sup> K. A. Giunio pretpostavlja da je hram bio posvećen kapitolijskoj trijadi i da je Junonina statua iz *Ny Carlsberg Glyptotek* u Kopenhagenu, koju je M. Cagiano de Azevedo pripisao mlađemu kapitolijskom hramu, zapravo dio njegova inventara.<sup>22</sup> S obzirom na činjenicu da su dvije sukcesivne građevine s foruma jedine hramske građevine poznate u staroj Enoni, logično je postaviti pitanje mogu li se novootkriveni korniži vezati uz jednu od njih?

Talijanski arheolog M. Cagiano de Azevedo, autor prve ozbiljne rasprave o ninskome kapitolijskom hramu, ostatke njegova korniža razvrstao je u tri skupine, prema dekoraciji i pretpostavljenom položaju na krovu. Elemente horizontalnog korniža pročelja opravdano je prepoznao na temelju spomenutog žlijeba širine 0,80 m na njihovoj gornjoj plohi.<sup>23</sup> Na njima se od vrha prema dolje nižu sljedeći dekori: letvica visine 7 cm, *ovolo* profil (jonska kima) visine 12 cm, neukrašena ravna traka visine 17 cm, vijenac s alterniranim konzolama, visine 17 cm, ispunjenim akantovim listovima i rozetama u kasetonima, dim. 32 x 32 cm, zupci, visine 11 cm, i na koncu poluoblj profil (*torus*), visine 9 cm, ispunjen lezbičkom kimom (*Bügelkymation*). Maksimalna visina elemenata iznosi 0,66 m, ali nijedan nije sačuvan u punoj visini.

Jedan element uvjerljivo je odredio kao desni ugao korniža zabata, i to na temelju "ukošenosti" i nedovršenosti pojedinih profila.<sup>24</sup> Nosi iste dekorativne elemente kao i prethodno spomenuti, samo što se iznad jonske kime kao dijela gornjeg korniža ovaj puta pojavljuje i kima ukrašena antemijem (palmete, ljiljani, rozete), visine 14 cm. Ipod njega nižu se jonska kima, visine 11 cm, neukrašena traka, visine 10 cm, kasetoni s konzolama, visine 16 cm, zupci, visine 10 cm, i *torus* s vegetabilnom lezbičkom kimom, visine 10 cm (*Bügelkymation*). Element je sačuvan u visini od 0,71 m.

Dva elementa korniža bez korone s konzolama i kasetonima De Azevedo je doveo u vezu s unutrašnjom dekoracijom cela.<sup>25</sup> Njihovu dekoraciju čine kima s palmetama, visine 18 cm, ravna traka s motivom meandra, visine 16 cm, jonska kima, visine 11 cm, astragali, visine 6 cm, zupci, visine 10 cm, ponovno jonska kima, vis. 9 cm, s astragalom visine 6 cm. Visina najbolje sačuvanog komada iznosi 0,76 m.

Promotri li se podrobnije sve značajke triju skupina korniža i usporede li se s objavljenom fotodokumentacijom, postaje očito da između prve i druge skupine strukturalno nema nikakve razlike, osim što kod prve kime na mjestu olučnog korniža nije sačuvana ili je nije ni bilo. Svi drugi elementi dekoracije su isti, pa odatle zaključak da pripadaju zabatnim konstrukcijama iste građevine. Razlike u dimenzijama međutim postoje; najveća se očituje u visini

surface.<sup>23</sup> On them, from top to bottom, the following decorative elements appear: a 7 cm high slat, a 12 cm high *ovolo* mould (Ionian cyma), a 17 cm high undecorated straight band, a 17 cm high cornice with alternating consoles filled with acanthus leaves and rosettes with coffers having dimensions of 32 x 32 cm, 11 cm high dentils and finally a 9 cm high semi-rounded mould (*torus*), filled by a Lesbian cyma (*Bügelkymation*). The maximum height of the elements is 0.66 m, but not one has been preserved to its full height.

He convincingly ascertained one element as the right corner of a pediment cornice based on the "skewness" and incompleteness of individual mouldings.<sup>24</sup> They have the same decorative elements as the aforementioned examples, only this time a cyma adorned with a 14 cm high anthemion (palmettes, lilies, rosettes) appears above the Ionian cyma as a part of the upper cornice. Below it, an 11 cm high Ionian cyma, a 10 cm high unadorned band, 16 cm high coffers with consoles, 10 cm high dentils and a *torus* with a 10 cm high Lesbian vegetable cyma (*Bügelkymation*) appear in succession. The element has been preserved to a height of 0.71 m.

Two elements of a cornice without corona and with consoles and coffers have brought it into connection with the internal decoration of a cella.<sup>25</sup> Their decoration forms an 18 cm high cyma with palmettes, a 16 cm high straight band with a meander motif, an 11 cm high Ionian cyma, 6 cm high astragals, 10 cm high dentils, and another, 9 cm high Ionian cyma with a 6 cm astragal. The height of the best preserved piece is 0.76 m.

If all of the features of the three groups of cornices are observed and compared to the published photographic documentation, it becomes obvious that there are no structural differences between the first and second groups, except that on the first cyma, the position of the arched cornice was either not preserved or it was never there. All other elements of the ornamentation are the same, and hence the conclusion that they belong to the same pediment structure on the same building. There are, however, differences in the dimensions; the most notable appears in the height of the empty band which is 17 cm high in the first group and 10 cm high in the second. Nonetheless, this discrepancy is no obstacle to an assessment that they belonged to the same structure, nor even on the same side of the building.

If the Capitoline cornices are compared to the newly-discovered examples, great differences in the dimensions of individual mouldings and in total heights, the selection of ornamentation and the stylistic rendering features may be observed. On the cornices of the Capitoline temple, all of the mouldings are higher, the consoles are 10 cm deeper, and the finishing moulding on the lower cornice is rendered as a *torus*

21 Appio Giunio 1997, str. 236, 237.

22 Cagiano de Azevedo 1948, str. 223, 224; Appio Giunio 1992, str. 53 i dalje, osobito str. 56, 57.

23 Cagiano de Azevedo 1948, str. 205 i dalje, br. 9, sl. 14-16, br. 10, sl. 13, br. 11-12. Vidi i bilj. 13.

24 Cagiano de Azevedo 1948, 206 i dalje, br. 15, sl. 18.

25 Cagiano de Azevedo 1948, str. 207 i dalje, br. 16, sl. 19, br. 17, sl. 20.

23 Cagiano de Azevedo 1948, p. 205 ff, no. 9, Fig. 14-16, no. 10, Fig. 13, no. 11-12. See note 13.

24 Cagiano de Azevedo 1948, 206 ff, no. 15, Fig. 18.

25 Cagiano de Azevedo 1948, p. 207 ff, no. 16, Fig. 19, no. 17, Fig. 20.

prazne trake, koja je kod prve skupine visine 17 cm, a kod druge 10 cm. To odstupanje međutim nije prepreka ocjeni o pripadnosti istoj konstrukciji, pa čak ni istoj strani građevine.

Usporedimo li kapitolijske korniče s novootkrivenima, uočavaju se velike razlike u dimenzijama pojedinih profila i ukupnoj visini, odabiru dekoracije, kao i stilskim značajkama izvedbe. Na korničima kapitolijskoga hrama svi su profili viši, konzole su dublje za 10 cm, a završni je profil donjega korniča izveden kao *torus*, a ne kao *cyma reversa*. Ukupna je visina već na prvi pogled neusporediva (0,55 m prema 0,73 m),<sup>26</sup> no visina tzv. korniča "cele" kapitolijskoga hrama od čak 0,76 m pokazuje da je i visina ostalih korniča hrama mogla biti nešto viša. To upućuje na zaključak da su posrijedi građevine bitno drukčijih gabarita. Iznenađuje pojava neukrašene ravne trake na elementima korniča hrama prve i druge skupine. Naime, ona je u izravnoj oprjeci s jednom od glavnih značajki flavijevske arhitektonske dekoracije i uopće umjetnosti - *horror vacui*.<sup>27</sup> Iako se na njima očituju *chiaroscuro* efekti tipični za flavijevski stil, flavijevskom shvaćanju plastične dekoracije mnogo bolje odgovaraju tzv. "korniči cele". Zgusnuti raspored profila, umetanje astragala, čak i uz pojavu trake s meandrima kao tradicije augustovske epohe, daju tim elementima tipično flavijevsku teksturu. Reklo bi se zapravo da elementi dekoracije kapitolijskoga hrama iskazuju stanovitu nekonzistentnost, pozadinu koje možda treba tražiti u dužem procesu izgradnje objekta. Osim manje-više istoga rasporeda profila, između korniča kapitolijskoga hrama i korniča koji su predmet ovoga rada postoji još zapravo samo jedna ozbiljna dodirna točka - pojava spomenute ravne trake iznad korone s konzolama i kasetonima. Najuočljivije su razlike u izradi *ovolo* profila (jonske kime), o čemu će više biti riječi nešto kasnije.

Osim činjenice da novopronađeni korniči nemaju nikakve veze s kapitolijskim hramom, ništa manje nije važna ni spoznaja da se isto tako ne mogu povezati ni s hramom koji mu je prethodio. Prema riječima M. Radovića, voditelja Muzeja ninskih starina, u toj zbirci, među građom otkrivenom u istraživanjima krajem šezdesetih i početkom sedamdesetih godina prošloga stoljeća, kao i iz 1998. godine, nema fragmenata dekorom usporedivih s našima. To je s jedne strane i logično. Prvotni je hram morao biti uklonjen ili rastavljen, i malo je vjerojatno da su se elementi korniča mogli iz nekog razloga sačuvati tijekom cijele antike i na koncu upotrijebiti kao građevni materijal. Očito je da oni moraju pripadati nekoj trećoj građevini unutar urbanog rastera grada. Sva je prilika da njezin položaj treba tražiti u dijelu grada koji je najbliži mjestu otkrića.

### 3. Datacija

Gledani kao cjelina, elementi dekora na ninskim korničima nemaju izravnu usporedbu u arhitekturi grada Rima ili drugdje, ali se mnogi od njih pojedinačno pojavljuju u različitim kombinacijama još od Augustova doba, primjerice, za nas najzanimljivija izvedba

rather than a *cyma reversa*. The total heights are incomparable already at first glance (0.55 m compared to 0.73 m),<sup>26</sup> but the height of the cornice in the "cella" of the Capitoline temple, 0.76 m, shows that the height of the remaining cornices on the temple may have been somewhat greater. This points to the conclusion these were buildings with essentially different dimensions. The appearance of an unadorned straight band on elements of the cornices on temples of the first and second group is surprising. For this directly contrasts with one of the primary features of Flavian architectural decoration and art in general - *horror vacui*.<sup>27</sup> Even if the *chiaroscuro* effects typical of the Flavian style are manifested on them, the Flavian understanding of sculpted ornamentation corresponds much more to the so-called "cella cornices". The dense arrangement of moulding and the insertion of astragals, even with the appearance of bands featuring meanders as a tradition of the Augustan epoch, give these elements a typical Flavian texture. It may actually be stated that the ornamentation elements of the Capitoline temple reflect a certain inconsistency, a background which should potentially be sought in the long-lasting process of constructing the building. Besides the more-or-less identical same arrangement of moulding between the cornices of the Capitoline temple and the cornices covered in this work, there is actually only one other serious point of contact: the appearance of that straight band above the corona with consoles and coffers. The most notable are the differences in the rendering of the *ovolo* moulding (lonian *cyma*), which will be considered in more detail farther below.

Besides the fact that the newly-discovered cornices have no links to the Capitoline temple, no less important is that they cannot even be associated with the temple that preceded it. According to the director of the Museum of Nin Antiquities, M. Radović, there are no fragments in that collection, among the material discovered in research in the late 1960s and early 1970s or in 1998, that have ornamentation comparable to that on the pieces discussed herein. This is, on the one hand, only logical. The original temple had to have been removed or dismantled, and there is little chance that the cornice elements may have for some reason been preserved throughout Antiquity and ultimately used as construction material. It is apparent that they had to have belonged to some third building inside the city's urban complex. There is every indication that the latter's location should be sought in the part of the city closest to the discovery site.

### 3. Dating

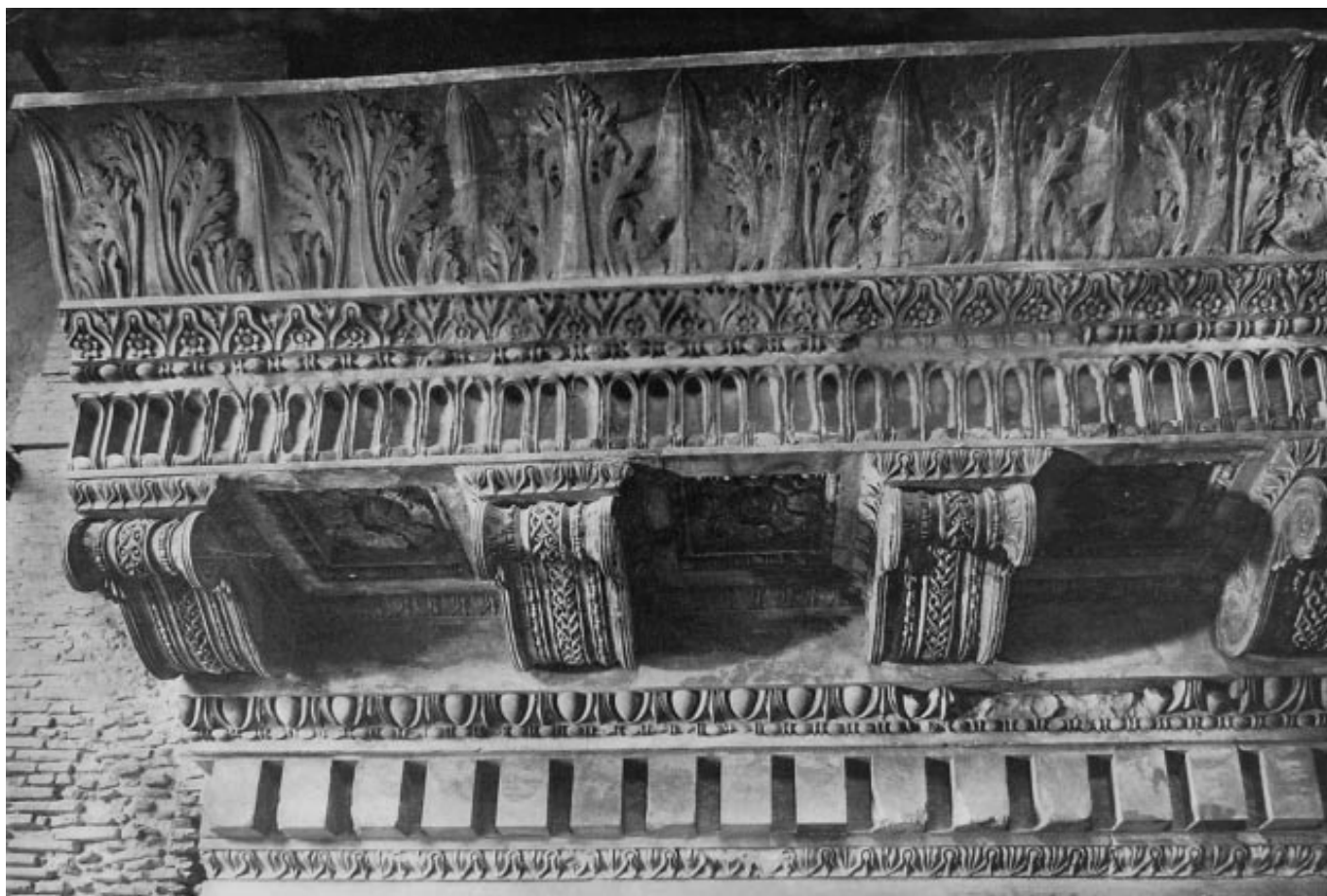
Viewed as a whole, the ornamentation elements on the Nin cornices have no direct comparison in the architecture of the city of Rome and elsewhere, but many of them appear individually in combinations since the Augustan era, for example, the rendering

26 Cagian de Azevedo 1948, str. 206.

27 Pensabene, Caprioli 2009, str. 110 i dalje, gdje se navodi i starija literatura.

26 Cagian de Azevedo 1948, p. 206.

27 Pensabene, Caprioli 2009, p. 110 ff, where the older literature is also cited.



Slika 8.

Element korniča Konkordijina hrama u Rimu (prema von Hessberg 1980, T. 33)

Figure 8.

Cornice element of Concordia's temple in Rome (based on von Hessberg 1980, P. 33)

akanta (sl. 8).<sup>28</sup> Augustovo je doba vrijeme eksperimentiranja, traganja za različitim uzorima, sve u cilju da se za bogove i princepsa iznađe ono najbolje.<sup>29</sup> To je rezultiralo raznovrsnošću stilova, posebice na području arhitektonske dekoracije, pa često upotrebljavan naziv "klasicizam" možda i nije posve prikladan termin.<sup>30</sup> U provincijama je bilo nemoguće imitirati velika svetišta izgrađena u Rimu, pa su se i projekt i dekor prilagođavali lokalnim resursima, a prihvaćanje tehničkih rješenja i dekorativnih sustava išlo je postupno, najvjerojatnije uz pomoć patrona koji su inicirali ili potpomagali projekte.<sup>31</sup>

I na tlu Dalmacije ili Histrije moguće je naći tek rijetke usporedbe ninskim korničima. Prema važnosti i brojnosti na prvome bi mjestu bile dvije od nekoliko skupina korniča izloženih u sjeveroistočnom kutu foruma pred Arheološkim

of acanthi which most interest us here (Fig. 8).<sup>28</sup> The Augustan era was a time of experimentation, the search for various models, all with the objective of finding what worked best for the gods and princeps.<sup>29</sup> This resulted in a diversity of styles, particularly in the area of architectural ornamentation, so the oft-used term "classicism" may not be the best.<sup>30</sup> In the provinces, it was impossible to imitate the large temples built in Rome, so construction and ornamentation were adapted to local resources, while the acceptance of technical solutions and decorative systems proceeded gradually, probably with the help of patrons who initiated or aided the projects.<sup>31</sup>

In the territory of Dalmatia and Histria, one may only find rare comparisons to the Nin cornices. Based on their importance and numbers, the top rank would be taken by two or more groups of

28 Friz akantovih listova s kopljastim jezičcima pojavljuje se na Konkordijinu hramu (Ward Perkins 1981, str. 39, sl. 16; Zanker 1990, str. 257 i dalje, sl. 203), zupci s pregradicama na Augustovu forumu (Ganzert, Kockel 1988, str. 169, kat. 62), lezbička kima (*cyma reversa* tip C) na Augustovoj kući na Palatinu (Ganzert 1988, str. 119, kat. 16), itd.

29 Ward Perkins 1981, str. 42 i dalje; Zanker 1990, str. 68 i dalje.

30 Zanker 1990, str. 256 i dalje.

31 Zanker 1990, str. 311 i dalje.

28 A frieze of acanthus leaves with lance-shaped tongues appears on the temple of Concordia (Ward Perkins 1981, p. 39, Fig. 16; Zanker 1990, p. 257 ff, Fig. 203), dentils on the Augustan forum (Ganzert, Kockel 1988, p. 169, cat. 62), a Lesbian cyma (type C *cyma reversa*) on the house of Augustus on the Palatine (Ganzert 1988, p. 119, cat. 16), etc.

29 Ward Perkins 1981, p. 42 ff; Zanker 1990, p. 68 ff.

30 Zanker 1990, p. 256 ff.

31 Zanker 1990, p. 311 ff.



Slika 9a. / Slika 9b.

Korniži izloženi u sjeveroistočnom kutu zadarskoga foruma (a-b) (foto D. Maršić, 2010)



Figure 9a. / Figure 9b.

Cornices exhibited at north-east corner of the Zadar forum (a-b) (photo: D. Maršić, 2010)

muzejom u Zadru (sl. 9a, 9b). Problem je, međutim, što se prema usmenoj predaji ti elementi povezuju s Italijom, odnosno smatra se da su ih zajedno s jednim granitnim stupom iz Rima između dva svjetska rata donijeli Talijani.<sup>32</sup> Drugu poteškoću predstavlja činjenica što M. Suić, zaslužni istraživač zadarskog foruma i kapitolija, nije objavio rezultate istraživanja, pa se prepoznavanje i pripadnost elemenata arhitekture koje je on otkrio izvodi temeljem uopćenih konstatacija, usmene predaje, odnosno usporedbom s objavljenim rekonstrukcijama u crtežu.<sup>33</sup> Potvrda moguće rimske pripadnosti pojedinih elemenata korniža ili opovrgavanje takve teorije bit će mukotrpana zadaća i može je, čini se, odraditi samo netko od stručnjaka Arheološkoga muzeja u Zadru. Njihova izrada od vapnenca, čini se, prije govori u prilog drugoj mogućnosti. Skloniji smo dakle u njima vidjeti domaće spomenike.

Od navodnih rimskih korniža ninskima su najbliža dva primjerka (sl. 9a, 9b). Raspored dekora na njima i plastičnost gotovo su istovjetni ninskima, osim što iznad korone nedostaje profil s jajastom kimom. Istovjetna je izvedba akanta s kopljastim jezičcima i malim ovalima iz kojih izbijaju, izvedba zubaca s pregradicama, a istovjetan je i broj ovola koji uokviruje konzole i kasetone (po tri). I stilski se u izradi akanta pribjeglo istom postupku; reznjevi su stabljike podijeljeni dugim i dubokim potezima svrdla, čime je postignut sličan *chiaro-scuro* efekt kao i na ninskim primjercima. Velika je šteta što je vrh najzanimljivijeg komada oštećen (sl. 9a) pa je potpunija usporedba time onemogućena. Ako bi se teza o rimskome podrijetlu pokazala netočnom, on bi po dimenzijama mogao eventualno pripadati

cornices exhibited in the north-east corner of the forum in front of the Archaeological Museum in Zadar (Fig. 9a, 9b). The problem, however, is that according to oral tradition, these elements are linked to Italy, i.e., it is believed that they were brought from Rome together with a granite column by the Italians between the two World Wars.<sup>32</sup> Another difficulty is presented by the fact that M. Suić, the noteworthy researcher of the Zadar forum and Capitolium, did not publish his research results, so the recognition and belonging of the architectural elements discovered by him were made on the basis of general assertions, oral information and comparison with the published reconstruction in sketches.<sup>33</sup> The confirmation of the possible Roman origin of individual cornice elements or the refutation of such a theory will be an arduous task and it would appear that it can only be assumed by one of the experts from the Archaeological Museum in Zadar. That their rendering in limestone apparently tends to back the second possibility more. We therefore prefer to see them as local monuments.

Among the alleged Roman cornices, two examples (Fig. 9a, 9b) are closest to the Nin pieces. The arrangement of the ornamentation on them and the sculptural quality are almost identical to the Nin examples, except that the moulding with ovalar cyma above the corona is absent. The rendering of the acanthus with lance-like tongues and the small *ovoli* behind which they protrude is identical, and the number of *ovoli* framing the consoles and coffers (three each) is also identical. Even stylistically, the same procedure was employed in

32 Tu nam je informaciju posvjedočila kolegica K. Appio Giunio, a ona ju je čula od prof. I. Petriciolija, nekadašnjeg djelatnika Arheološkog muzeja u Zadru.

33 Suić 1981, str. 208 i dalje, sl. na str. 207, gdje raspravlja o portiku foruma ("Poviše arhitrava s frizom nalazio se treći element trabeacije, završni vijenac (korniš) s konzolicama ukrašenima akantovim listom, između kojih su u lakunama izrezane plastične rozete. I od njih je nađeno nekoliko ulomaka.") te njegovoj lođi ("Pilastru s parapeta nosili su gornju kolonadu: baze i stupove s kapitelima i trabeacijom, iste stilske obrade kao što je ima i donja kolonada, samo za jednu trećinu umanjeno").

32 This information was given to us by our colleague K. Appio Giunio, and she had been apprised of it from Prof. I. Petricioli, a former staff member in the Archaeological Museum in Zadar.

33 Suić 1981, p. 208 ff, Fig. on p. 207, where he discusses the forum's portico ("Above the architrave with frieze there was a third trabeation element, the finishing cornice with small consoles decorated with acanthus leaves, between which sculpted rosettes are carved into the lacunae. Several fragments of these were found as well") and its loggia ("Pilasters with parapets bore the upper colonnade: bases and columns with capitals and trabeation, the same stylistic rendering as on the lower colonnade, only reduced by one third").

trijemu foruma, i to vjerojatno njegove donje etaže.<sup>34</sup> Podizanje oba kata trijema foruma Suić je inače datirao u flavijevsko doba, no s tom temom, posebice s izgledom i datacijom lođe, kojoj je prvotno pripisivao pilastre s glavama Pana i Dioniza, vezan je cijeli niz problema.<sup>35</sup> Pred kraj života Suić je, istina samo u crtežu, lođi pripisao veće pilastre s glavama Jupitera Amona i Gorgone, kojima je pak izvorni položaj najprije vidio u sklopu balustrade kapitolijskoga hrama, a zatim na balustradi južne bazilike, ostavši kod ranije predložene datacije.<sup>36</sup> Nedavno je N. Cambi na temelju stilske analize pilastre s Panom i Dionizom datirao tek u početak 3. st., a one s Jupiterom Amonom i Gorgonom u prvu polovicu 1. st.<sup>37</sup> Iz navedenog proizlazi da datacija i rekonstrukcija trijema foruma zahtijevaju ozbiljnu reviziju, te da je moguće da se gradnja prizemne etaže dogodila u nešto ranije doba od onoga koje predlaže Suić, tj. negdje najkasnije sredinom 1. st. poslije Krista.

Nesistematiziranost arhitektonske dekoracije zadarskoga foruma i kapitolija problem je koji posebno otežava prepoznavanje korniča kapitolijskoga hrama. Suić nigdje ne spominje njegove dimenzije niti je ijedan element objavio u fotografiji ili crtežu.<sup>38</sup> K. Appio Giunio s pravom ga je, čini se, prepoznala među elementima s "arhaičnim" oblikom jonske kime, od kojih nekoliko iskazuje zakrivljenje strehe svojstveno zabatu (sl. 10a).<sup>39</sup> Njihovo domaće podrijetlo dokazuje jedan element uzidan u Sv. Donatu, u temelju trećega pilona na desnoj strani od glavnog ulaza (zanimljivo je da je na istome mjestu uzidan i komad arhitrava kapitolijskog hrama!). Ukupna visina korniča iznosi 0,615 m, što znači da je za otprilike 5 cm viši od ninskih elemenata. I raspored i izvedba profila bitno su drugačiji. Posebice upada u oči jedan detalj koji je teško objašnjiv. Naime, svi elementi *ovolo* profila - i ovoli i ljuske i jezičci - okrenuti su prema gore,

rendering the acanthus; the lobes of the stalk are separated by long and deep drill cuts, thereby achieving a similar *chiaroscuro* effect as on the Nin examples. It is quite unfortunate that the top of the most interesting piece is damaged (Fig. 9a), making a more complete comparison impossible. Insofar as the hypothesis on Roman origin proves inaccurate, in terms of dimensions it could possibly have belonged to the portico of the forum, probably its lower level.<sup>34</sup> Suić otherwise dated the raising of both floors of the portico to the Flavian era, although this topic, particularly concerning the appearance and dating of the loggia, to which he initially attributed pilasters with the busts of Pan and Dionysus, is associated with an entire series of problems.<sup>35</sup> Near the end of his life, Suić did - albeit only in a sketch - ascribe larger pilasters with the busts of Jupiter Ammon and a Gorgon to the loggia, and he saw their original location as part of the balustrades of the Capitoline temple, and then the balustrades of the south basilica, while retaining the dating he had earlier proposed.<sup>36</sup> Recently N. Cambi, based on a stylistic analysis, dated the pilasters with Pan and Dionysus only to the onset of the third century, while those with Jupiter Ammon and a Gorgon to the first half of the first century.<sup>37</sup> This means that the dating and reconstruction of the forum portico require a more serious revision, and it is possible that the construction of the ground floor proceeded during a somewhat earlier period than that proposed by Suić, i.e., some time not later than the mid-first century AD.

The non-systematized architectural ornamentation of the Zadar forum and Capitolium constitutes a problem which renders recognition of the cornice of the Capitoline temple particularly difficult. Suić nowhere mentions its dimensions, nor did he publish any photographs or sketches of its elements.<sup>38</sup> K. Appio Giunio rightfully, it would appear, recognized it among the elements with the "archaic" form of the Ionian cyma, of which several exhibit

34 Dimenzije najpotpunijeg elementa (sl. 9a): vis. 0,38-0,40 m, duljina 1,19 m, dubina 0,98 m. Vidi i prethodnu bilj.

35 Suić 1965, str. 105, sl. 10, 11, str. 106; Suić 1981, str. 208 i dalje, sl. na str. 207, str. 308, T. 16 gore, T. 17 gore; Suić 2003, str. 246, 247, str. 253, sl. 111.

36 Suić 2003, str. 296, sl. 145. O pilastrima kao dijelovima balustrade kapitolija: Suić 1965, str. 107 i dalje, sl. 12-14; Suić 1981, str. 308 i dalje, bilj. 33, T. 17 gore desno i dolje. O pilastrima u sklopu gornje balustrade južne bazilike: Suić 2003, str. 252, sl. 110.

37 Cambi 2005, str. 24 i dalje, sl. 25-27, str. 120 i dalje, sl. 173-174.

38 Suić 1981, str. 212, sl. na str. 213 ("Uz temeljne ostatke {hrama, op. a.} otkriveni su i blokovi trabeacije, dijelovi vijenca sa zabata."). Suić 2003, str. 293 i dalje, sl. 143, čak donosi anastilozu stupa s trabeacijom u mjerilu, ali mjere s crteža očito ne odgovaraju onima koje donosi u tekstu, što je razvidno iz odnosa arhitrava i friza koji su gotovo iste visine (visina arhitrava inače 0,52 m, visina friza 0,72 m (usporedi tablu 1 na kraju teksta); elementi su inače uzidani u pilone Sv. Donata.

39 Appio Giunio 1997, str. 259, T. 119. 4, gdje je u fotografiji publiciran najkompletniji primjerak, i to s ugla zabata, jedini s cjelovito sačuvanim dnom konzole i s vršnim profilom u obliku neukrašene pravilne kime (*cyma recta*). Današnje mjesto čuvanja ulomka je konoba Trata. Osim njega, sačuvano je još najmanje 4-5 ulomaka bez vršne kime. Odozdo prema gore nižu se na njima ravna traka (vis. 11 cm), *ovolo* profil ili jonska kima (vis. 3,5 cm), zupci (vis. 5 cm), ravna traka (vis. 5,5 cm) i ponovno *ovolo* profil (vis. 3 cm); usporedi sl. 10a-b.

34 Dimensions of the most complete element (Fig. 9a): ht. 0.38-0.40 m, length 1.19 m, depth 0.98 m. see also preceding note.

35 Suić 1965, p. 105, Fig. 10, 11, p. 106; Suić 1981, p. 208 ff, Fig. on p. 207, p. 308, P. 16 top, P. 17 top; Suić 2003, pp. 246, 247, p. 253, Fig. 111.

36 Suić 2003, p. 296, Fig. 145. On pilasters as parts of the Capitolium balustrade: Suić 1965, p. 107 ff, Fig. 12-14; Suić 1981, p. 308 ff, note 33, P. 17 top right and bottom. On pilasters as part of the upper balustrade of the south basilica: Suić 2003, p. 252, Fig. 110.

37 Cambi 2005, p. 24 ff, Fig. 25-27, p. 120 ff, Fig. 173-174.

38 Suić 1981, p. 212, Fig. on p. 213 ("Besides the basic remains {of the temple} trabeation blocks and parts of the cornice with pediment were discovered"). Suić 2003, p. 293 ff, Fig. 143 even did an anastylosis of the columns with trabeation to scale, but the measures on the sketch obviously do not correspond to those he cited in the text, which is apparent from the ratio between the architrave and frieze, which are almost the same height (the height of the architrave is others 0.52 m, the height of the frieze 0.72 m (cf. plate 1 at the end of the text); the elements are otherwise walled in the pylons of Saint Donatus.



Slika 10a. / Slika 10b.

Pretpostavljeni elementi korniča kapitolijskoga hrama u Zadru (a-b) (foto D. Maršić, 2010)

Figure 10a. / Figure 10b.

Assumed cornice elements of the Capitoline temple in Zadar (a-b) (photo: D. Maršić, 2010)

a ne prema dolje. Koji je tomu razlog ostaje otvoreno pitanje, a jedno od mogućih objašnjenja je nerazumijevanje uzorka od strane dekoratera koji su ga radili.<sup>40</sup> To se moglo dogoditi samo u vrlo ranoj fazi urbanizacije Jadera, a nikako poslije, pa odatle i vjerojatnost da je riječ o građevini još iz Augustova vremena. Tome bi u prilog išla i stepenasta izvedba grede s konzolama, što je rijedak tip konzole unutar rimskoga graditeljstva, poznat kao element unutrašnje dekoracije ranocarskih kuća i vila Kampanije, ali i kao element na vanjskom dijelu monumentalne arhitekture.<sup>41</sup> Pripadnost građevini monumentalnih razmjera i širokih krovnih streha dokazuje prisutnost oluka za otjecanje kišnice na jednom od sačuvanih elemenata, danas spojenim sa stupom i ostavljenim u jednoj od taberni pred Arheološkim muzejem u Zadru.

Akant s kopljastim jezičcima i ovolima u lunetama listova ipak se pojavljuje na nekim zadarskim spomenicima koji su stajali u vezi s kapitolijskim hramom - na arama postoljima za kipove trijade, danas uzidanima u pilone Sv. Donata. Akantov se friz pojavljuje i na njihovim bazama i na kruništima (sl. 11, 12), ali se ti fragmenti nažalost redovito ne publiciraju, nego

curvature of the eaves typical of a pediment (Fig. 10a).<sup>39</sup> Their local origin is proven by an element built into the wall of the St. Donatus Church, in the foundation of the third pylon on the right side from the main entrance (an interesting fact is that a piece of the architrave from the Capitoline temple was built into the same place!). The total height of the cornice is 0.615 m, which means that it is roughly 5 cm higher than the Nin elements. Both the arrangement and rendering of the moulding are essentially different. One particularly striking detail which is difficult to explain. Namely, all elements of the *ovolo* moulding - the *ovoli* and husks and tongues - are turned upward rather than downward. The reason why remains an open question, and one potential explanation was that the decorators making it did not comprehend the model.<sup>40</sup> This may have occurred at a very early phase of the urbanization of Jader, and not later, and hence the probability that

40 Vrijedno je spomena da se ovolo s jezičcima usmjerenima prema van (gore) javlja npr. na kasetonima stropa s kojega je također mogao doći ovakav uzorak. Usporedi Strong, Ward Perkins 1960, str. 24 i dalje, T. 8, gore desno i dolje lijevo (okrugli hram s foruma Boarija).

41 O razvoju i primjerima toga tipa konzola usporedi von Hessberg 1980, str. 124 i dalje, T. 17. 1, i T. 18.

39 Appio Giunio 1997, p. 259, P. 119. 4, where the most complete example is published in a photograph, from the angular pediment, the sole one with an entirely preserved console base and with top moulding in the form of an unadorned cyma recta. Today the fragment is held in the Trata Inn. Besides this, a minimum of 4-5 more fragments without crowning cyma have been preserved. From top to bottom, the following appear in succession: a straight band (ht. 11 cm), an ovolo moulding or Ionian cyma (ht. 3.5 cm), dentils (ht. 5 cm), a straight band (ht. 5.5 cm) and another ovolo moulding (ht. 3 cm); cf. Fig. 10a-b.

40 It bears mention that an ovolo with tongues oriented outward (upward) appears, e.g. on ceiling coffers whence this model may have been derived. Cf. Strong, Ward Perkins 1960, p. 24 ff, P. 8, top right and bottom left (round temple from the Forum Boarium).





Slika 11a. / Slika 11b.

Postolja za kipove kapitolijske trijade uzidana u pilone Sv. Donata - (a) krunište u temelju pilona, (b) fragment baze u temelju drugog pilona



Figure 11a. / Figure 11b.

Pedestal for statues of the Capitoline Triad built into the pylons of St. Donatus - (a) crown in pylon foundation, (b) base fragment in foundation of other pylon

se prednost daje Hauserovoj rekonstrukciji u crtežu.<sup>42</sup> Na bazama postolja prisutna su dva tipa dekora koja se učestalo pojavljuju od Augustova doba i zadržavaju tijekom cijelog 1. st. poslije Krista: pletenica iznad plinte i obrnutoga akanta, i motiv mahunastih listića (tal. *baccellature*), odnosno klasja koje u profilu podsjeća na lule (njem. *Pfeifenfries*), inače arhaični dekor još iz vremena etruščanskoga graditeljstva, postavljen između akanta i obrubnog friza natpisnog polja (prisutan i na kruništu).<sup>43</sup> Zanimljivo je da se isti dekorativni elementi, u sličnoj kombinaciji, susreću na nekoliko nadgrobnih ara grada Rima, većinom iz Klaudijeva ili Neronova principata, s pojedinačnim primjerima flavijevskoga postanja.<sup>44</sup> Ono što zadarska postolja stavlja u rodbinski odnos s hramom, jest činjenica da su u supstrukcijama njegova stražnjeg zida otkrivena ležišta, odnosno utemeljenja za postolja.<sup>45</sup> Malo je vjerojatno da su nastala naknadno, jer bi u tom slučaju valjalo prokopati podnice tek izgrađene zgrade, pa preostaje logičan zaključak da su projektirana zajedno s hramom, ali realizirana nešto kasnije.<sup>46</sup> Kako je kapitolijski hram uvjerljivo datiran u Augustovo doba, i to temeljem analize pripadajućeg

this was a building from the Augustan era. Further indication of this would be the staired rendering of the beam with consoles, which is a rare console type in Roman architecture, known as an element of interior decoration of the early imperial houses and villas of Campania, but also an element on the exteriors of monumental architecture.<sup>41</sup> That it belonged to a building of monumental proportions and broad roof eaves is demonstrated by the presence of a gutter for draining rainwater on one of the preserved elements, today connected to a column and left in a taberna in front of the Archaeological Museum in Zadar.

An acanthus with lance-like tongues and *ovoli* in lunettes nonetheless appears on certain Zadar monuments which stood in connection with the Capitoline temple - on the altar bases for statues of the Triad, today built into the pylons of St. Donatus. An acanthus frieze also appears on their bases and crowns (Fig. 11-12), but these fragments have not been published regularly, so preference is accorded to Hauser's sketched reconstruction.<sup>42</sup> Two ornamentation types are present on the pedestal bases which often appeared since the Augustan era and endured throughout the first century AD: a braid above a plinth and reverse acanthus, and a motif of leguminous leaves (Ital. *baccellature*), and sheaves which resemble smoking pipes in profile (Germ. *Pfeifenfries*), otherwise an archaic ornament from the era of Etruscan architecture, placed between the acanthus and border frieze of the inscription field (present on the crown as well).<sup>43</sup> It is interesting

42 Hauser, Bulić 1884, str. 107; Suić 1981, str. 104 i sl. na str. 182; Cambi 2005, str. 55 i dalje, sl. 74.

43 Motiv pletenice pojavljuje se npr. na klipejima lođe Augustova foruma i bazama stupova hrama Marsa Ultora: Ganzert, Kockel 1988, str. 172 i dalje, kat. br. 72, 73, str. 191, sl. 85. O pojavi motiva klasja usporedi npr. Strong, Ward Perkins 1962, str. 20 i dalje, T. 6. c, T. 17. a, b, T. 19. a.

44 Boschung 1987, T. 25, br. 702, 703 (Klaudijevo i kasnije Klaudijevo ili Neronovo doba), T. 26. 706 (kasnije Klaudijevo ili Neronovo doba), T. 33. 773 (Neronovo doba), T. 43. 836 (flavijevsko doba), T. 49. 907 (Klaudijevo doba).

45 Suić 1981, str. 214, slika na str. 209; Suić 2003, str. 232, 237, sl. 93.

46 Tome bi u prilog išla i pojava "I longa" na natpisima spomenutih postolja (gen. oblici imena), dok se samo nekoliko desetljeća ranije, npr. na kruništu zdence s imenom Gn. Tamfila Vale iz Augustova vremena, nad dugim vokalom nalazi *apex*.

41 For the development and examples of this console type, cf. von Hessberg 1980, p. 124 ff, P. 17. 1, and P. 18.

42 Hauser, Bulić 1884, p. 107; Suić 1981, p. 104 and Fig. on p. 182; Cambi 2005, p. 55 ff, Fig. 74.

43 The braid motif appeared, for example, on the clypei of the Augustan forum's loggia and the column bases of the temple of Mars Ultor: Ganzert, Kockel 1988, p. 172 ff, cat. no. 72, 73, p. 191, Fig. 85. On the appearance of the sheaf motif, cf. for example Strong, Ward Perkins 1962, p. 20 ff, P. 6. c, P. 17. a, b, P. 19. a.



Slika 12a. / Slika 12b.

Usporedni prikaz ovola (jajasta kima) s novootkrivenog (a) i korniža kapitolijskoga hrama (b)



Figure 12a. / Figure 12b.

Comparative portrayal of ovolo (ovoid cyma) with newly-discovered cornice (a) and cornice of the Capitoline temple (b)

kapitela koju je izvršio E. Weigand,<sup>47</sup> a prihvatio M. Suić,<sup>48</sup> postojala bi mogla biti nešto mlađa, iz faze konačnog opremanja njegove unutrašnjosti, očito donacijama bogatijih Zadrana, najkasnije iz flavijevskog vremena.

Usporedbu ninskim kornižima nalazimo i u kornižu s čuvenih Dvojnih vrata (Porta Gemina) u Puli. Između njihove i ninske izvedbe postoji znatna ikonografska i stilaska podudarnost i samo jedna značajnija razlika: friz s akantovim listovima obrubljen je s gornje strane jonskom kimom, a s donje strane astragalom. Izvedba jezičaca u frizu s akantom bliža je nekim skupinama zadarskih korniža nego ninskim, jer su na vrhu dobili trolisno, a ne kopljasto oblikovanje.

Porta Gemina u literaturi su se tradicionalno datirala uglavnom u 2. st. poslije Krista, no nedavno se G. Fischer založio za značajnu reviziju i dataciju u prvu polovicu 1. st.<sup>49</sup> Argumenti kojima je potkrijepio svoje mišljenje daju mu čini se za pravo; "kasnija" forma dekoracije korniža vrijedila bi zapravo za obnovljene dijelove, dok dekoracija originalnih dijelova ipak pokazuje karakteristične ranocarske forme, po njegovu mišljenju neuobičajene od flavijevskog vremena, čemu u prilog ide i izgled kapitela i baze. Posebice je zanimljivo Fischerovo zapažanje da se kima s akantovim listovima raširenih poput škara (*Scherenkymation*) i kopljastim jezičcima pojavljuje najkasnije od Klaudivijeva vremena, za što su mu dokaz spomenuti

that the same decorative elements, in a similar combination, appear on several grave altars in the city of Rome, mostly dating to the Claudian or Neronian principate, with individual examples of Flavian provenance.<sup>44</sup> What places the Zadar pedestal in kinship with the temple is the fact that a casing, or rather pedestal foundation, was discovered in the substructures of the rear wall.<sup>45</sup> There is little chance that they appeared later, for this would have necessitated digging up the flooring of a just-constructed building, so the logical conclusion is that it was designed together with the temple, but rendered somewhat later.<sup>46</sup> Since the Capitoline temple has been convincingly dated to the Augustan era based on an analysis of one of its capitals by E. Weigand,<sup>47</sup> and accepted by M. Suić,<sup>48</sup> the pedestal may be somewhat younger, from the phase of the final furnishing of its interior, obviously donated by wealthier Zadar residents from the Flavian era at the latest.

A comparison to the Nin cornices can also be found in the cornice of the renowned Twin Gate (Porta Gemina) in Pula. There is considerable iconographic and stylistic congruity between their rendering and that of the Nin examples, while there is only a single notable difference: a frieze with acanthus leaves bordered on the

47 Weigand 1924, str. 80 i dalje, T. 6. 1.

48 Izabrana literatura: Suić 1968, str. 49; Suić 1981, str. 212 i dalje (kraj republike ili početak carstva); Suić 2003, str. 232 (ranije Augustovo doba).

49 Fischer 1996, str. 63 i dalje, osobito 66 i dalje, sl. 11, T. 13, 14, gdje se donosi i starija literatura.

44 Boschung 1987, p. 25, no. 702, 703 (Claudian and late Claudian or Neronian era), p. 26. 706 (late Claudian or Neronian era), p. 33. 773 (Neronian era), p. 43. 836 (Flavian era), p. 49. 907 (Claudian era).

45 Suić 1981, p. 214, figure on p. 209; Suić 2003, pp. 232, 237, Fig. 93.

46 This would also be supported by the appearance of "l longa" on the inscriptions of these pedestals (genitive forms of names), while only several decades earlier, for example on the crown of the well bearing the name Gn. Tamphilus Valla from the Augustan era, there is an apex above the second syllable.

47 Weigand 1924, p. 80 ff, P. 6. 1.

48 Select bibliography: Suić 1968, p. 49; Suić 1981, p. 212 ff (end of Republic or early Empire); Suić 2003, p. 232 (earlier Augustan era).



Slika 13.  
Jedan od neukrašenih kamenih  
blokova s anatrozom rubova i  
žljebovima za spojnice

Figure 13.  
One of the unadorned stone  
blocks with anathyrosis of edges  
and grooves for joints

mramorni nadgrobnji oltari grada Rima.<sup>50</sup> Fischer ne spominje zadarske korniče, zacijelo jer mu nisu bili poznati, no pojava i mogući kontekst dviju spomenutih skupina (sl. 9) idu u prilog predloženoj dataciji Dvojnih vrata.

Posljednju istočnojadransku usporedbu dekoraciji s ninskih korniča, ali samo u jednom manjem dijelu dekora, predstavljaju ostatci tzv. korniča A iz Nezakcija, koji je pripadao jednom od manjih hramova blizanaca (A i C).<sup>51</sup> Na njegovu vrhu nalazi se kima s rascijepljenim akantovim listovima između kojih se pomalaju uspravni listoliki jezičci. Razlike su međutim mnogobrojne: u izvedbi se iskazuje jasna naklonost *chiaroscuro* efektima (svrdlanje rubova akantovih listova), ispod akantova friza je lezbička, a ne jonska kima, konzole nemaju ovoidno uokvirenje, a u donjem je dijelu korniča jedan profil više - iznad lezbičke kime i zubaca pojavljuje se naime i jonska kima. O nastanku korniča A iznesene su različite prosudbe. Raniji ga istraživači zbog stilskih značajka datiraju u flavijevsko razdoblje,<sup>52</sup> no u novije je vrijeme skupina padovanskih stručnjaka dataciju pomaknula za nekoliko desetljeća, u sredinu ili malo poslije sredine 1. st. posl. Kr.<sup>53</sup> Razloge nalaze u kontekstu izgradnje nezakcijskoga kapitolija i odnosa

top side by an Ionian cyma, and on the lower side by an astragal. The rendering of the tongues in the frieze with acanthus is closer to certain groups of Zadar cornices than those of Nin, for on top they had trefoil rather than lance-shaped formation.

In the literature, the Porta Gemina is traditionally dated to the second century AD in general, although recently G. Fischer advocated a considerable revision and dating to the first half of the first century AD.<sup>49</sup> The arguments he used to back his contention would appear to justify him; the "later" form of cornice decoration would actually pertain to the renovated parts, while the decoration of original parts exhibit the typical early imperial forms - unusual for the Flavian period in his opinion - which is also backed by the appearance of the capital and base. Particularly interesting is Fischer's observation that the cyma with acanthus leaves outspread like scissors (*Scherenkymation*) and lance-like tongues appeared during the Claudian era at the latest, for which he cited the aforementioned marble altars from the city of Rome as evidence.<sup>50</sup> Fischer did not mention the Zadar cornices, certainly because he was not aware of them, but the appearance and possible context of the two aforementioned groups (Fig. 9) support the proposed dating of the Twin Gate.

The final Eastern Adriatic comparison to the decoration from the Nin cornices, but only in one minor component of said decoration, can be found in the remains of the so-called cornice A from Nesactium, which belonged to one of the smaller twin temples (A and C).<sup>51</sup> At its top there is a cyma with cleft acanthus leaves with upright foliate tongues protruding between them. The differences are, however, considerable: the rendering indicates a clear affinity for *chiaroscuro* effects (drilling of the edges of the acanthus leaves), a Lesbian rather than Ionian cyma below the acanthus frieze, consoles have no ovoid framing, and one additional moulding in the lower section of the cornice - above the Lesbian cyma and dentils there is an Ionian cyma. There are various assessments of the origin of cornice A. Earlier researchers dated it to the Flavian era based on its stylistic characteristics,<sup>52</sup> but more recently a group of experts from Padua have moved the dating by several decades, to the mid- or just after the mid-first century AD.<sup>53</sup> They saw the reasons for this in the construction context of the Nesactium Capitolium and its relationship to its Pula counterpart,

50 Fischer 1996, str. 66, 67, bilj. 421. Usporedi ovdje bilj. 44. Pojava sličnoga motiva na korniču Konkordijina hrama u Rimu (sl. 8) očito datira tu pojavu mnogo ranije. Usporedi ovdje bilj. 28.

51 Oppidum Nesactium 1999, str. 59 i dalje (G. Rosada); str. 75 i dalje, sl. 81-84 (G. Bodon), gdje se donosi i starija literatura. Oko naziva za ovu skupinu korniča postoji nesuglasje. Dok je navedeni autori nazivaju "kornič A", Matijašić 1996, str. 92 i dalje, sl. 4-6, naziva je "kornič B". S obzirom na pretpostavljenu pripadnost hramu A ili C, čini se logičnijim izborom naziv kornič A, a za srednji hram (hram B) kornič B.

52 Matijašić 1996, str. 104.

53 Oppidum Nesactium 1999, str. 63, 78.

49 Fischer 1996, p. 63 ff, esp. 66 ff, Fig. 11, P. 13, 14, where the older literature is also cited.

50 Fischer 1996, pp. 66, 67, note 421. Cf. note 44 herein. The appearance of a similar motif on the cornice of Concordia's temple in Rome (Fig. 8) obviously dates this phenomenon much earlier. Cf. note 28 herein.

51 Oppidum Nesactium 1999, p. 59 ff (G. Rosada); p. 75 ff, Fig. 81-84 (G. Bodon) where the older literature is also cited. This is some dispute over the name for this group of cornices. While the cited scholars used the term "cornice A", Matijašić 1996, p. 92 ff, Fig. 4-6, called it "cornice B". Given the assumption that they belonged to temple A or C, cornice A would appear a more logical choice, while cornice B would be suited to the middle temple (temple B).

52 Matijašić 1996, p. 104.

53 Oppidum Nesactium 1999, pp. 63, 78.

prema pulskome, a ponajviše u prisutnosti krovnoga crijepa otkrivenog u ruševinama hrama, inače karakterističnog za prvu pol. 1. st.

Usporedbe sa Zadrom, Pulom i Nezakcijem posredno pokazuju da ninske korniže treba atribuirati građevini nastaloj najranije od kraja Augustovog doba do neposredno iza sredine 1. st. posl. Kr. ili najkasnije početka vladavine Flavijevaca, svakako prije izgradnje kapitolijskog hrama u istome mjestu. Takvu dataciju moguće je potkrijepiti cijelim nizom detalja izrade. U izvedbi akantova lišća s jezičcima zamjetna je uporaba svrdla u obliku kraćih ili dužih svrdlanih kanala, ali je rijetko bušenje rupica, koje je pak naglašeno na dekoraciji kapitolijskoga hrama. Izvedba ovola tipična je za Augustovo i julijevisko-klaudijevisko vrijeme. Ovoli su naglašene širine, košuljice su široke i visinom se naglo smanjuju ispod vrha ovola. Gornja im je površina ravna i lagano nagnuta prema unutra. Jezičci su dvobridnoga presjeka, zašiljeni su i sužavaju se prema vrhu (sl. 12a).<sup>54</sup> S druge strane, na kapitolijskome su hramu ovoli duguljastiji, a košuljice su nešto uže, u dva tipa izvedbe. Na jednim je gornji rub konkavnoga presjeka, a na drugima ravan, što se ima objasniti izloženosti pogledu, odnosno položajem na građevini. Jezičci su jedan od distinktivnih elemenata flavijeviskoga i kasnijeg doba (ovo kasnije ipak poznaje i obnovu augustovske tradicije): dvobridni su, u gornjem je dijelu tijelo jezičca odvojeno s dva duboka svrdlana kanala, a na dnu su dobili oblik strjelice (sl. 12b).<sup>55</sup> Dva korniža razlikuju se i visinom gornjeg i donjega dijela (odvojena koronom); kod novoga je gornji dio nešto viši u odnosu na donji, što je također značajka predflavijeviskog razdoblja.<sup>56</sup> Nešto je manje distinktivna izvedba lezbičke kime (tzv. *cyma reversa* C), ali je i ona bliža augustovskim predlošcima.<sup>57</sup> U nedostatku pouzdanijih kriterija za datiranje, preciznija datacija od predložene nije moguća. U svakom slučaju, pred sobom imamo ostatke najstarijeg sigurno dokumentiranog javnog objekta stare Enone, kao posljedice njezine izgradnje i reorganizacije po rimskim principima.

#### 4. Umjesto zaključka

Pokušati odrediti barem približne dimenzije građevine na kojoj su stajali korniži iz Nina, moguće je na dva načina: uzevši u razmatranje Vitruvijeve izračune o pojedinim elementima korintskog stila, kao i usporedbom s dimenzijama njima sličnih elemenata i gabarita građevina na kojima su stajali (tabla 1).

but mostly in the presence of roof tiles discovered in the temple ruins, otherwise typical of the first half of the first century.

Comparisons with Zadar, Pula and Nesactium indirectly show that the Nin cornices should be attributed to a building which appeared at the close of the Augustan era at the earliest to immediately after the mid-first century, or the beginning of Flavian rule at the latest, and certainly prior to construction of the Capitoline temple at the same site. This dating can be supported with an entire series of rendering details. Use of a drill in the rendering of the acanthus leaves with tongues is apparent in the form of shorter or longer drilled channels, but the drilling of holes - notable on the decoration of the Capitoline temple - is rare. The rendering of *ovoli* is typical of the Augustan and Julio-Claudian eras. The *ovoli* have a prominent width, the husks are wide and they drastically reduce in height below the top of the *ovolo*. Their upper surface is flat and lightly turned inward. The tongues of a double-edged cross-section, they are pointed and narrow toward the tip (Fig. 12a).<sup>54</sup> On the other hand, the *ovoli* are longish on the Capitoline temple, while the husks are somewhat narrower, in two types of renderings. On some the upper edge has a concave cross-section, while on others it is straight, which can be explained by its exposure to viewing or its position on the building. The tongues constitute a distinctive element of the Flavian and subsequent period (the latter nonetheless saw a renewal of the Augustan tradition): they are double-edged, in the upper section the body of the tongue is separated by two deep drilled channels, while at the bottom they assumed an arrow shape (Fig. 12b).<sup>55</sup> The two cornices also differ in terms of height of the upper and lower parts (separated by a corona); on the newer one the upper section is slightly higher than the lower, which is also a characteristic of the pre-Flavian period.<sup>56</sup> The rendering of the Lesbian *cyma* (so-called *cyma reversa* C) is slightly less distinctive, but it is closer to the Augustan models.<sup>57</sup> With regard to the shortage of more dependable criteria for dating, a more precise date than the one proposed is not possible. In any case, what we have before us is the oldest reliably documented public building of ancient Aenona that result from its development and reorganization according to Roman precepts.

#### 4. In lieu of a conclusion

Attempting to at the very least determine the approximate dimensions of the building on which the cornices from Nin stood is possible in two ways: by taking into consideration the calculations of Vitruvius concerning individual elements of the Corinthian style, and by comparing them to the dimensions of similar elements and the proportions of the buildings on which they stood (Plate 1).

54 Strong, Ward Perkins 1962, str. 21-22, T. 17. b-c, T. 18., T. 19. a.

55 Nin: Cagiano de Azevedo 1948, str. 206 i dalje, sl. 18-20. Za dekoraciju flavijeviskoga doba vidi: Blanckenhagen 1940, T. 8. T. 12. 38, T. 21. 60 (Nervin forum), T. 25-27 (Domicijanova palača), itd.; Strong 1953, str. 121, sl. 1 (usporedni prikaz); Rossignani 1975, str. 43 i dalje, kat. br. 27, T. 13 (Parma, 2. st.).

56 Pensabene, Caprioli 2009, str. 115.

57 Strong, Ward Perkins 1962, str. 22, 23, T. 6. c, T. 8. a, T. 15. a, T. 19. b.

54 Strong, Ward Perkins 1962, pp. 21-22, P. 17. b-c, P. 18., P. 19. a.

55 Nin: Cagiano de Azevedo 1948, p. 206 ff, Fig. 18-20. For Flavian era decoration, see: Blanckenhagen 1940, P. 8. P. 12. 38, P. 21. 60 (Nerva's forum), P. 25-27 (Domitian's palace), etc.; Strong 1953, p. 121, Fig. 1 (comparative overview); Rossignani 1975, p. 43 ff, cat. no. 27, P. 13 (Parma, 2<sup>nd</sup> cent.).

56 Pensabene, Caprioli 2009, p. 115.

57 Strong, Ward Perkins 1962, pp. 22, 23, T. 6. c, P. 8. a, P. 15. a, P. 19. b.

Analizirajući elemente njima poznatih rimskih hramova mnogi su autori u povijesti pokušali definirati idealne (klasične) proporcije korintskog stila. Najpoznatiji je svakako Vitruvije, koji korintskom stilu pridaje proporcijske odnose jonskoga stupa, entablaturu preuzetu iz dorskoga ili jonskog stila i posebne proporcije kapitela.<sup>58</sup> Vitruvijevoj anastiloziji stupa s entablaturom od 12,5 modula (1 modul = 2 radijusa stabla stupa = 1 dijаметar/promjer) drugi su autori suprotstavili svoje: Serlio od 11,5, modula, Vignola 12,5, Palladio 11,5, Scamozzi 12, Perrault 11 i 2/3 i Gibbs 12 modula.<sup>59</sup> To pokazuje da su proporcije korintskog stila bile fleksibilne i da su se mijenjale ovisno o tlorisu i visini stupa, pri čemu se vodilo računa o ukupnom dojmu cjeline, ali i postojećoj izgradnji i specifičnim uvjetima prostora.<sup>60</sup> Dok se prostorni ili tlocrtni odnosi hramova u korintskom stilu na istočnom Jadranu dosta udaljavaju od Vitruvijeve naputaka, moduli i proporcije anastilozije provedeni su relativno dosljedno.<sup>61</sup>

Za određivanje modula u kojem je izgrađena zgrada iz Nina ne samo da nedostaje najvažniji element - stablo stupa ili njegov kapitel - nego ne raspoložemo ni jednim drugim elementom arhitekture. Problem je i u tome što je modelu stupa s entablaturom, koji se dobije sljedeći Vitruvijeve proporcijske kanone, visina korniča nešto niža od 1 dijametara (2 modula), zbog činjenice da se on preuzima s jonskoga stila,<sup>62</sup> no aplicirajući veličinu kompleksnijega korintskog korniča, s koronom i konzolama, visina mu se može penjati i do jednog dijametara.<sup>63</sup> Kod takvog stanja stvari svaki je pokušaj preračunavanja nedostajućih elemenata temeljem Vitruvijeve formula osuđen na neuspjeh i opasnost da ostane na razini obične spekulacije. Umjesto toga, poslužiti ćemo se metodom usporedbe ninskih korniča i onih s najbolje poznatih hramova Histrije i Dalmacije, hramova čiji nam je građevni kontekst manje-više poznat, bilo zbog njihove očuvanosti, bilo zbog obilja građevnih elemenata temeljem kojih je moguća koliko-toliko sigurna rekonstrukcija (tabla 1).<sup>64</sup>

When analyzing the elements of the Roman temples known to them, many scholars throughout history have endeavoured to define the ideal (classical) proportions of the Corinthian style. Certainly the best known is Vitruvius, who attributed the proportional ratios of the Ionian column, the entablature assumed from the Dorian or Ionian style and particularly the proportions of the capital to the Corinthian style.<sup>58</sup> The anastylosis of a column with entablature defined by Vitruvius as 12.5 modules (1 module = 2 column trunk radii = 1 diameter) has been counterposed by other scholars with their own: Serlio 11.5 modules, Vignola 12.5, Palladio 11.5, Scamozzi 12, Perrault 11 and 2/3 and Gibbs 12 modules.<sup>59</sup> This demonstrates that the proportions of the Corinthian style were flexible and that they changed depending on the ground-plan and height of the columns, wherein due consideration was accorded to the impression of the whole as well as the existing construction works and the specific spatial conditions.<sup>60</sup> While the spatial or layout ratios of Corinthian-style temples in the Eastern Adriatic diverge considerably from Vitruvian dictates, the modules and proportions of the anastylosis were implemented rather consistently.<sup>61</sup>

To ascertain the module in which the building in Nin was constructed, not only is the most important element - the column trunk or its capital - missing, but we also lack any other element of the architecture. The problem is that the model of the column with entablature, which is obtained by following the Vitruvian proportional canons, yields a cornice height somewhat lower than 1 diameter (2 modules), due to the fact that it assumes the Ionian style,<sup>62</sup> but by applying the size of the more complex Corinthian cornice, with corona and consoles, the height may even climb to one diameter.<sup>63</sup> For this state of affairs, each attempt to recompute the missing elements using Vitruvian equations is condemned to failure and the hazard of becoming mere speculation. Instead, we shall employ the method of comparing the Nin cornices to those with the best-known temples of Histria and Dalmatia, temples whose construction context is more or less known, either thanks to their condition or because the abundance of construction elements which allow for a more or less certain reconstruction (Plate 1).<sup>64</sup>

58 Vitruvije, III, 5 i IV, 1. Usporedi i Suić 2003, str. 291 i dalje.

59 Chitham 2005, str. 45 i dalje, T. 7.

60 Suić 2003, str. 296.

61 Suić 2003, str. 296.

62 Chitham 2005, str. 45, T. 7, prva slika.

63 Chitham 2005, str. 84, T. 24.

64 Navedena tabla nema pretenzije navođenja dimenzija svih pripadajućih arhitektonskih elemenata pojedinih građevina, već onih koje je bilo moguće konstatirati u dostupnoj literaturi. Kratica (p) označava pretpostavljene dimenzije.

58 Vitruvije, III, 5 and IV, 1. Cf. also Suić 2003, p. 291 ff.

59 Chitham 2005, p. 45 ff, P. 7.

60 Suić 2003, p. 296.

61 Suić 2003, p. 296.

62 Chitham 2005, p. 45, P. 7, first image.

63 Chitham 2005, p. 84, P. 24.

64 This plate reflects no pretensions to cite the dimensions of all corresponding architectural elements of individual buildings, rather those which could be ascertained in the available sources. The abbreviation (p) indicates the assumed dimensions.

	<b>Pula Augustov/Istočni hram)<sup>1</sup></b>	<b>Nezakcij Hram A i C<sup>2</sup></b>	<b>Nezakcij Hram B<sup>3</sup></b>	<b>Narona<sup>4</sup> Augusteum</b>	<b>Zadar<sup>5</sup> Kapitolij</b>	<b>Nin Kapitolij<sup>6</sup></b>
duljina	17,65 / 17,63 m	18,8 m	17,30 m	16,56 m	25 (11,10 previd) m <sup>7</sup>	v. bilj. 19
širina	8,05 m	7,70 m	9,60 m	10,51 m	10,70 (previd) m	v. bilj. 19
visina		11,73 m (p)	14,04 m (p)	13,24 m (p)	19 m (p)	20,17 m (p)
vis. stupa	8,13 m /	6,20 m (p)	7,50 m (p)	8,21 m	8,52 m	10,48 m (p)
Ø stupa	0,78 m /	0,80/0,65 m (p)	0,90/0,75 m (p)		0,96/0,81 m	
vis. kapitela	0,92 / 0,90 m	0,85 m (p)	0,95 m (p)	0,805 m	0,94 m	1,23 m
Ø kapitela	0,93/? m	0,65 m (p)		0,60 m	0,81 m	1,04 m
vis. arhitrava	0,565 / 0,61 m	0,42 m	0,41 m (p)		0,52 m	0,66 m
vis. friza	0,55 / 0,48 m	0,315 m (p)	0,345 m (p)		0,72 m	0,72 m
vis. korniša	0,585 / 0,44-0,55 m	0,235 m	0,46 m	0,60 m	0,615 m (?)	0,73 m (p)
vis. zabata		1,40 m (p)	1,30 m			3,25 m (p)
duljina	/ 9,17 m	8,90 m (p)				
nagib zabata		22°	19°			18°
pročelje	tetrastilno	tetrastilno	tetrastilno	tetrastilno	heksastilno	heksastilno

	<b>Pula Augustus'/Eastern temple)<sup>1</sup></b>	<b>Nesactium Temples A and C<sup>2</sup></b>	<b>Nesactium Temple B<sup>3</sup></b>	<b>Narona<sup>4</sup> Augusteum</b>	<b>Zadar<sup>5</sup> Capitolium</b>	<b>Nin Capitolium<sup>6</sup></b>
length	17,65 / 17,63 m	18,8 m	17,30 m	16,56 m	25 (11,10 previd) m <sup>7</sup>	v. bilj. 19
width	8,05 m	7,70 m	9,60 m	10,51 m	10,70 (previd) m	v. bilj. 19
height		11,73 m (p)	14,04 m (p)	13,24 m (p)	19 m (p)	20,17 m (p)
column ht.	8,13 m /	6,20 m (p)	7,50 m (p)	8,21 m	8,52 m	10,48 m (p)
column Ø	0,78 m /	0,80/0,65 m (p)	0,90/0,75 m (p)		0,96/0,81 m	
capital ht.	0,92 / 0,90 m	0,85 m (p)	0,95 m (p)	0,805 m	0,94 m	1,23 m
capital Ø	0,93/? m	0,65 m (p)		0,60 m	0,81 m	1,04 m
architrave ht.	0,565 / 0,61 m	0,42 m	0,41 m (p)		0,52 m	0,66 m
frieze ht.	0,55 / 0,48 m	0,315 m (p)	0,345 m (p)		0,72 m	0,72 m
cornice ht.	0,585 / 0,44-0,55 m	0,235 m	0,46 m	0,60 m	0,615 m (?)	0,73 m (p)
pediment ht.		1,40 m (p)	1,30 m			3,25 m (p)
length	/ 9,17 m	8,90 m (p)				
pediment grade		22°	19°			18°
façade	tetrastyle	tetrastyle	tetrastyle	tetrastyle	hexastyle	hexastyle

Tablica 1.

- 1 O Istočnom ili tzv. Dijanimom hramu na forumu u Puli: Cavalieri Manasse 1978, str. 127 i dalje, T. 42 i dalje.
- 2 O rekonstrukciji nezakcijskih hramova blizanaca A i C: Matijašić 1996, str. 101, 102.
- 3 Matijašić 1996, str. 102, 103.
- 4 O arhitektonskim elementima: De Maria, Podini 2004, str. 47, sl. 2. O tlorisu i pretpostavljenim dimenzijama: Čorić, Penđer 2004, str. 38.
- 5 Suić 1981, str. 212; Suić 2003, str. 291 i dalje.
- 6 Vidi bilj. 18, te tekst s bilješkama 23-25.
- 7 Suić za hram jednom kaže da je bio "dugačak oko 25 m" (Suić 1981, str. 212), a drugi put navodi "dužinu od 11,10 m" (Suić 2003, str. 291).

Analizirajući pojedinačne arhitektonske elemente svake od građevina, upada u oči da samo kod dvije - kapitolijskih hramova u Ninu i Zadru - korniži visinom prelaze 0,60 m. Kapitolijskome je hramu u Ninu visina procijenjena na 16,21 m (bez podija), a dobro je znano da bijaše heksastilnoga pročelja, sa stupovima čija se visina temeljem izračuna modula procjenjuje na 10,48 m.<sup>65</sup> Već smo vidjeli da visina njegovih korniža značajno premašuje visinu novootkrivenih, pa to upućuje i na bitno manje dimenzije građevine na kojoj su potonji stajali. Dimenzije koje

Table 1.

- 1 On the Eastern or so-called Temple of Diana on the forum in Pula: Cavalieri Manasse 1978, p. 127 ff, P. 42 ff.
- 2 On the reconstruction of Nesactium's twin temples A and C: Matijašić 1996, pp. 101, 102.
- 3 Matijašić 1996, pp. 102, 103.
- 4 On architectural elements: De Maria, Podini 2004, p. 47, Fig. 2. On the layout and assumed dimensions: Čorić, Penđer 2004, p. 38.
- 5 Suić 1981, p. 212; Suić 2003, p. 291 ff.
- 6 See note 18, and text with notes 23-25.
- 7 Suić once said of the temple that it was "about 25 m long" (Suić 1981, p. 212), while in another place he cited "a length of 11.1 m" (Suić 2003, p. 291).

An analysis of individual architectural elements of each building indicates that only two - the Capitoline temples in Nin and Zadar - have cornices with heights exceeding 0.6 m. The Capitoline temple in Nin has an estimated height of 16.21 m (without podium), and it is well-known that it had a hexastyle façade, with columns whose height has been estimated at 10.48 m based on a computation of modules.<sup>65</sup> We have already seen that the height of its cornices considerably exceeds the height of the newly-discovered ones, so this indicates essentially smaller dimensions of the building on which the latter stood. The dimensions specified in the literature as the width and length of

65 Cagiano de Azevedo 1948, str. 211 i dalje, osobito 214; Appio Giunio 1997, str. 234.

65 Cagiano de Azevedo 1948, p. 211 ff, particularly 214; Appio Giunio 1997, p. 234.



Slika 14a. / Slika 14b.

Baze stupova otkrivene i izložene s elementima br. 1-4



Figure 14a. / Figure 14b.

Column bases discovered and exhibited with elements 1-4

se u literaturi navode kao širina i dužina zadarskoga hrama nisu kompatibilne s pretpostavljenom visinom i promjerom stupova, pa to stvara određene poteškoće pri rekonstrukciji i za nas poželjnoj usporedbi.<sup>66</sup> Prema Suićevoj rekonstrukciji i on je bio heksastilnoga pročelja, ukupne visine oko 19 m, sa stupovima visine 8,52 m, dok mu visina korniča i kapitela mjere 0,615 i 0,94 m.<sup>67</sup> Najzanimljivija je svakako usporedba s korničima i dimenzijama naronitanskoga Augusteja. Visina njegovih korniča iznosi 0,60 m, visina kapitela 0,80 m, a u tlocrtu je to hram s jednostavnom celom i tetrastilnim predvorjem, ukupne procijenjene visine 13,24 m.<sup>68</sup> S obzirom na to da su ninski elementi korniča dimenzijama najbliži naronitanskima, sva je vjerojatnost da su to bile i građevine usporedivih gabarita, a samim time i izgleda pročelja (tetrastilni prostil?).

\* \* \*

Osim elemenata korniča analiziranih u ovom radu, istoj građevini mogli bi pripadati i sljedeći spoliji otkriveni i izloženi s njima (sl. 2), odnosno ostavljeni u strukturi kule:

1. Dva kamena bloka koja bi mogla pripadati istome elementu friza građevine.<sup>69</sup> Nažalost, ostavljeni su *in situ* u zidu kule,

66 Sintetizirano: Suić 2003, str. 291 i dalje. Pretpostavljenu širinu od 10,70 m treba uskladiti sa šest stupova u pročelju promjera 96 cm i širinom interkolumni (I). Za širinu pet interkolumni ostalo bi tako samo oko 5 m, što se čini apsolutno premalo. Interkolumne bi tada bile preuske, a stupovi nerazmjerno visoki. Evidentno je riječ o previdu, što je lako potkrijepiti uvidom na terenu. Za problem dužine građevine vidi bilj. 71.

67 Sintetizirano: Appio Giunio 1997, str. 253.

68 O korničima: De Maria, Podini 2004, str. 47, sl. 2. O tlocrtu i pretpostavljenim dimenzijama: Čorić, Penđer 2004, str. 38.

69 Ilakovac 1970, sl. 3.

the Zadar temple are not compatible with the assumed height and diameter of the columns, so this creates some difficulties pertaining to reconstruction and the comparisons we want.<sup>66</sup> According to Suić's reconstruction, it also had a hexastyle façade with a total height of approximately 19 m, with 8.52 m high columns, while he measured the height of its cornices and capitals at 0.615 and 0.94 m.<sup>67</sup> The most interesting is certainly a comparison with the cornices and dimensions of the Narona Augusteum. The height of its cornices is 0.6 m, the height of the capitals is 0.8 m, while in the ground-plan this is a temple with a simple cella and tetrastyle vestibule, with a total estimated height of 13.24 m.<sup>68</sup> Since the Nin cornice elements have dimensions closest to those of the Narona elements, there is a high probability that the buildings had comparable dimensions, and thereby also comparable façade appearances (tetrastyle prostyle?).

\* \* \*

In addition to the cornice elements analyzed in this work, the following spolia discovered and exhibited with them (Fig. 2) or left in the tower structure may have been part of the same building:

1. Two stone blocks which may have belonged to the same element of the structure's frieze.<sup>69</sup> Unfortunately, they were

66 Synthesis in: Suić 2003, p. 291 ff. The assumed width of 10.7 m should be aligned with the six columns in the façade with diameter of 96 cm and intercolumnar width (I). For a width of five intercolumns only about 5 m would remain, which is absolutely too small. The intercolumns would therefore be too narrow, and the columns disproportionately high. This is obviously an oversight, which may be easily confirmed by a field inspection. See note 71 for the problem of the building's length.

67 Synthesis in: Appio Giunio 1997, p. 253.

68 On cornices: De Maria, Podini 2004, p. 47, Fig. 2. On the layout and assumed dimensions: Čorić, Penđer 2004, p. 38.

69 Ilakovac 1970, Fig. 3.



Slika 15a. / Slika 15b.

Fragmenti ugaonih polupilastara (?) otkriveni i izloženi s elementima br. 1-4



Figure 15a. / Figure 15b.

Fragments of corner semi-pilasters (?) discovered and exhibited with elements 1-4

pa se dekoracija izvedena akantovim viticama može samo naslutiti.

2. Četiri fino obrađena monumentalna kamena bloka s anatrozom rubova, debljine 0,83-1,10 m i visine 0,42-0,50 m (sl. 13). Bez dekorativnih su elemenata i s vidljivim tragovima žljebova za spojnice (klamfe). S prethodna ih četiri korniža povezuje prisutnost utora na bočnim stranama. Nije im moguće odgonetnuti prvotnu funkciju.
3. Dvije baze stupova (sl. 14a, 14b).<sup>70</sup> Širina plinte iznosi im 1,12 m, promjer poluoblog profila (*torus*) 1,04 m, gornji je na obje baze uništen, a gornja im je površina s tri utora promjera oko 0,94 m. S obzirom na veliko oštećenje promjer stabla stupa teško je procijeniti, ali bi približna vrijednost iznosila 0,70-0,72 m. Oblikovanje baze stupa s plintom, torusom, skotijom i nešto užim gornjim torusom podsjeća na baze stupa kapitolijskog hrama u Zadru ili njegova unutrašnjeg peribola koji se inače datiraju u Augustovo doba.
5. Dva veoma fragmentirana kamena bloka (sl. 15a, 15b), oba sačuvane visine oko 0,57 m, jedan dužine 1,12 m i širine 0,98 m, drugi dužine 1,0 m i širine 0,54 m, i oba s ostacima 7 cm širokih kanelira međusobno razmaknutih 3 cm. Iskazuju sličnost s ugaonim polupilastrima Augustova i tzv. Istočnog hrama u Puli, što ih dovodi u kontekst s građevinom 1. st. posl. Kr.

left *in situ* in the tower's wall, so the decoration rendered by acanthus tendrils may only be the subject of conjecture.

2. Four finely dressed monumental stone blocks with anathyrosis of the edges, 0.83-1.1 m thick and 0.42-0.5 m high (Fig. 13). Without decorative elements and with visible traces of grooves at the joints (clamps). It is linked to the four preceding cornices by the presence of slots on the lateral sides. Their initial function cannot be discerned.
3. Two column bases (Fig. 14a, 14b).<sup>70</sup> The width of the plinths on them is 1.12 m, the diameter of the semi-rounded moulding (*torus*) is 1.04 m, the upper moulding on both bases is destroyed, while the top surface with three slots has a diameter of 0.94 m. Given the great damage, the diameter of the column trunks is difficult to estimate, but an approximate value would be 0.70-0.72 m. Formation of the column base with a plinth, torus, scotia and a somewhat narrower torus, recalls the column base of the Capitoline temple in Zadar or its internal peribolus which are otherwise dated to the Augustan era.
5. Two very fragmented stone blocks (Fig. 15a, 15b), preserved to a height of approximately 0.57 m, one with a length of 1.12 m and width of 0.98 m, another with a length of 1 m and width of 0.54 m, and with remains of 7 cm wide flutes that are 3 cm apart. They exhibit similarity to the corner semi-pilasters of the Augustan and so-called Eastern temples in Pula, which puts them in the context of a first century AD building.

70 Fotografiju baze donosi Ilakovac 1970, sl. 6.

70 A photograph of the base was provided by Ilakovac 1970, Fig. 6.



**Kratice / Abbreviations**

CIL III - Corpus inscriptionum Latinarum, vol. III, Berlin 1873 (ed. Th. Mommsen); Suppl., Berlin 1902 (ed. O. Hirschfeld)

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