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## Antički spoliji u kući Benzon u Vranjicu

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UDK: 904 : 691 (497.5 Vranjic)  
904 : 7.032(398)  
904 : 726.82 (497.5 Vranjic)

Stručni članak  
Primitljeno: 3. 5. 2013.  
Prihvaćeno: 26. 8. 2013.

U radnji se obrađuju spoliji u kući obitelji Benzon, jednoj od najstarijih kuća u Vranjicu. Njezini graditelji i stanari uzidali su antičke spolije u funkciji građevnih elementa, a nadasve kao ukrasne elemente. Na početku autor donosi podatke o obitelji Benzon i njihovoj kući, podrijetlu nalaza i tipovima spomenika. Ulomci u katalogu razvrstani su prema vrsti na: stele, are, titule, sarkofage, skulpture, kapitule, stupove i ulomke arhitekture. Slijedi kataloška obrada svih spolija koji se danas nalaze uzidani u kući. Spoliji se datiraju u razdoblje od 1. do 3. stoljeća.

*Ključne riječi: spoliji, Vranjic, Benzon, stela, ara, titul, sarkofag, skulptura, kapitel, stup i ulomak arhitekture, datacija*

## Antique Spolia in the Benzon House in Vranjic

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Research paper  
Received: 3 May 2013  
Accepted: 26 August 2013

The spolia in the Benzon family home, one of the oldest houses in Vranjic, are considered in this work. Its builders and residents installed antique spolia into its structure to serve as construction fixtures, mostly as decorative elements. The author first provides information on the Benzon family and their house, and then examines the origin of the finds and the types of monuments. In the catalogue, the fragments are classified based on type: stelae, altars, tituli, sarcophaguses, capitals, columns and architectural fragments. This is followed by a catalogue of all spolia which are today built into the house. The spolia have been dated from the first to third centuries.

*Key words: spolia, Vranjic, Benzon, stela, altar, titulus, sarcophagus, sculpture, capital, column and architectural fragment, dating*

## Uvod

Kuća obitelji Benzon jedna je od najstarijih kuća u Vranjicu i najbogatija antičkim spolijima. Antički spoliji kuće Benzon u Vranjicu tema su ovog rada.

Uzidavanje skulptura, natpisa i kamenih elemenata, jednom riječju spolija, u razne objekte nalazimo duž cijele Jadranske obale u svim povijesnim razdobljima. Razlozi uzidavanja su različiti: nedostatak građevinskog materijala, ekonomske krize, vremenske nepogode i ratno vrijeme. Takvi zahvati na području istočne obale Jadrana obavljaju se već od antičkih vremena na raznim lokalitetima (npr. Aserija, Salona) i nastavljaju se u srednjem vijeku (npr. zvonik splitske katedrale).<sup>1</sup>

U kasnijem vremenu razlozi uzidavanja su drugačiji. Tada se većinom ugrađuju ukrašeni ulomci, natpisi ili dijelovi skulpture, iz estetskih razloga te da bi se naglasio pozitivan stav prema kulturnoj baštini. Time bi vlasnik građevine potvrđivao svoj društveni status i svoju moć.<sup>2</sup>

Uzidani natpisi za većinu su ljudi bili nerazumljivi, jer je stanovništvo bilo nepismeno ili polupismeno. Mogli su ih pročitati samo svećenici ili rijetki intelektualci koji su poznavali osnove latinskog jezika. Natpisi su vjerojatno uzidavani zbog stanovite draži i tajanstvenosti, kao i zbog pomodnosti.<sup>3</sup>

U Vranjicu postoji još nekoliko kuća s uzidanim spolijima, ali u odnosu na kuću Benzon njihov je broj daleko manji. Kuću Benzon u Vranjicu usudio bih se usporediti s glasovitom Erešovom kulom u selu Vidu, koja obiluje spolijima i koja je kao takva svojevrsni muzej.<sup>4</sup> Stoga vrijedi nešto kazati o toj obitelji i kući koju su izgradili.

Ulomci u katalogu razvrstani su prema vrsti na: stele, are, titule, sarkofage, skulpture, kapitule, stupove i ulomke arhitekture.

## Vranjic

Vranjic je malo mjesto na istočnoj strani Kaštelskog zaljeva (sl. 1). Danas je dio grada Solina, a u antici se područje Vranjica nalazilo u salonitanskom ageru. Kako je Vranjic arheološki većinom neistražen, nije nam poznato je li se na njemu nalazilo neko homogeno naselje.<sup>5</sup> Najvjerojatnije se na području otočića nalazilo naselje, a na poluotoku *villae rusticae*.

## Introduction

The Benzon family home is one of the oldest houses in Vranjic and one of the richest in antique spolia. The latter on the Benzon house are the topic of this work.

The installation of sculptures, inscriptions and stone elements, in a word, spolia, into various structures can be observed all down the Adriatic coast, from all historical periods. The reasons for installing these elements vary: a lack of construction material, economic hardship, inauspicious climatic conditions or war. Such undertakings were common on the Eastern Adriatic seaboard since Antiquity itself at various locations (e.g. Asseria, Salona), and the practice continued into the Middle Ages (e.g., the campanile of the Split cathedral).<sup>1</sup>

In later periods, the reasons for such undertakings changed. Mostly decorated fragments, inscriptions or parts of sculpture were used for aesthetic purposes and to stress a positive stance toward the cultural heritage. The owner of the building would thereby reaffirm his social status and power.<sup>2</sup>

Inscriptions built into walls were incomprehensible to most people, because the population was either illiterate or only semi-literate. They could only be read by priests or those rare intellectuals who had at least a rudimentary understanding of Latin. The inscriptions were probably mounted due to a certain sense of charm or mystery, and also due to current fashion.<sup>3</sup>

In Vranjic there are several more houses with built-in spolia, but in comparison to the Benzon house their numbers are quite small. I would even venture to compare the Benzon house in Vranjic with the Ereš Tower in the village of Vid, which abounds in spolia and as such is something of a museum.<sup>4</sup> It is therefore worthwhile to say something about this family and the house they built.

In the catalogue, the fragments were classified based on type: stelae, altars, tituli, sarcophaguses, capitals, columns and architectural fragments.

## Vranjic

Vranjic is a small settlement on the eastern side of Kaštela Bay (Fig. 1). Today it is part of the town of Solin, while in Antiquity the area that now encompasses Vranjic was part of the Salona ager. Since Vranjic

1 Barišić, Marinković 2011, str. 317; Babić 2007, str. 159-165.

2 Barišić, Marinković 2011, str. 318.

3 Kečkemet, Javorčić 1984, str. 28.

4 Marin et al. 1999.

5 Kečkemet, Javorčić 1984, str. 21.

1 Barišić, Marinković 2011, p. 317; Babić 2007, pp. 159-165.

2 Barišić, Marinković 2011, p. 318.

3 Kečkemet, Javorčić 1984, p. 28.

4 Marin et al. 1999.

U prilog tome ide nalazište na kojem su pronađeni temelji vile i dva groba.<sup>6</sup> Salona je bila organizirana kao agrarna kolonija te je kao takva imala privatne i javne obradive površine (*ager privatus* i *ager publicus*).<sup>7</sup> Tako je cijelo salonitansko poljoprivredno zemljište bilo podijeljeno na 80 pravilnih kvadrata veličine 710 x 710 m, što je poznato pod nazivom *ager centuriatus*. Ova površina, zajedno s cestama i gradom, tvorila je *ager Salonitanus*. Limesi su i danas vidljivi na malobrojnim mjestima. Vranjic je tako bio podijeljen na dvije centurije, polovica vranjičkog poluotoka pripadalo je jednoj, a polovica drugoj centuriji. Sam otočić pripadao je jednim dijelom trećoj centuriji.<sup>8</sup>

Vranjic je u antici mogao imati još jednu funkciju. On je jednim dijelom tvorio salonitansku luku.<sup>9</sup> D. Farlati, A. Betz i F. Bulić vjerovali su da se na njemu nalazio svjetionik, ali M. Suić je tu teoriju odbacio.<sup>10</sup>

Uz cestu koja je vodila prema današnjem poluotociću Vranjicu nalazila se rimska nekropola.<sup>11</sup> Ona nikad nije sustavno istraživana, grobovi su pronalazeni tijekom poljoprivrednih, građevinskih i rudarskih radova te su bili devastirani. Bolje je poznat lokalitet Crikvine, gdje se nalazila starokršćanska ceterijalna bazilika koja nije nikada sustavno istražena.

D. Kečkemet smatra da u poganskome razdoblju (prva tri stoljeća poslije Krista) na otočiću nije bilo kompaktnijeg naselja, već su se ondje nalazile rustične vile s popratnim sadržajima.<sup>12</sup> Zbog toga se nije gradilo zajedničko groblje, već bi stanovnici svoje mrtve pokapali uz svoje stambene ili gospodarske zgrade. Od početka 4. do početka 7. stoljeća formiralo se naselje na području Vranjica pa se stoga gradi zajedničko groblje na cesti izvan naselja u blizini bazilike. Padom Salone naselje na području Vranjica možda je propalo, ali postoji i mogućnost da se formiralo manje naselje izbjeglih Salonitanaca.<sup>13</sup>



Sl. 1. Vranjic (preuzeto iz Google Earth)  
Fig. 1. Vranjic (taken from Google Earth)

remains largely unresearched in archaeological terms, there is no information on whether there was a previously a homogenous settlement at its site.<sup>5</sup> There was probably a settlement on the islet, and *villae rusticae* on the peninsula. This view is backed by a site at which the foundations of a villa and two graves were found.<sup>6</sup> Salona was organized as an agrarian colony and as such it had both private and public cultivable fields (*ager privatus* and *ager publicus*).<sup>7</sup> Thus, the entirety of Salona's agricultural lands were divided into 80 regular squares with dimensions of 710x710 m, which was known under the term *ager centuriatus*. This surface, together with roads and the town, formed the *ager Salonitanus*. The boundary markers are visible even today at a few places. Vranjic was thus divided into two centuries, and half of the Vranjic peninsula belonged to one and half to the other century. The islet itself partly belonged to a third century.<sup>8</sup>

Vranjic may have had another function in Antiquity. It formed part of the Salona harbour.<sup>9</sup> D. Farlati, A. Betz and F. Bulić believed that there was a lighthouse on it, although M. Suić rejected this theory.<sup>10</sup>

A Roman necropolis was situated next to the road which led to the present-day peninsula of Vranjic.<sup>11</sup> It has never been systematically researched, and the

6 Mardešić 2000, str. 16; Kirigin 2012, str. 66, bilj. 37.

7 Kečkemet, Javorčić 1984, str. 21.

8 Suić 1996b, sl. 8.

9 Kečkemet, Javorčić 1984, str. 23.

10 Farlati 1751, str. 277-279; tu se nalazi slika rekonstrukcije grada Salone (autor *Vicentius Paternus presbyter*) koja ne odgovara stvarnom stanju, o čemu piše Bulić 1902, str. 3-29; Betz 1943; Suić 1996a, str. 307-310. O Salonitanskoj luci vidjeti: Oreb, Kirigin 1980, str. 111-114, T. 1-6; Kirigin 2012.

11 Cambi 1985/86, str. 98.

12 Kečkemet, Javorčić 1984, str. 31.

13 Za detaljnije podatke o Vranjicu vidjeti: Bulić 1913; Kečkemet, Javorčić 1984, str. 13-146.

5 Kečkemet, Javorčić 1984, p. 21.

6 Mardešić 2000, p. 16; Kirigin 2012, p. 66, note 37.

7 Kečkemet, Javorčić 1984, p. 21.

8 Suić 1996b, Fig. 8.

9 Kečkemet, Javorčić 1984, p. 23.

10 Farlati 1751, pp. 277-279; there was picture of the reconstructed city of Salona here (by *Vicentius Paternus presbyter*) which did not correspond to the actual appearance, on which Bulić wrote, 1902, pp. 3-29; Betz 1943; Suić 1996a, pp. 307-310. On the Salona harbour, see: Oreb, Kirigin 1980, pp. 111-114, P. 1-6; Kirigin 2012.

11 Cambi 1985/86, p. 98.



Sl. 2. Kuća Benzon - južna strana  
Fig. 2. Benzon house - south side

### Kuća Benzon

Na jugoistočnoj strani otočića na kojem je smješten današnji Vranjic nalazi se kompleks kuća obitelji Benzon, nekad zvane Bencun (sl. 2-4). Utemeljitelj ove obitelji bio je pokršteni turski zarobljenik Hasan Begović (oko 1639.-1679. g.), koji je na krštenju dobio ime po kumu, mletačkom providuru Gian-Battisti Benzону. On se istaknuo hrabrošću i odanošću na strani Mlečana za vrijeme Kandijskoga rata (1645.-1669.). Nakon rata nagrađen je položajem guvernatu- ra Vranjica i golemim posjedima na novoj stečevini. Godine 1657., prema pisanju G. Brusonija i I. Katalin- nića, Benzon se istaknuo u ratu kao kapetan mletačke oružane galije, posebno u obrani Bosiljine (današnja Marina blizu Trogira), zbog čega mu Papa daruje zlat- ni lanac kao znak priznanja.<sup>14</sup> Umro je 1679. godine i pokopan je u splitskoj katedrali.<sup>15</sup>

14 Brusoni 1673, str. 208; Cattalinich 1835, str. 138-139; Kečkemet, Javorčić 1984, str. 85.

15 Kečkemet, Javorčić 1984, str. 85.



Sl. 3. Kuća Benzon - sjeverna strana  
Fig. 3. Benzon house - north side



Sl. 4. Kuća Benzon fotografirana 40-ih godina 20. stoljeća (fototeka Arheološkog muzeja u Splitu)  
Fig. 4. Benzon house, photograph from the 1940s (Photograph Archives, Archaeological Museum in Split)

graves found during cultivation, construction or mining were devastated. A better known site is Crikvine, where there was an Early Christian cemetery basilica which has never been systematically researched.

D. Kečkemet believed that during the pagan era (the first three centuries AD) there was no more compact settlement on the islet, but rather only a *villa rustica* with the accompanying outbuildings.<sup>12</sup> This is why a common cemetery was not organized, rather the residents buried their dead next to their homes or farm buildings. From the early fourth to early seventh centuries, a settlement formed at the location of Vranjic, so that a common cemetery was set up on the road outside of the settlement near the basilica. After the fall of Salona, the settlement at Vranjic may

12 Kečkemet, Javorčić 1984, p. 31.



Sl. 5. Portret don Mate Benzona (foto: V. Benzon)  
Fig. 5. Portrait of Fr. Mate Benzon (photo V. Benzon)

Obitelj Benzon je u 18. i 19. stoljeću dala nekoliko svećenika, od kojih su neki bili i mjesni župnici, a neki su zacijelo ukrali kuću antičkim spolijima. Don Ivan Benzon spominje se godine 1691., don Jure Benzon 1759. godine, a don Duje Benzon oko 1823. godine. Don Ivan (Šimun) Benzon je kao suradnik solinsko-vranjičkog župnika (tada vojni časnik u mirovini) nadzirao arheološka iskopavanja na zemljištu svoga polubrata Ivana Luke na području Kapljuča 1873. godine. Prilikom otvaranja rake s relikvijama svetog Dujma u splitskoj katedrali bio je prisutan i don Ivan kao profesor prirodnih nauka u splitskoj Gimnaziji.<sup>16</sup> Isto tako bio je prisutan i prilikom prijenosa i otvaranja sarkofaga dvojice splitskih nadbiskupa, Ivana Ravenjanina i Lovre Dalmatinca.<sup>17</sup>

Najveći trag u Vranjicu ostavio je don Mate Benzon (1775.-1840.), koji je bio i dugogodišnji vranjički

have also been abandoned, but it is also possible that a small settlement consisting of refugees from Salona was formed.<sup>13</sup>

### The Benzon house

The house complex of the Benzon family, formerly called Bencun (Fig. 2-4), is located on the south-eastern side of the islet on which present-day Vranjic is situated. The founder of this family was the converted Ottoman captive, Hasan Begović (ca. 1639-1679), who upon his baptism was named after his god-father, the Venetian governor, Gian-Battista Benzon. He earned a reputation for his bravery and loyalty to the Venetian cause at the time of the Cretan War (1645-1669). After the war he was awarded with the post of governor of Vranjic and enormous estates on this newly acquired land. According to the writings of G. Brusoni and I. Katalinić, in 1657 Benzon distinguished himself in the war as the captain of a Venetian armed galley, particularly in the defence of Bosiljina (present-day Marina, near Trogir), for which the pope presented him with a gold chain as a sign of recognition.<sup>14</sup> He died in 1679 and was interred in the cathedral in Split.<sup>15</sup>

The Benzon family produced several priests in the eighteenth and nineteenth centuries, of whom some also served as local pastors, and some of them certainly decorated the house with antique spolia. Fr. Ivan Benzon was mentioned in 1691, Fr. Jure Benzon in 1759, and Fr. Duje Benzon at around 1823. Fr. Ivan (Šimun) Benzon, as the associate of the Solin-Vranjic pastor (then a retired military officer), oversaw archaeological excavations on the land of his half-brother Ivan Luka in the Kapljuč area in 1873. During the opening of the vault containing the relics of St. Domnio in the Split cathedral, Fr. Ivan was also present as a professor of natural science in the Split Classics Gymnasium.<sup>16</sup> He was also present during the transfer and opening of the sarcophagus of two Split archbishops, John of Ravenna and Lovre (Laurentius) of Dalmatia.<sup>17</sup>

The biggest mark on Vranjic was made by Fr. Mate Benzon (1775-1840), who was also its pastor for many years (Fig. 5).<sup>18</sup> He served as Vranjic pastor

16 Kečkemet, Javorčić 1984, str. 85.

17 Kečkemet, Javorčić 1984, str. 86, 113; Bulić 1900, str. 217; Bulić 1911, str. 3, bilj. 1; o njemu vidjeti: Grubišić 2011, str. 146; Mikelić 2009, str. 49.

13 For more detailed data on Vranjic, see: Bulić 1913; Kečkemet, Javorčić 1984, pp. 13-146.

14 Brusoni 1673, p. 208; Cattalinich 1835, pp. 138-139; Kečkemet, Javorčić 1984, p. 85.

15 Kečkemet, Javorčić 1984, p. 85.

16 Kečkemet, Javorčić 1984, p. 85.

17 Kečkemet, Javorčić 1984, pp. 86, 113; Bulić 1900, p. 217; Bulić 1911, p. 3, note 1; on it see: Grubišić 2011, p. 146; Mikelić 2009, p. 49.

18 Kečkemet, Javorčić 1984, p. 86.

župnik (sl. 5).<sup>18</sup> U službi župnika Vranjica bio je od 1813. do smrti 1840. godine. Pokopan je ili na groblju svetog Martina ili u svećeničkoj grobnici u crkvi pod oltarom svetog Križa.<sup>19</sup> U njegovih nasljednika i danas se čuva njegov portret, koji je najstariji portret jednog Vranjičanina, te staklena čaša s njegovim inicijalima.<sup>20</sup>

D. Kečkemet u svojem djelu navodi popis kuća i njihovih vlasnika iz 1831. godine. Tako piše da su Benzoni (Ante (Martinov), redovnica Benedetta, Ivan, Ante (Jakovljevi), nasljednici Ivana i Ante (pok. Ivana), nasljednici Ivana (pok. Jakova), Ante (Jakovljevi) imali na okupu tri kuće sa pet štala i dva dvora, a don Mate Benzon imao je jednu kuću na dva kata i drugu na kat te dvije štale i jednu gospodarsku zgradu. Ova kuća na dva kata jedina je takva u Vranjicu 1831. godine. Jakov Benzon u svojoj oporuci ostavlja nedavno završenu kuću, a to bi mogla biti ona koja na sebi ima uzidan ulomak sarkofaga s recentnim natpisom: *A. D. 1855. IACOS BENZUN.*<sup>21</sup>

### Podrijetlo nalaza

Podrijetlo spolija uzidanih u Vranjicu je upitno. Današnji stanovnici kuća u kojima su uzidani spolija ne znaju njihovo podrijetlo. Oni su mogli potjecati iz Vranjica, ali su isto tako mogli biti doneseni s područja današnjeg Solina. Vranjičani su imali mnogo zemlje. U knjizi o Vranjicu D. Kečkemet navodi zemlje u posjedu Vranjičana: *na samom otoku i poluo-toku, istočno od Meteriza, Dujmovača, sve do Sutikve, sjeverno od amfiteatra i ruševina Salone do Gospina otoka na Jadru.* Te zemlje su bile: *Arapovac, Bille, Dujmovac (iznad Dujmovca), Gospin otok, Gradina (Stara Gradina), Grebeni, Grudine, Ilijino vrelo, Klis, Meterize, Otočac veliki, Prosik, Salona kod mosta, Salline, San Michael di Salona, Slano, Starine, Strana, Sutikva, Trinciera, Verbezza (Vrbica ?), Voljak, Zeleni kuk, Zgon.*<sup>22</sup>

Natpisi i kameni antički ulomci nalaženi su prilikom raznih radova (poljoprivrednih, građevinskih, rudarskih) i bili su uzidavani u zidove kuća kao ukras ili građevinski materijal, prodavani raznim kolekcionarima i muzejima. Uz ove ulomke nalaženi su i mali uporabni predmeti kojima se nije posvećivala velika pozornost, osim ako nisu bili od plemenitih kovina. Te manje predmete nalaznici su zadržavali ili su ih, najčešće, prodavali kolekcionarima i muzejima.

from 1813 until his death in 1840. He was buried either at the St. Martin's Cemetery or in the priests' tomb in the church under the altar of the Holy Cross.<sup>19</sup> His successors preserve his portrait to this day, as it is the oldest portrait of any resident of Vranjic, and also a glass cup bearing his initials.<sup>20</sup>

In his work, D. Kečkemet cited the list of houses and their owners since 1831. Thus, he wrote that the Benzons (Ante, (son of Martin), the nun Benedetta, Ivan and Ante (son of Jakov), the heirs of Ivan and Ante (son of deceased Ivan), the heirs of Ivan (son of deceased Jakov), and Ante (son of Jakov) had three houses together with five barns and two manors, while Fr. Mate Benzon had a house with three floors and another with two floors, and two barns and one outbuilding. The house with three floors was the only one of its kind in Vranjic in 1831. In his will, Jakov Benzon bequeathed a recently completed house, and this may have been the one with a piece of a sarcophagus built into it, with the recent inscription: *A. D. 1855. IACOS BENZUN.*<sup>21</sup>

### Origin of the finds

The origin of the spolia built into the walls in Vranjic is questionable. The current residents of the houses which have spolia on them know nothing of their origins. They may have come from Vranjic, but they also may have been brought from the territory of today's Solin. The residents of Vranjic owned a great deal of land. Kečkemet cites the land owned by them: "on the actual island and peninsula, east of Meterize, Dujmovac, up to Sutikva, north of the amphitheatre and the ruins of Salona to Gospin otok on the Jadro River." These lands were: "Arapovac, Bille, Dujmovac (above Dujmovac), Gospin otok, Gradina (Stara Gradina), Grebeni, Grudine, Ilijino vrelo, Klis, Meterize, Otočac veliki, Prosik, Salona at the bridge, Salline, San Michael di Salona, Slano, Starine, Strana, Sutikva, Trinciera, Verbezza (Vrbica?), Voljak, Zeleni kuk, Zgon".<sup>22</sup>

The inscriptions and stone antique fragments were found during various works (farming, construction, mining) and they were built into the walls of houses as decorations or simple construction material, or sold to various collectors and museums. Besides these fragments, small items of everyday use were found, to which little attention was accorded, unless they were made of precious metals. These smaller items were

18 Kečkemet, Javorčić 1984, str. 86.

19 Grubišić 2011, str. 144; Mikelić 2009, 48, 49.

20 Kečkemet, Javorčić 1984, str. 112.

21 Kečkemet, Javorčić 1984, str. 99, 113.

22 Kečkemet, Javorčić 1984, str. 80.

19 Grubišić 2011, p. 144; Mikelić 2009, 48, 49.

20 Kečkemet, Javorčić 1984, p. 112.

21 Kečkemet, Javorčić 1984, pp. 99, 113.

22 Kečkemet, Javorčić 1984, p. 80.

Arheološki muzej u Splitu otkupljivao je nalaze, koji su najčešće objavljivani u *Vjesniku za arheologiju i historiju dalmatinsku*. Natpisi su još objavljivani u: *Corpus Inscriptionum Latinarum*, *Inscriptions de Salone chretienne: IV<sup>e</sup>-VII<sup>e</sup> siecles* sv. I-II, *Inscriptiones latinae quae in Iugoslavia inter annos MCMII et MCMXL repertae et editae sunt...*

### Tipovi spomenika

Najveći broj obrađenih spolija u ovom radu pripada nadgrobnim spomenicima od kojih su većina nadgrobne stele (17 primjeraka). Uzidana su dva tipa stela: portretne stele u formi edikule (kat. br. 1, kat. br. 14), profilirane stele u pravokutnoj formi (kat. br. 3, kat. br. 11) i profilirane stele pravokutne forme s trokutnim zabatom (12 primjeraka).<sup>23</sup> Za jednu stelu nemoguće je odrediti tip zbog oštećenosti (kat. br. 13).

Drugu vrstu spomenika čine sarkofazi, koji su zastupljeni ulomcima dvaju tipova: atički (kat. br. 21, kat. br. 22) i sarkofazi lokalne produkcije - arhitektonski podtip (kat. br. 20).<sup>24</sup>

Trećoj vrsti spomenika pripada ostatak nadgrobne are ili velike tabule (kat. br. 18), četvrtoj titul (kat. br. 19), a petoj urne (kat. br. 27, kat. br. 28, kat. br. 29). Zatim je obrađena skulptura (kat. br. 23, kat. br. 24, kat. br. 25, kat. br. 26), arhitektonski ulomci, koji su podijeljeni na kapitele (6 primjeraka), stupove (5 primjeraka) te dijelove arhitekture (5). Za jedan spomenik teško je utvrditi radi li se o preklešanom antičkom ulomku (kat. br. 47).

Što se tiče natpisa, svi su nadgrobnog karaktera i nalaze se na stelama, ari i titulu.

retained by whoever found them, or, more often, they were sold to collectors and museums. The Archaeological Museum in Split purchased these finds, which were then most often published in *Vjesnik za arheologiju i historiju dalmatinsku*. The inscriptions were also published in: *Corpus Inscriptionum Latinarum*, *Inscriptions de Salone chretienne: IV<sup>e</sup>-VII<sup>e</sup> siecles* vol. I-II, *Inscriptiones latinae quae in Iugoslavia inter annos MCMII et MCMXL repertae et editae sunt...*

### Monument types

The highest number of analyzed spolia in this work are gravestones, of which most were stelae (17 examples). Two types of stelae were built into walls: aedicule-shaped portrait stelae (cat. no. 1, cat. no. 14), rectangular moulded stelae (cat. no. 3, cat. no. 11) and rectangular moulded stelae with triangular pediments (12 examples).<sup>23</sup> The type of one stela is impossible to determine due to damage (cat. no. 13).

The second type of monument consists of sarcophagi, which are present in fragments of two types: attic (cat. no. 21, cat. no. 22) and locally produced sarcophagi – architectural sub-type (cat. no. 20).<sup>24</sup>

The third monument type consists of remains of grave altars or large tabulae (cat. no. 18), the fourth is a titulus (cat. no. 19), and the fifth an urn (cat. no. 27, cat. no. 28, cat. no. 29). This is followed by worked sculptures (cat. no. 23, cat. no. 24, cat. no. 25, cat. no. 26), and architectural fragments, divided into capitals (6 examples), columns (5 examples) and parts of architecture (5). In the case of one monument, it is difficult to discern as to whether it is a reworked antique fragment (cat. no. 47).

As for the inscriptions, all have a funerary character and they are on the stelae, altar and titulus.

23 O tipologiji stela vidjeti Maršić 2002, str. 53-80.

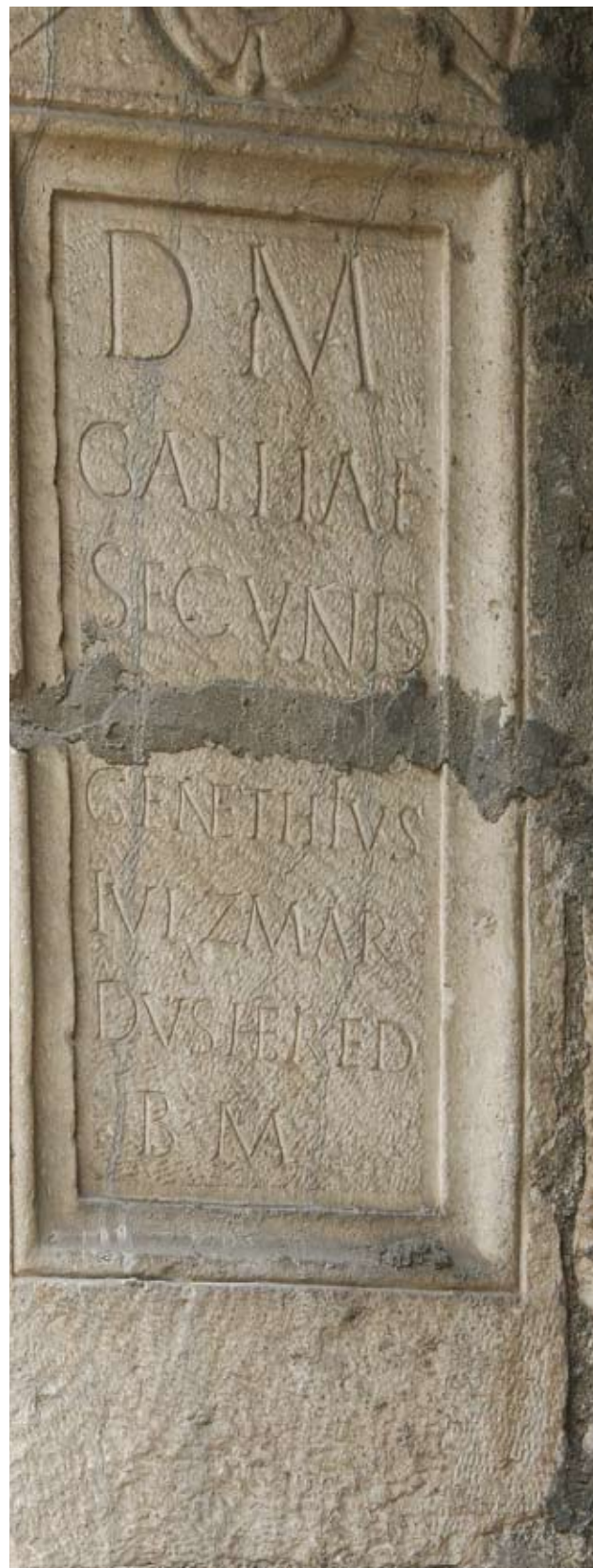
24 O tipologiji sarkofaga vidjeti: Cambi 1988a, str. 21-98; Cambi 1994, str. 9-93; Cambi 2010, str. 21-30.

23 On the typology of stelae, see Maršić 2002, pp. 53-80.

24 On the typology of sarcophagi, see: Cambi 1988a, pp. 21-98; Cambi 1994, pp. 9-93; Cambi 2010, pp. 21-30.



1



2



## KATALOG

### Stele

1. Stela Gaja Valerija Primigenija i Gaja Valerija Metalika  
Materijal: vapnenac  
Dimenzije: vis. 120 cm, šir. 75 cm  
Opis: Stela pripada arhitektonskoj formi portretnog tipa. Nedostaje gornji dio portretnog polja i zabata s gredom ili sličnim međupoljem. Također nedostaje donji dio natpisnog polja, ispod kojeg se najvjerojatnije nalazilo podnožje s klinom za usađivanje u bazu. Pretpostavljamo da je stela bila podijeljena na dva dijela: edikulu i titulus. Portretno polje izrađeno je u obliku duboke niše uokvirene s dva pilastra profiliranih baza koji su nosili trokutni zabat. U niši se nalazi postolje u obliku konzole koje nosi likove pokojnika. Dva portreta prikazuju oca i sina. Otac, Gaj Valerije Primigenije, vjerojatno je lijevi lik, dok bi desni mogao biti sin, Gaj Valerije Metalik. Obojica su odjeveni u tunike iznad kojih nose toge. Nabori odjeće na oba lika prikazani su slično i shematizirano. Ocu je toga obgrlila desno rame i veći dio ruke, proviruje od lakta, položena je preko grudi i on drži lijevi skut toge. Sinu je toga prebačena preko oba ramena, umbo je formiran u obliku slova *U*, dok je ruka na isti način položena. Oba pokojnika u lijevim rukama drže volumene. Nažalost, glave su im otučene.<sup>25</sup>  
Natpisno polje obrubljeno je *S*-profilacijom te je sa tri strane uokvireno ravnim vrpčama, od kojih gornja služi kao stajno polje pilastrima i konzoli.<sup>26</sup> Natpis je uklesan u šest redaka pravilnom rimskom kapitalom. Visina slova iznosi u prvom retku 8 cm, u drugom 9 cm, u trećem 7 cm, u četvrtom i petom 6 cm i u šestom 5 cm. U šestom retku slovo je *P* visoko 7,5 cm, a slovo *T* 5,5 cm. Uklesane su dvije ligature: u drugom retku *NI* i u petom *ND*. Distinkcije su u obliku točaka, osim u zadnjem retku, u kojem se nalaze njih 3 u obliku listića (*hedera*). Klin za usađivanje nije sačuvan.

25 Maršić 2002, str. 271.

26 Maršić 2002, str. 271.

## CATALOGUE

### Stelae

1. Stela of Gaius Valerius Primigenius and Gaius Valerius Metallicus  
Material: limestone  
Dimensions: ht. 120 cm, w. 75 cm  
Description: The stela belongs to the portrait-type architectural form. The upper portion of the portrait field and pediment with beam or similar intermediate field are missing. The lower part of the inscription field is also missing, below which there was probably a foot with peg for fastening to a base. It may be assumed that the stela was divided into two parts: an aedicule and titulus. The portrait field was rendered in the form of a deep niche framed with two pilasters having moulded bases that bore a triangular pediment. The niche contains a pedestal shaped like a console which bears the images of the deceased. The two portraits show a father and son. The father, Gaius Valerius Primigenius, is probably the left-hand image, while the right-hand image could be the son, Gaius Valerius Metallicus. Both are wearing tunics with togas over them. The folds on the clothing of both figures are shown similarly and schematically. On the father, the toga covers the right shoulder and most of the arm which protrudes from the elbow down, placed over the chest, as he holds the left hem of the toga. On the son, the toga is thrown over both shoulders, the umbo is formed in the shape of the letter *U*, and his arm is placed in the same way. Both of the deceased hold scrolls in their left hands. Unfortunately, their heads are battered.<sup>25</sup>  
The inscription field is bordered with *S*-moulding and a framed by a straight ribbons on three sides, of which the upper one serves as the base field for the pilasters and consoles.<sup>26</sup> An inscription is engraved into six lines in Roman square capitals. The height of the letters in the first line is 8 cm, 9 cm in the second line, 7 cm in the third, 6 cm in the fourth and fifth lines and 5 cm in the sixth line. In the sixth line, the letter *P* is 7.5 cm high, while the letter *T* is 5.5 cm. Two ligatures are engraved: *NI* in the second line and *ND* in the fifth. The punctuation takes the form of dots, except in the last line, in which it takes the form of small leaves (*hedera*). The fastening peg has not been preserved.

25 Maršić 2002, p. 271.

26 Maršić 2002, p. 271.

## Tekst spomenika:

*C(aio) Valerio  
Primige"nio"  
C(aio) Valerio C(ai) f(ilio)  
Metallico  
Plotia Ama"nd"(a)  
viro et fil(io)*

Komentar: *Plotia Amanda* podiže spomenik svo-  
me mužu Gaju Valeriju Primigeniju i sinu Gaju  
Valeriju Metaliku. Za oca Primigenija nije nave-  
dena filijacija, a za sina Metalika jest. *Valerius* je  
najčešći necarski gentilicij. Svagdje je raširen, a  
u sjevernoj Italiji je najčešći. U Dalmaciji ga nose  
Italici, u Liburniji domorodci. U vrijeme domi-  
nata postaje carski gentilicij u Dioklecijanovoj  
obitelji.<sup>27</sup> Kognomen *Primigenius* jako je raširen,  
posebno u Italiji, i uglavnom ga nalazimo među  
robovima i oslobođencima.<sup>28</sup> Gentilicij *Plotius*  
čest je u Italiji i današnjoj Španjolskoj, a rijedak  
u Africi.<sup>29</sup> U Dalmaciji su nositelji doseljenici iz  
Italije. Kognomen *Amandus* rasprostranjen je na  
keltskom i germanskom prostoru.<sup>30</sup> Formula *Dis  
Manibus* nije sačuvana, a mogla se nalaziti iznad  
portreta, ili nije uopće bila upisana. Navedena su  
cjelovita imenovanja pokojnika, što nam pomaže  
u dataciji. Ovakvo imenovanje s filijacijom ka-  
rakteristično je za rani principat.

Datacija: druga pol. 1. st.-poč. 2. st.

Objavljeno: *CIL* 3, 2575; Bulić 1914, str. 106;  
Kečkemet, Javorčić 1984, str. 34, sl. 35; Maršić  
2002, str. 271, 272, T. 17, sl. 77; Maršić 2011,  
str. 27, 28.

## 2. Stela Galije Sekunde

Materijal: vapnenac

Dimenzije: vis. 110 cm, šir. 42 cm

Opis: Stela je uzidana ispod terase i razlomlje-  
na na dva komada koja su zajedno uzidana. Na  
tom spoju uništen je četvrti redak natpisa. Pri-  
pada tipu profiliranih stela pravokutne forme s  
trokutnim zabatom. Na vrhu se nalaze upisani  
akroteriji izvedeni trolisnim palmetama. Između  
njih je upisan trokutasti zabat kojemu katete čine  
dvije vrpce. Unutar zabata nalazi se četverolisna  
rozeta. Ispod zabata odvojeno tankom vrpcom

## Text on monument:

*C(aio) Valerio  
Primige"nio"  
C(aio) Valerio C(ai) f(ilio)  
Metallico  
Plotia Ama"nd"(a)  
viro et fil(io)*

Commentary: *Plotia Amanda* raised the monu-  
ment to her husband Gaius Valerius Primigenius  
and her son Gaius Valerius Metallicus. The fili-  
ation of the father Primigenius is not specified,  
while it is for the son, Metallicus. *Valerius* was  
most often a non-imperial gentilicium. It was  
widespread everywhere, most often in northern  
Italy. In Dalmatia it was borne by Italics, and  
by natives in Liburnia. During the Dominate, it  
became an imperial gentilicium in Diocletian's  
family.<sup>27</sup> The cognomen *Primigenius* was very  
widespread, particularly in Italy, and generally it  
was held by slaves and freedmen.<sup>28</sup> The gentili-  
cium *Plotius* was frequent in Italy and in today's  
Spain, but rare in Africa.<sup>29</sup> In Dalmatia, it was  
borne by migrants from Italy. The cognomen  
*Amandus* was widespread in the Celtic and Ger-  
manic territories.<sup>30</sup> The formula *Dis Manibus* has  
not been preserved, and it may have been above  
the portrait, or it may have not been written. The  
entire naming of the deceased is cited, which  
aids in its dating. Such naming with filiation was  
typical of the early Principate.

Dating: 2<sup>nd</sup> half of 1<sup>st</sup> cent. - beginning 2<sup>nd</sup> cent.

Published: *CIL* 3, 2575; Bulić 1914, p. 106;  
Kečkemet, Javorčić 1984, p. 34, Fig. 35; Maršić  
2002, pp. 271, 272, pl. 17, Fig. 77; Maršić 2011,  
pp. 27, 28.

## 2. Stela of Gallia Secunda

Material: limestone

Dimensions: ht. 110 cm, w. 42 cm

Description: The stela was installed below a ter-  
race and broken into two pieces which were then  
walled in together. At their connecting point,  
the inscription's fourth line was destroyed. It  
belongs to the moulded stela type with rectan-  
gular shape and triangular pediment. At the top  
there are indicated acroteria rendered by trefoil  
palmettes. Between them a triangular pediment

27 Alföldy 1969, str. 131.

28 Alföldy 1969, str. 271.

29 Alföldy 1969, str. 110.

30 Alföldy 1969, str. 147.

27 Alföldy 1969, p. 131.

28 Alföldy 1969, p. 271.

29 Alföldy 1969, p. 110.

30 Alföldy 1969, p. 147.

nalazi se natpisno polje ukrašeno *S*-profilacijom.

Natpis je uklesan u osam redaka. Slova su izvedena pravilnom rimskom kapitalom. Visina slova iznosi u prvom retku 8,5 cm, u drugom 5 cm, u trećem 6 cm, u petom 3,5 cm, u šestom 3 cm, u sedmom 3 cm i u osmom 4,5 cm. Četvrti redak je uništen. U imenu *Secundus* slovo *S* je visoko 5,5 cm, a na kraju riječi unutar slova *D* nalaze se slova *A* i *E*, visoka 1 cm. Ligatura *IL* unutar ovog dijela imena visoka je 5 cm. Slovo *I* unutar riječi *IVL* visoko je 4 cm, a na kraju toga retka slova *A* i *G* visoka su 1,5 cm. U sedmom retku slovo je *D* na početku retka visoko 3,5 cm. Ligature se nalaze: u trećem retku unutar slova *D* uklesana su slova *A* i *E*, u petom *NE* i *IL*, a u sedmom *HE*. U šestom i sedmom retku naznačene su distinkcije u obliku točaka. Klin za usađivanje nije sačuvan.

Tekst spomenika:

*D(is) M(anibus)*  
*Galliae*  
*Secundae*  
*Baebilius*  
*Ge"ne"th"li"us*  
*Iul(ius) Zmarag*  
*dus "he"red(es)*  
*b(ene) m(erenti)*

Komentar: Galiji Sekundi podižu spomenik nasljednici *Baebilius Genethlius* i *Iulius Zamaragdus*. Kognomen *Secundus* dosta je čest svagdje na području Carstva, pa i u Dalmaciji.<sup>31</sup> Gentilicij *Baebilius* poznat je u Kapui i Rimu. Dalmatinski Bebiliji su povezani s Kapuom.<sup>32</sup> Gentilicij *Iulius* je uz gentilicij *Aurelius* najbrojniji u carskom razdoblju te je svagdje raširen. U ranom principatu, zahvaljujući Augustu, koji je davao rimsko građansko pravo, u Liburniji gotovo svi Juliji su starosjedoci. Oni su mogli dobiti građanska prava i u doba Cezara kao neki Juliji u Saloni i okolici. U Saloni je većina Julija pripadala doseljenicima, vojnicima i veteranima. U kasnom principatu opada njihov broj, ali u drugoj polovici 2. st. i u 3. st. u Saloni ih ima mnogo. Juliji iz 4. i 5. st. u Saloni su potomci ranijih obitelji.<sup>33</sup> Kognomen *Genethlius* grčkog je podrijetla i

is indicated, with two ribbons forming two of its legs (*catheti*). There is a four-leaf rosette inside the pediment. Below the pediment, there is an inscription field separated by a thin ribbon and decorated by *S*-moulding.

The inscription is engraved in eight lines. The letters are rendered in Roman square capitals. The height of the letters in the first line is 8.5 cm, 5 cm in the second, 6 cm in the third, 3.5 cm in the fifth, 3 cm in the sixth, 3 cm in the seventh and 4.5 cm in the eighth. The fourth line is destroyed. In the name *Secundus* the letter *S* is 5.5 cm high, while at the end of the word, the letters *A* and *E* are inside the letter *D*, each 1 cm high. The ligature *IL* inside this part of the name is 5 cm high. The letter *I* inside the word *IVL* is 4 cm high, and at the end of this line the letters *A* and *G* are 1.5 cm high. In the seventh line, the letter *D* at the beginning is 3.5 cm high. The ligatures are: in the third line inside the letter *D* the letters *A* and *E* are engraved, in the fifth *NE* and *IL*, and in the seventh *HE*. In the sixth and seventh lines, words are separated by dots. The fastening peg has not been preserved.

Text on monument:

*D(is) M(anibus)*  
*Galliae*  
*Secundae*  
*Baebilius*  
*Ge"ne"th"li"us*  
*Iul(ius) Zmarag*  
*dus "he"red(es)*  
*b(ene) m(erenti)*

Commentary: the monument was erected for *Gallia Secunda* by her heirs *Baebilius Genethlius* and *Iulius Zamaragdus*. The cognomen *Secundus* was quite common throughout the Empire, including Dalmatia.<sup>31</sup> The gentilicium *Baebilius* was known in Capua and Rome. The Dalmatian *Baebili* were linked to Capua.<sup>32</sup> The gentilicium *Iulius*, together with the gentilicium *Aurelius*, were the most numerous in the imperial period and everywhere widespread. In the early Principate, thanks to Augustus, who granted Roman citizenship, almost all of those named *Iulius* were indigenous residents. They may have also acquired citizenship in Caesar's time, as did some of those named Julius in Salona and its environs. In Salona, most of those named Julius

31 Alföldy 1969, str. 291.

32 Alföldy 1969, str. 65.

33 Alföldy 1969, str. 31, 32.

31 Alföldy 1969, p. 291.

32 Alföldy 1969, p. 65.

povezuje se s Italijom.<sup>34</sup> *Zmaragdus* je također grčkog podrijetla i javlja se sporadično.<sup>35</sup>

Datacija: 2.-3. st.

Objavljeno: *CIL* 3, 2342; Steinbüchel 1820, str. 24, br. 79; Mirnik 1981, str. 235, 237.

### 3. Stela Sestija Nepota

Materijal: vapnenac

Dimenzije: vis. 58 cm, šir. 45 cm

Opis: Stela je uzidana pred ulazom u stan na prvom katu kuće. Pripada tipu profiliranih stela pravokutne forme. S njom se u nizu nalaze još tri stele (kat. br. 4, kat. br. 5, kat. br. 6). Nema akroterija ni trokutastog zabata, već pravokutni završetak koji je uokviren trima vrpčama unutar kojih se nalaze grančice s listovima. One se od sredine otvaraju prema desnoj i lijevoj strani. Nažalost, na njega je pričvršćena metalna ploča s brojem. Ispod pravokutnog završetka, odvojeno vodoravnom vrpčom, nalazi se natpisno polje ukrašeno jednostavnom profilacijom.

Natpis je uklesan u pet redaka. Slova su izvedena pravilnom rimskom kapitalom. Visina slova iznosi u prvom i drugom retku 4 cm, u trećem 3 cm, u četvrtom i petom 3,5 cm. U prvom se retku nalazi ligatura *NE*, u drugom *AN* i u trećem *MA*. U ovom natpisu nalaze se tri klesarske pogreške: u prvom retku u imenu *Sfsti* umjesto slova *F* dolazi *E*, u drugom u riječi *vetfrani* također umjesto slova *F* je slovo *E* i na kraju u riječi *pessimo* umjesto slova *E* treba biti slovo *I*. Zanimljivo je da ova zadnja klesarska pogreška mijenja značenje. U prijevodu bi to značilo najgoremu, a pravilno je pobožnomu.

Klin za usađivanje nije sačuvan.

Tekst spomenika:

[*D(is) M(anibus) (?)*]  
*S<e=f>sti "Ne"po*  
*tis vet<e=f>r"ani" ex s[ignifero?]*  
*Aurelia Calliste "ma"rito p*  
*<i=e>ssimo [et] sibi*

Komentar: Ovaj spomenik podiže žena Aurelija Kalista svome mužu. Pokojniku nije naveden premen. Gentilicij *Sestius* dobro je zastupljen, posebno u Italiji, a u Dalmaciji je domorodakog podrijetla.<sup>36</sup> Kognomen *Nepos* također je

were newcomers, soldiers and veterans. In the late Principate their numbers declined, but in the latter half of the second and in the third centuries there were many of them in Salona. Those named Julius in Salona in the fourth and fifth centuries were the descendants of earlier families.<sup>33</sup> The cognomen *Genethlius* was of Greek origin, and was linked to Italy.<sup>34</sup> *Zmaragdus* was also Greek in origin, and it appeared sporadically.<sup>35</sup>

Dating: 2<sup>nd</sup> - 3<sup>rd</sup> cent.

Published: *CIL* 3, 2342; Steinbüchel 1820, p. 24, no. 79; Mirnik 1981, pp. 235, 237.

### 3. Stela of Sestius Nepos

Material: limestone

Dimensions: ht. 58 cm, w. 45 cm

Description: the stela is installed in front of the entrance to the flat on the first floor of the house. It belongs to the rectangular moulded stela type. Three more stela are with it in a row (cat. no. 4, cat. no. 5, cat. no. 6). There are no acroteria nor a triangular pediment, rather a rectangular end which was framed by three ribbons inside which there are small branches with leaves. These open to the right and left side from the middle. Unfortunately, a metal plate with a number is fastened to it. Below the rectangular end, separated by a horizontal ribbon, there is an inscription field decorated by simple moulding.

The inscription is engraved in five lines. The letters are rendered in Roman square capitals. The height of the letters in the first and second lines is 4 cm, 3 cm in the third line, and 3.5 cm in the fourth and fifth lines. The first line contains the ligature *NE*, the second *AN* and the third *MA*. This inscription has three carver's errors: in the first line the name is written *Sfsti*, with the letter *F* instead of *E*, in the second line the word *vetfrani* is also written with an *F* instead of an *E* and at the end in the word *pessimo* instead of an *E* there should be an *I*. It is interesting that this last carver's error changes the meaning. In translation it would mean "to the worst" instead of "to the pious".

The fastening peg has not been preserved.

34 Alföldy 1969, str. 210.

35 Alföldy 1969, str. 332.

36 Alföldy 1969, str. 120.

33 Alföldy 1969, pp. 31, 32.

34 Alföldy 1969, p. 210.

35 Alföldy 1969, p. 332.

prilično rasprostranjen, posebno u Italiji, a u Dalmaciji ga nalazimo na području Delmata.<sup>37</sup> Gentilicij *Aurelius* proširen je nakon *Constitutio Antoniniana*, a posebno zahvaljujući carevima Marku Aureliju i Komodu koji su dijelili rimsko građansko pravo. Gentilicij je bio proširen u Podunavlju, a čest je u Dalmaciji, posebno u unutrašnjosti. U Liburniji ga nosi tek nekoliko domorodaca, dok u Saloni ovaj gentilicij nose osobe stranog podrijetla, npr.: *Aur. Eneius natione Graecus*, *Aur. Flavius natione Surus*.<sup>38</sup> Velik broj salonitanskih Aurelijevaca rođen je u unutrašnjosti Dalmacije, a neki su došli iz Podunavlja. To su bili vojnici i carski oslobođenici.<sup>39</sup> Cognomen *Callistus* čest je među oslobođencima u Italiji i na zapadu.<sup>40</sup> Pokojnik je bio veteran, a slovo *S* možda označava njegovu službu u vojnoj jedinici – *signifero*, onaj koji nosi oznaku jedinice.

Datacija: rani principat

Objavljeno: *CIL* 3, 2050; Mirnik 1981, str. 235, 237; Kečkemet, Javorčić 1984, sl. 37.

#### 4. Stela Kvinta Herenija Papirija

Materijal: vapnenac

Dimenzije: vis. 36 cm, šir. 46 cm

Opis: Stela je uzidana pred ulazom u stan na prvom katu kuće. Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. S njom se u nizu nalaze još tri stele (kat. br. 3, kat. br. 5, kat. br. 6). Vrh joj je djelomično ožbukano. S desne strane zabata nazire se dio akroterija. Dvije vrpce čine katete trokutastog zabata u čijem se središtu vidi polovica rozete iz koje na svaku stranu izlazi po jedna stilizirana grančica. Zabat je odvojen od natpisnog polja vodoravnim vrpcom. Sa svake strane na okomitim vrpicama, na vrhu, nalaze se slova *D* i *M*. Ispod slova *D* u razini 4. retka teksta, nalazi se prikaz ascije.<sup>41</sup> Unutar vrpca jednostavnom je profilacijom uokviren tekst.

Natpis je uklesan u sedam redaka. Slova su izvedena pravilnom rimskom kapitalom. Visina slova iznosi u prvom, drugom, trećem i četvrtom retku 3 cm, u petom, šestom i u sedmom 2,5 cm.

Text on monument:

[*D(is) M(anibus) (?)*]  
*S<e=f>sti "Ne"po*  
*tis vet<e=f>r"ani" ex s[ignifero?]*  
*Aurelia Calliste "ma"rito p*  
*<i=e>ssimo [et] sibi*

Commentary: This monument was raised by the wife of *Aurelius Callistus* to her husband. The praenomen of the deceased is not specified. The gentilicium *Sestius* was well-represented, particularly in Italy, while in Dalmatia it was native in origin.<sup>36</sup> The cognomen *Nepos* was also rather widespread, particularly in Italy, while in Dalmatia it could be found in the territory of the Delmatae.<sup>37</sup> The gentilicium *Aurelius* became widespread after the *Constitutio Antoniniana*, and particularly thanks to Emperors Marcus Aurelius and Commodus, who granted Roman citizenship. This gentilicium was widespread in the Danube Basin, and frequent in Dalmatia, particularly in its interior. In Liburnia it was only borne by a few natives, while in Salona this gentilicium was borne by persons of foreign origin, e.g. *Aur. Eneius natione Graecus*, *Aur. Flavius natione Surus*.<sup>38</sup> A high number of Salona Aurelians were born in the Dalmatian interior, and some had come from the Danubian zone. These were soldiers and imperial freedmen.<sup>39</sup> The cognomen *Callistus* was frequent among freedmen in Italy and in the west.<sup>40</sup> The deceased was a veteran, and the letter *S* may indicate his service in a military unit: *signifero*, the one who held the unit's insignia.

Dating: early Principate

Published: *CIL* 3, 2050; Mirnik 1981, pp. 235, 237; Kečkemet, Javorčić 1984, Fig. 37.

#### 4. Stela of Quintus Herenius Papirius

Material: limestone

Dimensions: ht. 36 cm, w. 46 cm

Description: the stela is installed in front of the entrance to the flat on the first floor of the house. It belongs to the rectangular moulded stela type with a triangular pediment. Three more stelae are with it in a row (cat. no. 3, cat. no. 5, cat. no. 6). Its top is partially covered in plaster. Part of

37 Alföldy 1969, str. 251.

38 Alföldy 1969, str. 47.

39 Alföldy 1969, str. 46, 47.

40 Alföldy, 1969, str. 169.

41 O značenju ascije vidjeti Gabričević 1987, str. 217-233.

36 Alföldy 1969, p. 120.

37 Alföldy 1969, p. 251.

38 Alföldy 1969, p. 47.

39 Alföldy 1969, pp. 46, 47.

40 Alföldy, 1969, p. 169.



3



4



5



6

U prvom i drugom retku sva tri slova *O* visine su 2,5 cm. U četvrtom retku slova *O* su visine 2 cm, a u šestom retku slovo *O* je visine 1,5 cm. Slova *D* i *M* nalaze se sa strana prvog retka. U prvom retku u imenu *Herenio* nije napisano slovo *H*. U trećem retku ispušteno je slovo *N* u riječi *annorum*. U riječi *defuncto* ispušteno je slovo *N*. U glagolskom obliku *posuerunt* nema slova *T*. U trećem retku je ligatura *AN*. Distinkcije u obliku točaka nalaze se u drugom i osmom retku. Klin za usađivanje nije sačuvan.

Tekst spomenika:

*D(is) M(anibus)*  
*Quinto (H)erenio*  
*Papirio def*  
*u<n>cto "an"(norum) XXVI*  
*sodales soda*  
*li bene me*  
*renti posue*  
*run<t>*

Komentar: Kvintu Hereniju Papiriju podižu spomenik članovi svećeničkoga kolegija kojem je i sam pripadao. Pokojniku je navedeno cijelo imenovanje. Gentilicij *Herenius* pojavljuje se desetak puta u Dalmaciji. Alföldy navodi ovaj gentilicij sa dva *N* – *Herennius*. Široko je rasprostranjen, a u Dalmaciji ga vjerojatno nose doseljenici iz Italije.<sup>42</sup> Kognomen *Papirius* javlja se u Italiji.<sup>43</sup> Formula na kraju natpisa nije skraćena.

Datacija: kasni principat

Objavljeno: *CIL* 3, 2348; Mirnik 1981, str. 238; Kečkemet, Javorčić 1984, str. 35.

##### 5. Stela Livija Pontinijana

Materijal: vapnenac

Dimenzije: vis. 46 cm, šir. 27 cm

Opis: Stela je uzidana pred ulazom u stan na prvom katu kuće. Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. S njom se u nizu nalaze još tri stele (kat. br. 3, kat. br. 4, kat. br. 6). Zabat joj je ožbukano tako da nije vidljiv. U desnom vrhu vidi se dio vrpce katete koja omeđuje trokutasti zabat. U zabatu se naziru po jedna stilizirana grančica koja je okrenuta na svaku stranu. Natpisno polje uokvireno je sa četiri vrpce i jednostavnom profilacijom, unutar kojih se nalazi tekst.

an acroterion can be discerned on its right side. Two ribbons form the legs of the triangular pediment, in the middle of which there is half of a rosette whence a stylized small branch protrude from each side. The pediment is separated from the inscription field by a horizontal ribbon. The letters *D* and *M* are on each side of the vertical ribbons at the top. Below the letter *D* at the level of the fourth line of the text, there is an *ascia*.<sup>41</sup> Inside the ribbon, the text is framed by simple moulding.

The inscription is engraved in seven lines. The letters are rendered in Roman square capitals. The height of the letters in the first, second, third and fourth lines is 3 cm, and 2.5 cm in the fifth, sixth and seventh lines. In the first and second lines, all three of the letters *O* are 2.5 cm high. In the fourth line, the letter *O* is 2 cm high, while in the sixth line the letter *O* is 1.5 cm high. The letters *D* and *M* are to each side of the first line. In the first line, the letter *H* is not written in the name *Herenio*. In the third line the letter *N* is left out of the word *annorum*. In the word *defuncto*, the letter *N* was left out. In the verb form *posuerunt*, there is no letter *T*. The ligature *AN* is in the third line. Punctuation can be seen as dots in the second and eighth lines. The fastening peg has not been preserved.

Text on monument:

*D(is) M(anibus)*  
*Quinto (H)erenio*  
*Papirio def*  
*u<n>cto "an"(norum) XXVI*  
*sodales soda*  
*li bene me*  
*renti posue*  
*run<t>*

Commentary: the monument was raised to *Quintus Herenius Papirius* by the members of the priestly collegium to which he belonged himself. The entire name of the deceased is specified. The gentilicium *Herenius* appeared ten times in Dalmatia. Alföldy cited this gentilicium with two letters *N* – *Herennius*. It was widely distributed, and in Dalmatia it was probably borne by migrants from Italy.<sup>42</sup> The cognomen *Papirius*

42 Alföldy 1969, str. 89.

43 Alföldy 1969, str. 259.

41 On the meaning the *ascia*, see Gabričević 1987, pp. 217-233.

42 Alföldy 1969, p. 89.

Natpis je uklesan u sedam redaka. Slova su izvedena pravilnom rimskom kapitalom. Visina slova iznosi u prvom, drugom i trećem retku 3 cm, u četvrtom i petom 2,5 cm i u šestom i sedmom 2 cm. U četvrtom retku u ligaturi *NI* slovo *I* je visine 3,5 cm, a u petom retku visina slova *Y* je 3,5 cm. U dativnom obliku imena *Pontiano* prvo slovo *N* je malo udaljenije od prva dva slova. U četvrtom retku je ligatura *NI*. U trećem retku nalazi se distinkcija u obliku listića. Klin za usađivanje nije sačuvan.

Tekst spomenika:

*D(is) M(anibus)*  
*Livio Pon*  
*tiano*  
*Tribo"ni"ra*  
*Eutyc(h)is*  
*coniug(i)*  
*b(ene) m(erenti)*

Komentar: Liviju Pontinijanu podiže spomenik supruga Tribonija Eutiha. Kognomen *Livius* čest je posvuda, posebno u Italiji. U Dalmaciji nositelji su doseljenici iz Italije.<sup>44</sup> Kognomen *Pontius* poznat je svagdje.<sup>45</sup> Analiza imena *Eutycha* ukazuje na istočnjačko podrijetlo komemoratorice. Većina natpisa sa spomenom ovog kognomena datira se u kasni principat. Iz ranog principata poznat je samo jedan natpis iz Narone (*CIL* 3, 1826) te jedan iz doba dominata iz Salone (*CIL* 3, 9210).<sup>46</sup> Nomen *Tribonia* javlja se samo na ovom natpisu u Dalmaciji.<sup>47</sup>

Datacija: 2. st.

Objavljeno: *CIL* 3, 2418; Mirnik, 1981, str. 238; Kečkemet, Javorčić 1984, str. 34, sl. 32.

## 6. Stela Tercija

Materijal: vapnenac

Dimenzije: vis. 47 cm, šir. 27 cm

Opis: Malena stela ugrađena je pred ulazom u stan na prvom katu kuće Benzon. Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom i malo je ožbukana. S njom se u nizu nalaze još tri stele (kat. br. 3, kat. br. 4, kat. br. 5). Na vrhu se nalazi trokutasti profilirani zabat unutar kojeg su uklesani koncentrični krugovi.

appeared in Italy.<sup>43</sup> The formula at the end of the inscription was not abbreviated.

Dating: late Principate

Published: *CIL* 3, 2348; Mirnik 1981, p. 238; Kečkemet, Javorčić 1984, p. 35.

## 5. Stela of Livius Pontinianus

Material: limestone

Dimensions: ht. 46 cm, w. 27 cm

Description: the stela is installed in front of the entrance to the flat on the first floor of the house. It belongs to the rectangular moulded stela type with a triangular pediment. Three more stela are with it in a row (cat. no. 3, cat. no. 4, cat. no. 6). The pediment is plastered so that it is not visible. At the top right, the ribbons of the legs (*catheti*) which border the triangular pediment can be seen. Inside the pediment, there is single stylized branch turned toward each side. The inscription field is framed by four ribbons and simple moulding, with the text inside.

The inscription is engraved in seven lines. The letters were rendered in Roman square capitals. The height of the letters in the first, second and third lines is 3 cm, 2.5 cm in the fourth and fifth lines, and 2 cm in the sixth and seventh lines. In the fourth line, in the *NI* ligature, the letter *I* is 3.5 cm high, while in the fifth line the height of the letter *Y* is 3.5 cm. In the dative form of the name *Pontiano*, the first letter *N* is slightly farther than the first two letters. The ligature *NI* is in the fourth line. In the third line, there is a small leaf as a form of punctuation. The fastening peg has not been preserved.

Text on monument:

*D(is) M(anibus)*  
*Livio Pon*  
*tiano*  
*Tribo"ni"ra*  
*Eutyc(h)is*  
*coniug(i)*  
*b(ene) m(erenti)*

Commentary: the monument to *Livius Pontinianus* was raised by his wife *Tribonia Eutycha*. The cognomen *Livius* was universally common, particularly in Italy. In Dalmatia it was borne by migrants from Italy.<sup>44</sup> The cognomen *Pontius* was known everywhere.<sup>45</sup> An analysis of the name

44 Alföldy 1969, str. 94.

45 Alföldy 1969, str. 269.

46 Alföldy 1969, str. 198.

47 Alföldy 1969, str. 129.

43 Alföldy 1969, p. 259.

44 Alföldy 1969, p. 94.

45 Alföldy 1969, p. 269.



Ispod zabata je natpisno polje uokvireno trima vrpčama unutar kojih se nalazi *S*-profilacija.

Natpis je uklesan u tri retka. Slova su izvedena na pravilnom rimskom kapitalom. Visina slova iznosi u prvom i drugom retku 2,5 cm, a u trećem 3 cm. Klin za usađivanje nije sačuvan.

Tekst spomenika:

*Dis*  
*Man(ibus)*  
*Tertio*

Komentar: Ovo je najjednostavniji natpis sačuvan u Vranjicu. Zazivaju se Mani i stoji samo pokojnikov kognomen u dativu. Ovakvo navođenje formule *Dis Manibus* karakteristično je za vrijeme od druge polovice 1. do početka 2. stoljeća. Kognomen *Tertius* javlja se u svim pokrajinama, a osobito u Italiji i na keltskom području. U Dalmaciji je poznat među domorodačkim stanovništvom.<sup>48</sup> S obzirom na navedeno imenovanje možemo pretpostaviti da je pokojnik bio rob ili da nije imao rimsko građansko pravo.

Datacija: druga pol. 1. st.-poč. 2. st.

Objavljeno: *CIL* 3, 2554; Mirnik 1981, str. 235, 239; Kečkemet, Javorčić 1984, sl. 32.

#### 7. Stela Menija Herma

Materijal: vapnenac

Dimenzije: vis. 73 cm, šir. 50,5 cm

Opis: Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. Iznad trokutastog zabata nalaze se akroteriji unutar kojih su biljni motivi. Zabat je uokviren dvjema vrpčama koje čine katete, a vodoravna vrpca na svojim krajevima nosi slova *D* i *M*. U zabatu iz središta izlaze listovi koji popunjavaju sav prostor. Natpisno polje uokvireno je vrpčama sa sve četiri strane, unutar kojih se nalazi jednostavna profilacija.

Tekst ima osam redaka, a na kraju s lijeve strane nalazi se *ascia*.<sup>49</sup> Slova su pisana pravilnom rimskom kapitalom. Visina slova u prvom je retku 3,5 cm, a u ostalim 4 cm. Samo je u petom retku na kraju slovo *S* umanjeno i visina mu je 2,5 cm. Na kraju petoga retka u riječi *sibi* slovo *S* je umanjeno. U drugom retku nalazi se ligatura *MA*, u trećem *AR* i u sedmom *NN*. Klin za usađivanje nije sačuvan.

*Eutycha* indicates the commemorator's Oriental origin. Most of the inscriptions that mention this cognomen have been dated to the late Principate. Only an inscription from Naronia (*CIL* 3, 1826) is known from the early Principate, and an inscription from Salona from the Dominate era (*CIL* 3, 9210) is known.<sup>46</sup> The nomen *Tribonia* appears only on this inscription in Dalmatia.<sup>47</sup>

Dating: 2<sup>nd</sup> cent.

Published: *CIL* 3, 2418; Mirnik, 1981, p. 238; Kečkemet, Javorčić 1984, p. 34, Fig. 32.

#### 6. Stela of Tertius

Material: limestone

Dimensions: ht. 47 cm, w. 27 cm

Description: a small stela installed in front of the entrance to the flat on the first floor of the Benzon house. It belongs to the rectangular moulded stela type with a triangular pediment, and it is slightly plastered over. Three more stelae are with it in a row (cat. no. 3, cat. no. 4, cat. no. 5). There is a triangular moulded pediment at its top, inside which concentric circles have been engraved. Below the inscription there is an inscription field framed by three ribbons inside which there is *S*-moulding.

The inscription is engraved in three lines. The letters were rendered in Roman square capitals. The height of the letters in the first and second lines is 2.5 cm, and 3 cm in the third line. The fastening peg has not been preserved.

Text on monument:

*Dis*  
*Man(ibus)*  
*Tertio*

Commentary: This is the simplest inscription preserved in Vranjic. The Manes gods are invoked, and only the cognomen of the deceased in the dative case appears. This formula of the *Dis Manibus* was typical of the latter half of the first to the early second centuries. The cognomen *Tertius* appeared in all provinces, and particularly in Italy and in the Celtic territories. In Dalmatia it was known among the native population.<sup>48</sup> Given this naming, it may be assumed that the deceased was a slave or that he did not have citizenship.

Dating: latter half of 1<sup>st</sup> cent. - beginning of 2<sup>nd</sup> cent.

48 Alföldy 1969, str. 307.

49 Usp. bilj. 41.

46 Alföldy 1969, p. 198.

47 Alföldy 1969, p. 129.

48 Alföldy 1969, p. 307.

Tekst spomenika:

*D(is) Manibus)  
Moenius He  
r"ma" Murcidi(a)e  
Hil(arae) coniug(i) rar  
issim(ae) posuit et si  
b(i) c<um=on> q(ua) per  
mult(os) a"nn"os be  
ne vixit*

Komentar: *Moenius Herma* podiže sebi i svojoj supruzi *Murcidiji Hilari*, s kojom je proživio mnogo godina, spomenik. Gentilicij *Moenius* poznat je u Pataviju (Padova) i stariji je od ovog vranjičkog.<sup>50</sup> Kognomen *Herma* svagdje je rasprostranjen i karakterističan je za oslobođenike.<sup>51</sup> Pokojnikov gentilicij *Murcidius* možda je etruski ili ilirski.<sup>52</sup> Pokojničin kognomen *Hilarus* raširen je posebno u Italiji, a nalazi ga se među oslobođenikima i kršćanima.<sup>53</sup> Nedostatak prenomena pomaže nam za datiranje jer prenomena postupno počinje gubiti značenje te s vremenom potpuno nestaje.

Datacija: druga pol. 2. stoljeća.

Objavljeno: *CIL* 3, 2436 (p.1509); Kečkemet, Javorčić 1984, str. 34.

8. Stela s prikazom lađe

Materijal: vapnenac

Dimenzije: vis. 56 cm, šir. 36 cm

Opis: Stela je uzidana u nizu zajedno s još tri stele (kat. br. 9, kat. br. 10, kat. br. 11). Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. Iznad zabata stele nalaze se stilizirani akroteriji ispunjeni trima malim profilacijama. Ispod njih je trokutasti zabat uokviren vrpčama i ispunjen nejasnim motivom. Natpisno polje obrubljeno je vrpčama sa svih strana, a unutar njega je okvir od jednostavne profilacije.

Natpis je uklesan u četiri retka. Slova su izvedena pravilnom rimskom kapitalom. Visina slova iznosi u prvom retku 3 cm, u drugom 4 cm, u trećem i četvrtom 3 cm. Na kraju drugog retka slovo *O* je visine 3 cm. U prvom je retku u obliku glagola *fecit* ispušteno slovo *C*. U drugom retku nalazi se ligatura *MA*, a u trećem *NE*, *ME*, *NT*.

Published: *CIL* 3, 2554; Mirnik 1981, pp. 235, 239; Kečkemet, Javorčić 1984, Fig. 32.

7. Stela of Moenius Herma

Material: limestone

Dimensions: ht. 73 cm, w. 50.5 cm

Description: it belongs to the rectangular moulded stela type with a triangular pediment. Above the pediment there are acroteria with plant motifs inside them. The pediment is framed by two ribbons which form the legs of its triangle, while the horizontal ribbon bears the letters *D* and *M* at its end. Leaves emerge from the centre of the pediment which fill the entire space. The inscription field is framed by ribbons on all four sides, within which there is simple moulding.

The text has eight lines, and at the end to the left there is an *ascia*.<sup>49</sup> The letters are rendered in Roman square capitals. The height of the letters in the first line is 3.5 cm, and 4 cm in the remaining lines. Only in the fifth line is the letter *S* reduced, and its height is 2.5 cm. At the end of the fifth line in the word *sibi* the letter *S* is reduced. The ligature *MA* is in the second line, *AR* in the third and *NN* in the seventh. The fastening peg has not been preserved.

Text on monument:

*D(is) Manibus)  
Moenius He  
r"ma" Murcidi(a)e  
Hil(arae) coniug(i) rar  
issim(ae) posuit et si  
b(i) c<um=on> q(ua) per  
mult(os) a"nn"os be  
ne vixit*

Commentary: *Moenius Herma* raised a monument to himself and his wife *Murcidia Hilara*, with whom he had lived many years. The gentilicium *Moenius* was known in Patavium (Padua) and it is older than this Vranjic example.<sup>50</sup> The cognomen *Herma* was universally widespread and typical of freedmen.<sup>51</sup> The deceased's gentilicium *Murcidius* may have been Etruscan or Illyrian.<sup>52</sup> The deceased's cognomen *Hilarus* was particularly widespread in Italy, and it can be found among both freedmen and Christians.<sup>53</sup>

50 Alföldy 1969, str. 100.

51 Alföldy 1969, str. 215.

52 Alföldy 1969, str. 101.

53 Alföldy 1969, str. 217.

49 Cf. note 41.

50 Alföldy 1969, p. 100.

51 Alföldy 1969, p. 215.

52 Alföldy 1969, p. 101.

53 Alföldy 1969, p. 217.

U prvom, drugom i trećem retku nalaze se distinkcije u obliku točaka.

Ispod teksta nalazi se prikaz lađe s naprijed koso položenim jarbolom i dvama krmenim veslima.<sup>54</sup> Sličan prikaz lađe nalazimo kod stele Gaja Utija i fragmenta nadgrobnog spomenika iz salonitanskog amfiteatra (oba se čuvaju u Arheološkome muzeju u Splitu) te na fragmentu nadgrobnog spomenika uzidanog u zvonik crkve u Starom Gradu.<sup>55</sup> Iz ovoga se može zaključiti da je pokojnik bio pomorac ili trgovac ili ribar. Ispod lađe je uklesana *ascija*.<sup>56</sup> Klin za usađivanje nije sačuvan.

Tekst spomenika:

*Uxor fe<c>it  
"ma"rito suo  
bene "me"re"nt"(i)  
t(estamento) f(ecit)*

Komentar: Supruga podiže svome mužu po oporuci spomenik. Na natpisu nisu navedena nikakva imena. Spomenik možemo datirati uz pomoć nadgrobnog formule *testamento fecit*, koja je karakteristična za rani principat.

Datacija: rani principat

Objavljeno: *CIL* 3, 2627; Steinbüchel 1820, str. 26, br. 91; Abramić 1932, str. 60, T. VI; Cambi 1988b, str. 28; Kozličić 1993, str. 42.

#### 9. Saturninova stela

Materijal: vapnenac

Dimenzije: vis. 56 cm, šir. 40 cm

Opis: Stela je uzidana u nizu zajedno s još tri stele (kat. br. 8, kat. br. 10, kat. br. 11). Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. S gornje, lijeve i desne strane omeđena je vrpcom, dok se vrpca na donjoj strani nije očuvala. Trokutasti zabat i akroteriji podijeljeni su profilacijom. S lijeve i desne strane akroterija rubovi su zaobljeni te su ispunjeni stiliziranim palmetama okrenutima prema unutrašnjosti. Ispod, u središtu zabata, je kružnica unutar koje se nalazi *ascija*.<sup>57</sup> I zabat je također ispunjen dvjema palmetama, na svakoj strani po jednom.

Tekst je podijeljen na 7 redaka, ali slova *D* i *M* su izvan natpisanog polja, sa strana akroterija. Slova

The lack of praenomina helps in the dating, because the praenomen gradually began to lose its significance and was entirely discarded with time.

Dating: latter half of 2<sup>nd</sup> cent.

Published: *CIL* 3, 2436 (p.1509); Kečkemet, Javorčić 1984, p. 34.

#### 8. Stela with image of boat

Material: limestone

Dimensions: ht. 56 cm, w. 36 cm

Description: the stela is in a row together with three other stelae (cat. no. 9, cat. no. 10, cat. no. 11). It belongs to the rectangular melded stela type with a triangular pediment. Above the pediment there are stylized acroteria filled with three small moulds. Below them is a triangular pediment framed by ribbons and filled with an ambiguous motif. The inscription field is bordered by ribbons on all sides, and within it is a frame made of simple moulding.

The inscription is engraved in four lines. The letters were rendered in Roman square capitals. The height of the letters in the first line is 3 cm, 4 cm in the second, and 3 cm in the third and fourth lines. At the end of the second line, the letter *O* is 3 cm high. In the first line, the letter *C* has been left out of the verb form *fecit*. The ligature *MA* is in the second line, while the third line contains the ligatures *NE*, *ME*, and *NT*. In the first, second and third lines, the words are separated by dots.

Below the text there is an image of a boat with a diagonally set mast in front and two oars aft.<sup>54</sup> A similar image of a ship can be seen on the stela of Gaius Uttius and on the fragment of a gravestone from the Salona amphitheatre (both are held in the Archaeological Museum in Split) and on the fragment of a gravestone built into the wall of the campanile at the church in Stari Grad.<sup>55</sup> This allows for the conclusion that the deceased was a sailor, merchant or fisher. Below the boat, an *ascia* was engraved.<sup>56</sup> The fastening peg has not been preserved.

Text on monument:

*Uxor fe<c>it  
"ma"rito suo  
bene "me"re"nt"(i)  
t(estamento) f(ecit)*

54 Kozličić 1993, str. 42.

55 Cambi 1988b, sl. 1-4.

56 Usp. bilj. 41.

57 Usp. bilj. 41.

54 Kozličić 1993, p. 42.

55 Cambi 1988b, Fig. 1-4.

56 Cf. note 41.



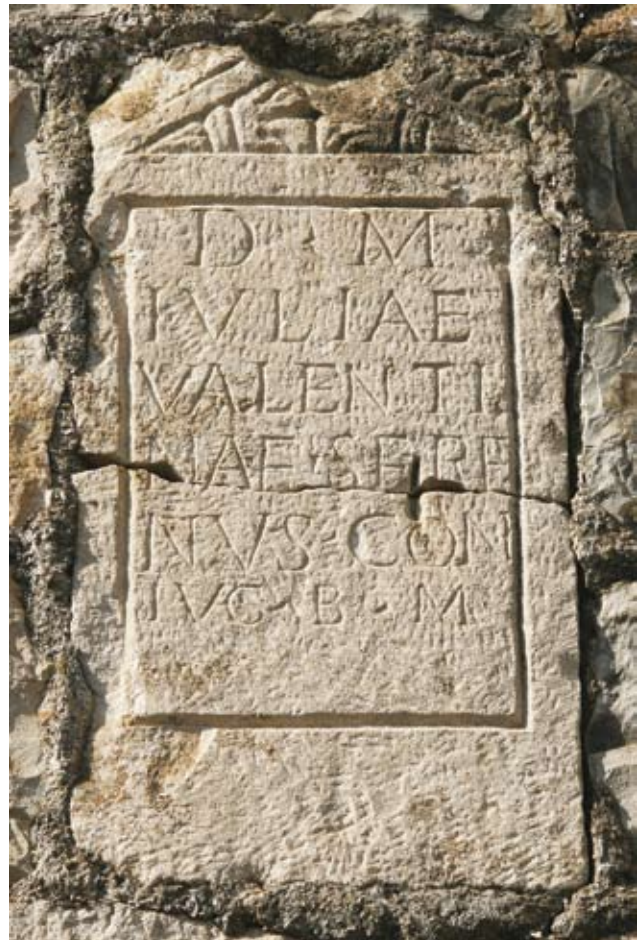
7



8



9



10

su pisana pravilnom rimskom kapitalom. Visina slova je u prvom retku 5,5 cm, drugom, trećem šestom i sedmom 5 cm i u četvrtom i petom 4,5 cm. U trećem i zadnjem retku nalaze se distinkcije.

Tekst spomenika:

*D(is) M(anibus)*  
*Saturnino*  
*Aug(usti) n(ostri) vern(a)*  
*ensori*  
*Florentina*  
*coniux*  
*b(ene) m(erenti)*

Komentar: Saturninu spomenik podiže Florentina. Pokojnik je carski rob (*Augusti nostri verna*). U natpisu se spominje njegovo zanimanje (*ensor – mjerac*). Najvjerojatnije se radi o gromatiku. Njegov zadatak je bilo premjeravanje zemljišta, a pritom se služio spravom koja se zove groma (po kojoj je i dobio ime). Poslije dobivaju naziv *agrimensores*.<sup>58</sup> Komemoratorica je također bila ropkinja, što je vidljivo i iz njezina imenovanja. Kognomen *Saturninus* je čest, osobito u Africi i na keltskom području. Među kršćanima poznat je u Italiji i Africi.<sup>59</sup> *Florentinus* je poznat na području Carstva, osobito na keltskom području.<sup>60</sup> Datacija: kasni principat  
Objavljeno: *CIL* 3, 2128; Cagnat 1904, str. 1726, bilj. 1; Kečkemet, Javorčić 1984, str. 35, sl. 37.

10. Stela Julije Valentine

Materijal: vapnenac

Dimenzije: vis. 62 cm, šir. 33 cm

Opis: Stela je uzidana u nizu zajedno s još tri stele (kat. br. 8, kat. br. 9, kat. br. 11). Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. Stela je uzidana na južnom pročelju kuće Benzon. Vrh je malo oštećen, a ploča je po sredini pukla na dva dijela. Trokutasti zabat uokviren je dvjema katetama, dok je motiv unutar zabata oštećen. Natpisno polje uokvireno je vrpčama i jednostavnom profilacijom.

Natpis je uklesan u 6 redaka, a u trećem, četvrtom i petom retku nalaze se distinkcije u obliku točaka. Slova su izvedena pravilnom rimskom kapitalom. Visina slova iznosi u prvom,

Commentary: A wife raised the monument to her husband in compliance with his will. No names are specified in the inscription. The monument may be dated with the help of the burial formula *testamento fecit*, which was typical of the early Principate.

Dating: early Principate

Published: *CIL* 3, 2627; Steinbüchel 1820, p. 26, no. 91; Abramić 1932, p. 60, P. VI; Cambi 1988b, p. 28; Kozličić 1993, p. 42.

9. Stela of Saturninus

Material: limestone

Dimensions: ht. 56 cm, w. 40 cm

Description: the stela is built into a wall together with three other stelae (cat. no. 8, cat. no. 10, cat. no. 11). It belongs to the rectangular moulded stela type with a triangular pediment. On the upper left- and right-hand sides, it is bordered by a ribbon, while the ribbon on the upper side has not been preserved. The triangular pediment and acroteria are separated by moulding. To the left and right sides of the acroteria, the edges are rounded and filled with stylized palmettes turned inward. Below, in the middle of the pediment, there is a circle inside which there is an *ascia*.<sup>57</sup> The pediment is also filled with two palmettes, one on each side.

The text is divided into seven lines, but the letters *D* and *M* are outside of the inscription field, to the sides of the acroteria. The letters are written in Roman square capitals. The height of the letters in the first line is 5.5 cm, 5 cm in the second, third, sixth and seventh lines, and 4.5 cm in the fourth and fifth lines. There are dots in the third and last lines.

Text on monument:

*D(is) M(anibus)*  
*Saturnino*  
*Aug(usti) n(ostri) vern(a)*  
*ensori*  
*Florentina*  
*coniux*  
*b(ene) m(erenti)*

Commentary: the monument was raised to *Saturninus* by *Florentina*. The deceased was an imperial slave (*Augusti nostri verna*). The inscription specifies his occupation (*ensor – measurer/surveyor*). He was most likely a gromatic. His task was to measure tracts of land, and in this he

58 Suić 1996b, str. 353.

59 Alföldy 1969, str. 289.

60 Alföldy 1969, str. 205.

57 Cf. note 41.

čtvrtom i petom redu 4,5 cm, u drugom i trećem 4 cm, a u šestom 3 cm.

Tekst spomenika:

*D(is) M(anibus)  
Iuliae  
Valenti  
nae Sere  
nus con  
iug(i) b(ene) m(erenti)*

Komentar: Juliji Valentini podiže spomenik suprug *Serenus*. O gentiliciju *Iulius* vidi pod. kat. br. 2. Kognomen *Valentinus* je vrlo čest na zapadnom dijelu Carstva, a u Dalmaciji se proširio kasno, većinom među doseljenicima.<sup>61</sup> Naveden je komemoratorov kognomen *Serenus* koji je dosta rasprostranjen, posebno na keltskom području.<sup>62</sup>

Datacija: kasni principat

Objavljeno: *CIL* 3, 2405.

#### 11. Stela Elija Primitiva

Materijal: vapnenac

Dimenzije: vis. 39 cm, šir. 26,5 cm

Opis: Stela je uzidana u nizu zajedno s još tri stele (kat. br. 8, kat. br. 9, kat. br. 10). Pripada profiliranom tipu pravokutne forme. Na vrhu je malo oštećena i nema trokutastog zabata, već gredu ukrašenu biljnim motivom u čijoj se sredini nalazi ovnova glava sa zavijenim rogovima. Natpisno polje uokvireno je vrpčama i jednostavnom profilacijom, a unutar njega je natpis.

Natpis je uklesan u 7 redaka. U drugom retku nalaze se ligatura *AE* i distinkcija u obliku točke. Slova su izvedena pravilnom rimskom kapitalom i visina im iznosi 3 cm.

Tekst spomenika:

*D(is) M(anibus)  
"Ae"lio Primi  
tivo mari  
to pientis  
simo  
Calv  
entia Septi  
mina b(ene) m(erenti)*

used an instrument called a *groma* (a surveyor's instrument). Later these surveyors were called *agrimensores*.<sup>58</sup> The commemorator was also a slave, which is apparent in her naming. The cognomen *Saturninus* was common, particularly in Africa and the Celtic territories. Among the Christians it was known in Italy and Africa.<sup>59</sup> *Florentinus* was known in the Empire's territory, particularly in the Celtic territories.<sup>60</sup>

Dating: late Principate

Published: *CIL* 3, 2128; Cagnat 1904, p. 1726, note 1; Kečkemet, Javorčić 1984, p. 35, Fig. 37.

#### 10. Stela of Julia Valentina

Material: limestone

Dimensions: ht. 62 cm, w. 33 cm

Description: the stela is built into a wall together with three other stelae (cat. no. 8, cat. no. 9, cat. no. 11). It belongs to the rectangular moulded stela type with a triangular pediment. The stela was built into the southern façade of the Benzon house. The top is slightly damaged, and the slab is broken into two pieces down the middle. The triangular pediment is framed by two legs, while the motif inside the pediment is damaged. The inscription field was framed by ribbons and simple moulding.

The inscription is engraved in six lines, and the third, fourth and fifth lines the words are separated by dots. The letters were rendered in Roman square capitals. The height of the letters in the first, fourth and fifth lines is 4.5 cm, 4 cm in the second and third, and 3 cm in the sixth.

Text on monument:

*D(is) M(anibus)  
Iuliae  
Valenti  
nae Sere  
nus con  
iug(i) b(ene) m(erenti)*

Commentary: the monument was raised to *Julia Valentina* by her husband *Serenus*. On the gentilicium *Iulius*, see under cat. no. 2. The cognomen *Valentinus* was very common in the western section of the Empire, but in Dalmatia it spread rather late, mostly among migrants.<sup>61</sup> The commemorator's cognomen *Serenus* is mentioned,

61 Alföldy 1969, str. 320.

62 Alföldy 1969, str. 294.

58 Suić 1996b, p. 353.

59 Alföldy 1969, p. 289.

60 Alföldy 1969, p. 205.

61 Alföldy 1969, p. 320.

Komentar: Eliju Primitivu spomenik podiže njegova supruga *Calventia Septimina*. Pokojnikov *nomen* (carski gentilicij) je *terminus post quem* za dataciju natpisa. Širenje gentilicija *Aelius* događa se za vladavine careva Hadrijana (117.-138.) i Antonina Pija (138.-161.). Često je u Podunavlju. U Dalmaciji je jedno od najčešćih gentilicija zahvaljujući urbanizaciji u doba spomenutih careva. Osobito je često zastupljen u blizini Salone. U ranom principatu nositelji tog gentilicija su carski oslobođenici i doseljenici, a u kasnom vojnici s istoka i Podunavlja. U dominatu se javlja često.<sup>63</sup> *Calventia Septimina* je po imenu sedma po redu kći. Za dataciju nam je ključno i navođenje oznake moralnih vrлина pokojnika (*pientissimo*) koje je karakteristično za kasnije razdoblje.

Datacija: 2.-3. st.

Objavljeno: *CIL* 3, 2143.

## 12. Stela Kornelije Akviline

Materijal: vapnenac

Dimenzije: vis. 39 cm; šir. 26 cm

Opis: Oštećen je vrh stele i donji desni ugao te dio natpisa koji spominje godine pokojnika. Priпада tipu profiliranih stela pravokutne forme s trokutnim zabatom. Iznad zabata, na svakoj kateći, nalazi se po jedna položena stilizirana palmeta. U središtu zabata je šesterolisna rozeta kojoj se s obje strane nalazi polukrug iz kojeg izlazi po jedna stilizirana palmeta. Natpisno polje unutar kojeg je tekst uokvireno je vrpčama i jednostavnom profilacijom.

Natpis je uklesan u 6 redaka i pisan je pravilnom rimskom kapitalom. Visina slova je u prva tri retka 3 cm, a u druga tri 4 cm. U prvom retku nalazi se jedna distinkcija izvedena u obliku listića, a u četvrtom, petom i šestom nalazi se po jedna u obliku točke. Natpis je na kraju oštećen. Klin za usađivanje nije sačuvan.

Tekst spomenika:

*D(is) M(anibus)*  
*Corn(elia)*  
*Aquil*  
*ina Felic*  
*issimo de*  
*f(uncto) ann(orum)[---]*

which was quite widespread, particularly in the Celtic territories.<sup>62</sup>

Dating: late Principate

Published: *CIL* 3, 2405.

## 11. Stela of Aelius Primitivus

Material: limestone

Dimensions: ht. 39 cm, w. 26.5 cm

Description: the stela is built into a wall together with three other stelae (cat. no. 8, cat. no. 9, cat. no. 10). It belongs to the rectangular moulded type. It is slightly damaged at the top and does not have a triangular pediment, rather a beam adorned by plant motifs in which there is in the middle a rams head with curved horns. The inscription field is framed by ribbons and simple moulding, with an inscription inside.

The inscription is engraved in seven lines. The second line contains the ligature *AE* and a dot to separate the words. The letters were rendered in Roman square capitals and their height is 3 cm.

Text on monument:

*D(is) M(anibus)*  
*“Ae”lio Primi*  
*tivo mari*  
*to pientis*  
*simo*  
*Calv*  
*entia Septi*  
*mina b(ene) m(erenti)*

Commentary: the monument was raised to *Aelius Primitivus* by his wife *Calventia Septimina*. The deceased's *nomen* (imperial gentilicium) is the *terminus post quem* for dating the inscription. The spread of the gentilicium *Aelius* occurred during the reign of Emperors Hadrian (117-138) and Antoninus Pius (138-161). It was common in the Danube Basin. In Dalmatia it was one of the most frequent gentilicia thanks to urbanization during the reigns of the aforementioned emperors. It was particularly common in the vicinity of Salona. In the early Principate, those who bore this gentilicium were imperial freedmen and migrants, and later soldiers from the Orient and Danubian zone. It appeared frequently in the Dominate.<sup>63</sup> *Calventia Septimina* was, based on her name, a seventh daughter. Also crucial to the dating is the specification of the moral virtues of

63 Alföldy 1969, str. 43, 44.

62 Alföldy 1969, p. 294.

63 Alföldy 1969, pp. 43, 44.



11



12



13



15



14



Komentar: Spomenik je podigla Kornelija Akvilina Felicisimu. Gentilicij *Cornelius* dosta je raširen, a početkom principata dolazi u Dalmaciju. Većinom su to doseljenici iz Italije i oslobođenici.<sup>64</sup> Kognomen *Aquilinus* je dosta čest, osobito u sjevernoj Italiji, a *Felicissimus* je također prilično rasprostranjen, poglavito u Italiji; u Dalmaciji se pojavljuje od sredine 2. stoljeća.<sup>65</sup>

Datacija: sred. 2. st.-3. st.

Objavljeno: *CIL* 3, 9018 (=2298).

13. Ulomak stele Pomponije Semne i Pomponije Kvarte

Materijal: vapnenac

Dimenzije: vis. 20 cm, šir. 28 cm

Opis: Sačuvan je donji dio malene stele. Vide se vrpce s lijeve, desne i donje strane, koje su zajedno sa S-profilacijom uokvirivale natpisno polje. Natpis je uklesan u 6 redaka. Visina slova u svim redcima je 1,5 cm, osim zadnjega retka, gdje je visina slova 2 cm. U drugom, četvrtom, petom i šestom retku nalaze se distinkcije u obliku točaka.

Tekst spomenika:

[---] Pompon(ia)  
Semne et  
Pomponia Q  
uarta lib(ertae)  
patron(o)  
b(ene) m(erenti)

Komentar: *Pomponia Semne* i *Pomponia Quarta* podižu spomenik svome patronu čije ime nije sačuvano. Gentilicij *Pomponius* dosta je rasprostranjen, a u Dalmaciji nositelji su doseljenici iz Italije, a poslije orijentalci.<sup>66</sup> Kognomen *Semne* je čest.<sup>67</sup> Kognomen *Quartus* dosta je zastupljen, posebno na keltskom području (uglavnom u sjevernoj Italiji i Noriku). Uobičajen je i u Dalmaciji.<sup>68</sup>

Datacija: 2.-3. st.

Objavljeno: *CIL* 3, 2479.

the deceased (*pietissimo*), which was typical of later periods.

Dating: 2<sup>nd</sup> - 3<sup>rd</sup> cent.

Published: *CIL* 3, 2143.

12. Stela of Cornelia Aquilina

Material: limestone

Dimensions: ht. 39 cm; w. 26 cm

Description: the top of the stela and its lower right-hand corner, as well as part of the inscription which mentions the age of the deceased are damaged. It belongs to the rectangular moulded stela type with a triangular pediment. A stylized pediment is placed on each leg of the triangle above the pediment. There is a six-petal rosette in the middle of the pediment with crescents on each side whence stylized palmettes emerge. The inscription field on which the text is engraved is framed by ribbons and simple moulding.

The inscription is engraved in six lines and written in Roman square capitals. In the first line there is a leaflet as punctuation, while the fourth, fifth and sixth lines each have a single dot. The inscription is damaged at the end. The fastening peg has not been preserved.

Text on monument:

*D(is) M(anibus)*  
*Corn(elia)*  
*Aquil*  
*ina Felic*  
*issimo de*  
*f(uncto) ann(orum)[---]*

Commentary: the monument was raised by *Cornelia Aquilina* to *Felicissimus*. The gentilicium *Cornelius* was quite widespread, and it came to Dalmatia at the beginning of the Principate. Most of these were migrants from Italy and freedmen.<sup>64</sup> The cognomen *Aquilinus* was truly common, particularly in northern Italy, and *Felicissimus* was also rather widespread, particularly in Italy; it appeared in Dalmatia as of the mid-second century.<sup>65</sup>

Dating: mid-2<sup>nd</sup> - 3<sup>rd</sup> cent.

Published: *CIL* 3, 9018 (=2298).

13. Fragment of the stela of Pomponia Semne and Pomponia Quarta

Material: limestone

Dimensions: ht. 20 cm, w. 28 cm

64 Alföldy 1969, str. 78.

65 Alföldy 1969, str. 155, 201.

66 Alföldy 1969, str. 111.

67 Alföldy 1969, str. 293.

68 Alföldy 1969, str. 278.

64 Alföldy 1969, p. 78.

65 Alföldy 1969, pp. 155, 201.

## 14. Mala oštećena stela

Materijal: pješčenjak (muljika)

Dimenzije: vis. 50 cm; šir. 34 cm

Opis: Stela je dosta oštećena. Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. Vidljivi su njezin oblik i ostaci četiriju vrpca koje uokviruju natpisno polje te *S* profilacija gornjeg i desnog dijela natpisnog polja. Od zabata se vidi jedino da je bio trokutast. Natpis je nažalost propao, ali se unutar natpisnog polja na početku nazire nekoliko slova (*I, V, L*) te se može povezati s natpisom koji je donesen u *CIL*-u pod brojem 2387. Ima 6 redaka. Klin za usađivanje nije sačuvan. Zahvaljujući tipologiji i vrsti spomenika, stelu se može datirati, ali u široko razdoblje.

Tekst spomenika:

*Iuliae*  
*Chrest(a)e*  
*A[g]a[t]ho*  
*amicae*  
*bene*  
*merenti*

Komentar: Juliji Hrestiji spomenik postavlja prijatelj Agaton. O gentiliciju *Iulius* vidi kat. br. 2. Kognomen *Chrestus* je čest, osobito u Italiji.<sup>69</sup> *Agaton* je grčkog podrijetla. Svagdje je rasprostranjen, a najčešći je u Italiji.<sup>70</sup>

Datacija: 2.-3. st.

Objavljeno: *CIL* 3, 2387; Kečkemet, Javorčić 1984, str. 45.

## 15. Oštećena stela

Materijal: vapnenac

Dimenzije: vis. 74 cm; šir. 54 cm

Opis: Stela je dosta oštećena. Razlomljena je u tri dijela. Pripada tipu profiliranih stela pravokutne forme s trokutnim zabatom. Vidljivi su ostaci *S*-profilacije na trokutastom zabatu i na dijelovima ploče. Od natpisa je ostalo vidljivo samo nekoliko slova visine 3 cm. Klin za usađivanje nije sačuvan. Zahvaljujući tipologiji i vrsti spomenika moguće ju je datirati, ali u široko razdoblje.

Description: the lower portion of a small stela has been preserved. Ribbons on the left, right and lower sides can be seen, which framed the inscription field together with *S*-moulding.

The inscription was engraved in six lines. The height of the letters in all lines is 1.5 cm, except for the last line, in which the letters are 2 cm high. In the second, fourth, fifth and sixth lines, there are dots as punctuation.

Text on monument:

[---] *Pompon(ia)*  
*Semne et*  
*Pomponia Q*  
*uarta lib(ertae)*  
*patron(o)*  
*b(ene) m(erenti)*

Commentary: *Pomponia Semne* and *Pomponia Quarta* raised the monument to their patron, whose name has not been preserved. The gentilicium *Pomponius* was truly widespread, and in Dalmatia it was borne by migrants from Italy, and later by those from the Orient.<sup>66</sup> The cognomen *Semne* was frequent.<sup>67</sup> The cognomen *Quartus* was also rather common, particularly in the Celtic territories (generally in northern Italy and Noricum). It was common in Dalmatia as well.<sup>68</sup> Dating: 2<sup>nd</sup> - 3<sup>rd</sup> cent.

Published: *CIL* 3, 2479.

## 14. Small damaged stela

Material: sandstone (mudstone)

Dimensions: ht. 50 cm; w. 34 cm

Description: the stela has sustained considerable damage. It belongs to the rectangular moulded stela type with a triangular pediment. Its shape and the remains of four ribbons which frame the inscription field and *S* moulding on the upper and right-hand section of the inscription field are visible. The inscription has unfortunately decayed, but inside the inscription field at the beginning several letters can be discerned (*I, V, L*) and it may be linked to the inscription carried in *CIL* under number 2387. It has 6 lines. The fastening peg has not been preserved. Thanks to the typology and type of monument, the stela may be dated, albeit to a broad period.

69 Alföldy 1969, str. 176.

70 Alföldy 1969, str. 144.

66 Alföldy 1969, p. 111.

67 Alföldy 1969, p. 293.

68 Alföldy 1969, p. 278.

Tekst spomenika:

*D(is) M(anibus)*  
*Epiteux[i---]*  
*defunc[o---]*  
*M(arcus) Arru[ntius]*  
*Zosimus Ru(fo?)*  
*filio pienti(ssimo)*

Komentar: Dobrom sinu spomenik podiže otac Marko Aruncije Zosim. *Epiteuxis* je ime pokojnika ili pokojnice jer se pojavljuje nakon izraza *defuncto/defunctae*. Prema G. Alföldy to je ženski kognomen i zastupljen je u Italiji.<sup>71</sup> U OPEL-u stoji da može biti kognomen i ženski nomen ili kognomen.<sup>72</sup> U Dalmaciji je zastupljen na još jednom natpisu.<sup>73</sup> Gentilicij *Arruntius* poznat je u srednjoj i južnoj Italiji. U Dalmaciji nositelji ovog gentilicija su doseljenici iz Italije.<sup>74</sup> Kognomen *Zosimus* grčkog je podrijetla i široko je rasprostranjen. Katkad su nositelji ovog kognomena oslobođenici. Kognomen *Rufus* svagdje je raširen, osobito na području Italije i Španjolske. U Dalmaciji je također raširen, a poznat je i među domorodačkim stanovništvom.<sup>75</sup>

Datacija: 2.-3. st.

Objavljeno: *CIL* 3, 2313; Kečkemet, Javorčić 1984, str. 34.

16. Arhitektonska stela s portretom pokojnika

Materijal: vapnenac

Dimenzije: vis. 73 cm; šir. 24 cm

Opis: Stela je uzidana u verandi. Prozor je odvojio mali dio stele, tako da se on može vidjeti s vanjske strane. Dobro je sačuvana (možda je odlomljena po horizontali natpisnog polja). Koncipirana je u dva dijela: edikulu i titulus. U gornjem dijelu je slobodnostojeći trokutni zabat koji je sačuvan u cijelosti. On je obrubljen vanjskom vrpcom i unutrašnjom *S*-profilacijom na katetama. U središtu zabata je prikaz stiliziranog četverolisnog cvijeta, koji je bio flankiran pticama, od kojih se sačuvala jedna u desnom kutu. Ispod zabata izrađena je pravokutna niša u funkciji portretnog polja, koja je uokvirena pilastrima što su stajali na niskoj profiliranoj bazi.

71 Alföldy 1969, str. 195.

72 OPEL II, str. 120.

73 ILJug 2185.

74 Alföldy 1969, str. 62.

75 Alföldy 1969, str. 284.

Text on monument:

*Iuliae*  
*Chrest(a)e*  
*A[g]a[t]ho*  
*amicae*  
*bene*  
*merenti*

Commentary: the monument was raised to *Julia Chrestia* by her friend *Agatho*. For details on the gentilicium *Iulius*, see cat. no. 2. The cognomen *Chrestus* was frequent, particularly in Italy.<sup>69</sup> *Agatho* is Greek in origin. It was common everywhere, but mostly in Italy.<sup>70</sup>

Dating: 2<sup>nd</sup> - 3<sup>rd</sup> cent.

Published: *CIL* 3, 2387; Kečkemet, Javorčić 1984, p. 45.

15. Damaged stela

Material: limestone

Dimensions: ht. 74 cm; w. 54 cm

Description: the stela has sustained considerable damage. It is broken into three pieces. It belongs to the rectangular moulded stela type with a triangular pediment. The remains of *S*-moulding on a triangular pediment and on parts of the slab can be seen. Only several 3 cm-high letters remain visible in the inscription. The fastening peg has not been preserved. Thanks to the typology and type of monument, the stela may be dated, albeit to a broad period.

Text on monument:

*D(is) M(anibus)*  
*Epiteux[i---]*  
*defunc[o---]*  
*M(arcus) Arru[ntius]*  
*Zosimus Ru(fo?)*  
*filio pienti(ssimo)*

Commentary: the father *Marcus Arruntius Zosimus* raised the monument to his good son. *Epiteuxis* is the name of the deceased man or woman, as it appears after the expression *defuncto/defunctae*. According to G. Alföldy, this was a women's cognomen and it was present in Italy.<sup>71</sup> In OPEL, it states that it may be a cognomen and woman's nomen or cognomen.<sup>72</sup> In Dalmatia it

69 Alföldy 1969, p. 176.

70 Alföldy 1969, p. 144.

71 Alföldy 1969, p. 195.

72 OPEL II, p. 120.



16



17



18

Lijevi pilastar je sačuvan, dok je desni ožbukani ili možda otučen.

U niši je prikaz polufigure mlađeg muškarca. On je prikazan frontalno, ravno usmjerenog pogleda. Odjeven je u tuniku s trokutastim ovratnikom čiji su nabori u obliku slova *V*. Preko ramena slobodno mu je prebačena toga koja pada u paralelnim, gotovo neprirodnim naborima. Desna ruka mu proviruje ispod toge te je drži preko grudi dodirujući ispruženim prstima njezin drugi kraj koji pada s lijevog ramena. U lijevoj ruci drži neki predmet (možda volumen). Glava mu je izdužena, a lice je punašnije. Krajevi usana okrenuti su prema gore, pa se čini da se smije. Nos je otučen, oči su isklesane bez šarenica i zjenica i ukošene prema dolje. Pramenovi su izrađeni dubokim uparenim linijama te, jednostavno iščešljani prema čelu, završavaju u istoj liniji i na sredini se lagano rastvaraju.

Ispod niše, odvojeno jednostavnom ravnom vrpcom koja je stajno polje portretu nalazi se natpisno polje obrubljeno *S*-profilacijom.<sup>76</sup> Prilikom uzidavanja vjerojatno je otučen donji dio. Tragovi natpisa se ne vide te je moguće da je natpis bio ispisan bojom. Također nema podnožja s klinom za usađivanje u bazu.

Datacija: kasnoflavijevsko-ranotrajansko doba  
Objavljeno: Maršić 2002, str. 270, 271, T. 17, sl. 75; Maršić 2011, str. 28, 29.

#### 17. Glava Aura

Materijal: vapnenac

Dimenzije: vis. 26 cm; šir. 27 cm

Opis: Od ploče je ostala gornja i desna vrpca okvira sa *S*-profilacijom. Unutar okvira nalazi se glava Aura, boga vjetra, prikazana u profilu. U kosi su mu mala krilca – njegovi atributi. Kako je cijeli reljef obojan, ne vide se detalji frizure ni lica. Brada se jedva nazire. Na vratu je izražen mišić koji nam pokazuje da je glava zakrenuta malo ulijevo. Ovaj ulomak vjerojatno je pripadao nekoj steli.

Datacija: 1.-2. st.

Objavljeno: Kečkemet, Javorčić 1984, str. 25, sl. na str. 28.

appears on one other inscription.<sup>73</sup> The gentilicium *Arruntius* was known throughout central and southern Italy. In Dalmatia, the bearers of this gentilicium were migrants from Italy.<sup>74</sup> The cognomen *Zosimus* is Greek in origin and quite widespread. Sometimes those who bore this cognomen were freedman. The cognomen *Rufus* was universally widespread, particularly in the territory of Italy and Spain. It was also widespread in Dalmatia, and known even among the native population.<sup>75</sup>

Dating: 2<sup>nd</sup> - 3<sup>rd</sup> cent.

Published: *CIL* 3, 2313; Kečkemet, Javorčić 1984, p. 34.

#### 16. Architectural stela with portrait of deceased

Material: limestone

Dimensions: ht. 73 cm; w. 24 cm

Description: the stela is built into a veranda. The window separated a small part of the stela, so that it can be seen from the outside. It is well preserved (perhaps it was broken along the horizontal axis of the inscription field). It was designed to have two sections: an aedicule and titulus. In the upper section, the standalone triangular pediment has been preserved in its entirety. It is bordered by an external ribbon and internal *S*-moulding at its legs. The middle of the pediment contains a depiction of a stylized four-petal flower, which was flanked by birds, of which one in the right-hand corner has been preserved. Beneath the pediment there is a rectangular niche which functions as a portrait field, framed by pilasters that stood on a low moulded base. The left pilaster has been preserved, while the right-hand one was either plastered over or battered off.

The niche contains a semi-figure of a younger man. He is depicted frontally, with his gaze directed straight ahead. He wears a tunic with a triangular collar that has *V*-shaped folds. A toga is freely thrown over his shoulders, which drops in parallel, almost unnatural folds. His right hand appears from beneath the toga, and he holds it over his chest with fingers extended to its other ending descending from the left shoulder. He holds something in his left hand (perhaps a scroll). His head is oblong, with a fuller face. The ends of the lips are turned upward, so he appears to be smiling. The nose is battered, the eyes were carved without irises and pupils and slanted

76 Maršić 2002, str. 269.

73 ILJug 2185.

74 Alföldy 1969, p. 62.

75 Alföldy 1969, p. 284.

**Are ili tabule i tituli**

18. Ulomak are G. Volusija Primigenija  
 Materijal: vapnenac  
 Dimenzije: vis. 113 cm; šir. 13,5 cm; deblj. 16 cm  
 Opis: Ulomak are ili velike tabule, ali je teško odrediti jer je ulomak preklesan kao dio okvira ulaznih vrata u kuću i uzidan naopako (dio pod slovom *b*). Natpis je uklesan u 12 redaka. Distinkcije su izvedene u obliku točaka i nalaze se u svim redcima. U trećem retku pogrešno je napisano *vivos*, a ispravno bi bilo *vivus*.  
 Tekst spomenika:

*C(aius) Volusius Primi  
 genius VVir  
 viv{u=o}s fecit sibi et  
 C(aio) Volusio Euhemero  
 conlibert(o) VVir(o) Aug(ustali) et  
 C(aio) Volusio Primigenio f(ilio) defunc(to)  
 annor(um) VIII libertis libertabusq(ue)  
 suis ossibus inferendis extranior(um)  
 ne quis ossa inferre velit et tu et  
 tibi  
 In fr(onte) p(edes) XXX in  
 agr(o) p(edes) XXX*

Komentar: *C. Volusius Primigenius* je za života uredio grobnicu za sebe, suoslobodenika Euhemera, istoimenoga umrloga sina i svoje oslobođenike.<sup>77</sup> Gentilicij *Volusius* trebalo bi povezati s namjesnikom provincije Dalmacije L. Volusijem Saturninom.<sup>78</sup> Stoga možemo zaključiti da su *Primigenius* i *Euhemerus* bili obrazovani i sposobni robovi istočnjačkog podrijetla, koji su kao članovi obitelji prije spomenutoga namjesnika stekli slobodu. Nakon oslobođenja, kao imućni i podobni građani, vršili su službu promicanja carskoga kulta.<sup>79</sup> Do sada nisu pronađeni natpisi ili potvrde drugih uglednika iz obitelji Volusija. Postoji samo jedna *Volusia*, koja je udana za dekuriona Albucija.<sup>80</sup> Na natpisu je formulom naglašena nepovredivost obiteljske grobnice te njezine dimenzije.

Datacija: rani principat (oko sred. 1. st.)

downward. The locks of hair were rendered with deeply furrowed lines and simply combed toward the forehead, ending at the same line and slightly parted in the middle.

Below the niche, separated by a simple straight ribbon which is the portrait's standing line, there is an inscription field bordered by *S*-moulding.<sup>76</sup> During installation into the wall, the lower part was probably battered off. The traces of the inscription cannot be seen, and it is possible that the inscription was painted on. It also has no fastening peg.

Dating: late Flavian/early Trajanic era

Published: Maršić 2002, pp. 270, 271, P. 17, Fig. 75; Maršić 2011, pp. 28, 29.

17. Head of Aura  
 Material: limestone  
 Dimensions: ht. 26 cm; w. 27 cm  
 Description: the upper and right-hand ribbon frame with *S*-moulding has been preserved of the slab. The head of Aura, the god of wind, is shown in profile inside the frame. There are small wings inside his hair – his attributes. Since the entire relief was painted, the details of neither the face nor hair can be seen. The beard is scarcely discernible. There is a notable muscle on his neck which indicates that the head was turned slightly leftward. This fragment probably belonged to his stela.  
 Dating: 1<sup>st</sup> - 2<sup>nd</sup> cent.  
 Published: Kečkemet, Javorčić 1984, p. 25., Fig. on p. 28.

**Altars or tables and tituli**

18. Fragment of the altar of G. Volusius Primigenius  
 Material: limestone  
 Dimensions: ht. 113 cm; w. 13.5 cm; thick. 16 cm  
 Description: Fragment of an altar or large table/tabula, but difficult to ascertain because the piece was recarved to serve as part of the door-frame at the entrance to the house and walled-in backward (the part under the letter *b*). The inscription was engraved in twelve lines. The words were separated by dots, and they can be seen in all lines. In the third line, *vivos* is mistakenly written, while *vivus* would be correct.

77 Glavičić 2002, str. 351.

78 Funkciju namjesnika obnašao je od 29. do 40. godine.

79 Glavičić 2002, str. 351.

80 Glavičić 2002, str. 351.

76 Maršić 2002, p. 269.

Objavljeno: *CIL* 3, 8807 (3195 b); Bulić 1885, str. 41; Glavičić 2002, str. 351, kat. br. 208; Giunio 2011, str. 318, kat. br. 85.

19. Titul Aurelija Anija i Licinije Juventile

Materijal: vapnenac

Dimenzije: vis. 36 cm; šir. 44 cm

Opis: Ovo je malena ploča (*titulus*) čije je natpisno polje uokvireno trostrukim vrpcama. Možda je malena ara.<sup>81</sup> Natpis je uklesan u 5 redaka. Slova su izvedena pravilnom rimskom kapitalom i visina im je prema redcima: u prvom (osim slova *I* u ligaturi *NI* koje je 3,5 cm), drugom i trećem 2,5 cm, u četvrtom 3 cm, zadnjem 2,5 cm (osim zadnjega slova *S* koje je 1 cm). U prvom retku je ligatura *NI*, u drugom *AE*, u četvrtom *AV* i *NN*. U svim redcima, osim u trećem, nalaze se distinkcije u obliku točaka.

Tekst spomenika:

*Aurelio An"ni"o  
et Licini"ae"  
Iuventillae  
"Au"relia A"nn"ia  
filia parenti(bus)*

Komentar: *Aurelia Annia* podiže spomenik svojim roditeljima Aureliju Aniju i Liciniji Juventili. O gentiliciju *Aurelius* vidi kat. br. 3, a *Licinius* je dosta rasprostranjen, čak i na istoku.<sup>82</sup> U Dalmaciji nositelji su različitog podrijetla: doseljenici iz Italije, oslobođenici, orijentalci, vojnici iz Podunavlja. Kognomen *Annius* poznat je u Galiji, a u Dalmaciji u Trebinju.<sup>83</sup> Drugi kognomen *Iuventilla* poznat je u zapadnoj Panoniji.<sup>84</sup>

Datacija: 3. st.

Objavljeno: *CIL* 3, 2206.

### Sarkofazi

20. Fragment sanduka arhitektonskog sarkofaga

Materijal: prokoneški mramor

Dimenzije: vis. 69 cm; šir. 87 cm

Opis: Ovo je ulomak desne strane sanduka. Na desnoj strani je trup tordiranog stupa do vrata kapitela, dok je na lijevoj strani također tordirani

Text on monument:

*C(aius) Volusius Primi  
genius VVir  
viv{u=o}s fecit sibi et  
C(aio) Volusio Euhemero  
conlibert(o) VVir(o) Aug(ustali) et  
C(aio) Volusio Primigenio f(filio) defunc(to)  
annor(um) VIII libertis libertabusq(ue)  
suis ossibus inferendis extranior(um)  
ne quis ossa inferre velit et tu et  
tibi  
In fr(onte) p(edes) XXX in  
agr(o) p(edes) XXX*

Commentary: *C. Volusius Primigenius* arranged a tomb for himself, his fellow freedman *Euhemerus*, his son of the same name and his freedmen.<sup>77</sup> The gentilicium *Volusius* should be linked to the consul of the Dalmatian province, *L. Volusius Saturninus*.<sup>78</sup> Thus it may be concluded that *Primigenius* and *Euhemerus* were educated and capable slaves of Oriental origin, who obtained their freedom as members of the aforementioned consul. After their liberation, they served the promotion of the imperial cult as well-to-do and favoured citizens.<sup>79</sup> Thus far, no inscriptions or confirmations of other distinguished individuals from the *Volusius* family have been found. There is only a *Volusia*, who was married to the decurion *Albutius*.<sup>80</sup> In the inscription, a formula stresses the inviolability of the family tomb and its dimensions.

Dating: early Principate (ca. mid-1<sup>st</sup> cent.)

Published: *CIL* 3, 8807 (3195 b); Bulić 1885, p. 41; Glavičić 2002, p. 351, cat. no. 208; Giunio 2011, p. 318, cat. no. 85.

19. Titulus of Aurelius Annus and Licinia Juventilla

Material: limestone

Dimensions: ht. 36 cm; w. 44 cm

Description: this is a small plaque (*titulus*) with an inscription bordered by a triple ribbons. Perhaps it was a small altar.<sup>81</sup> The inscription was engraved in five lines. The letters were rendered in Roman square capitals and their height by line

81 Slična ploča nalazi se u Arheološkome muzeju u Splitu. Natpis na njoj odnosi se na Veneru Anzotiku.

82 Alföldy 1969, str. 93.

83 Alföldy 1969, str. 150.

84 Alföldy 1969, str. 225.

77 Glavičić 2002, p. 351.

78 He held the post of consul from 29 to 40 AD.

79 Glavičić 2002, p. 351.

80 Glavičić 2002, p. 351.

81 A similar plaque is held in the Archaeological Museum in Split. The inscription on it refers to Venus Anzotica.

stup s kapitelom koji se sastoji od dva lista. U sredini se nalaze *helices*, nazubljeni krajevi listova raščlanjeni su okruglim svrdlanim rupicama. Iznad kapitela je abak s visokom gredom edikule. Unutar edikule i stupa nema arkade.

Između stupova prikaz je muškarca odjevenog u togu, koji je dosta oštećen.<sup>85</sup> Glava je krupna i kubična te nagnuta na desno rame, a detalji lica su dosta oštećeni. Ipak, vide se oči i klempave uši te kratka kosa, što su sve značajke tetrarhijskog razdoblja.<sup>86</sup>

*Sinus* toge prelazi preko desne ruke, pada gotovo do koljena te prelazi na drugu ruku, a zatim pada naniže. *Balteus* je oko struka i za njega je zataknut dio haljine koji prelazi preko grudi i taj dio toge je otučen. U lijevoj ruci mu se nalazi *rotulus*. Muškarac je možda bio prikazan u kontrapostu jer se nazire koljeno ispod haljine.<sup>87</sup>

Desno od muškarca prikazana je ovca, od koje se sačuvala jedino glava sa zavijenim rogovima. Taj je prikaz očito naknadno isklesan po naručiteljevu zahtjevu. Možda se u ovom prikazu mogu vidjeti prodori pastoralnih motiva, ali to je teško reći.<sup>88</sup> Nekoherentnost se vidi u tome što je muškarac odjeven u togu, građansku odjeću, koja s pastoralnim ambijentom nema nikakve veze. Međutim, pastirske teme postaju sve popularnije, pa je i ovo moguće.<sup>89</sup>

Vlasnik kuće je, kad je uzidao reljef, uklesao ime i godinu: *A(nno) D(omini) 1855.*, na lijevoj strani, i *IACOS BENZUN*, na desnoj strani.<sup>90</sup>

Datacija: kraj 3. st. ili rano 4. st.

Objavljeno: Cambi 1994, str. 99, kat. br. 10, sl. 43; Cambi 2002, str. 146, sl. 138; Cambi 2005, str. 192; Cambi 2010, 133, kat. br. 178, T. CIII. sl. 2.

## 21. Fragment sanduka atičkog sarkofaga

Materijal: pentelički mramor

Dimenzije: vis. 30 cm; šir. 27 cm

Opis: Ulomak prikazuje donji dio jedne figure koja sjedi na stolici ukrašenoj lavljom protomom, koja je okrenuta prema gledatelju. Očuvana figura prikazana je od pojasa nadalje, ali u profilu. Noge su ogrnute haljinom do sredine

is: 2.5 cm in the first (except for the letter *I* in the ligature *NI* which is 3.5 cm), second and third lines, 3 cm in the fourth line, and 2.5 cm in the last (except the last letter *S* which is 1 cm high). The ligatures are *NI* in the first line, *AE*, and *AV* and *NN* in the fourth. In all lines, except in the third, the words are separated by dots.

Text on monument:

*Aurelio An"ni"o  
et Licini"ae"  
Iuventillae  
"Au"relia A"nn"ia  
filia parenti(bus)*

Commentary: *Aurelia Annia* raised the monument to her parents *Aurelius Annius* and *Licinia Juventilla*. On the gentilicium *Aurelius*, see cat. no. 3, while *Licinius* was rather widespread, even in the Orient.<sup>82</sup> In Dalmatia it was borne by persons of different origin: migrants from Italy, freedmen, Orientals, and soldiers from the Danubian Basin. The cognomen *Annius* was known in Gallia, but also in Dalmatia, in Trebinje.<sup>83</sup> The other cognomen *Iuventilla* was known in western Pannonia.<sup>84</sup>

Dating: 3<sup>rd</sup> cent.

Published: *CIL* 3, 2206.

## Sarcophagi

### 20. Fragment of the receptacle of an architectural sarcophagus

Material: Proconnesse marble

Dimensions: ht. 69 cm; w. 87 cm

Description: this is a fragment of the right side of a receptacle. On the right side there is a trunk of a twisted column up to the neck of the capital, while on the left side there is another twisted column with a capital consisting of two leaves. In the middle there are *helices*, denticulate ends of leaves articulated by round drilled holes. Above the capital there is an abacus with a high aedicule beam. There are no arcades inside the aedicule and columns.

Between the columns, there is an image of a man wearing a toga which is rather damaged.<sup>85</sup> The head is large and cubical and turned to the right shoulder, while the details of the face are quite

85 Cambi 1994, str. 99.

86 Cambi 2005, str. 192.

87 Cambi 1994, str. 99.

88 Cambi 2005, str. 192.

89 Cambi 2005, str. 192.

90 Cambi 1994, str. 99.

82 Alföldy 1969, p. 93.

83 Alföldy 1969, p. 150.

84 Alföldy 1969, p. 225.

85 Cambi 1994, p. 99.



potkoljenice. Ovaj ulomak prikazuje lik Agamemnona ili kralja Likomeda u sceni Ahil na Skiru. Reljef je prilično dubok, figura je odmaknuta od pozadine i očito se radi o prednjoj strani.<sup>91</sup>

Vijenac i postolje sanduka nisu sačuvani.

Sličan prikaz nalazi se na fragmentu sarkofaga pronađenom u Saloni, koji se čuva u Arheološkome muzeju u Splitu pod inv. br. D-97.<sup>92</sup>

Datacija: prva pol. 3. st.

Objavljeno: Kečkemet, Javorčić 1984, str. 25, sl. na str. 33; Cambi 1988a, str. 107, kat. br. 5.

## 22. Fragment sanduka antičkog sarkofaga

Materijal: pentelički mramor

Dimenzije: duž. 32 cm; vis. 41 cm

Opis: Očuvana je lijeva strana s figurom nagog dječaka koji kleči na madracu ukrašenom listovima i cvjetovima. Na prsima je nosio nešto što se ne razaznaje. Možda je bio grozd. Glava nedostaje, a do dječaka je, u profilu na lijevo, prikazana figura odjevena u nebris, koja je, čini se, sjedila.<sup>93</sup> Iz navedenog bi se dalo zaključiti da je ovo ulomak s prikazom erotske gozbe.

Reljef je dubok i osrednje izveden, površina je uglačana. Figure su međusobno gusto nanizane na pozadini reljefa. Vijenac i postolje sanduka nisu sačuvani.

Datacija: nakon sred. 3. st.

Objavljeno: Kečkemet, Javorčić 1984, str. 25, 26, sl. na str. 26; Cambi 1988a, str. 153, kat. br. 68.

## Skulptura

### 23. Glava muškarca i muški lik u togi

Materijal: vapnenac

Dimenzije: togat: vis. 73 cm; šir. 23 cm

glava: vis. 16 cm; šir. 13 cm

Opis: Ove dvije skulpture uzidane su u južno (crveno) pročelje kuće. Po proporcijama glava i tijelo nisu dio iste cjeline, već su spojeni prilikom zidanja kuće.<sup>94</sup>

Glava je oštećena, ali vidi se da je realistična i da je kvalitetno rađena. Frizura je slabo očuvana, nad čelom nedostaje, ali je vidljiva na desnoj i lijevoj strani. Nos i usta su uništeni, a ispod glave je očuvan dio vrata.

damaged. Nonetheless, eyes, lop-ears and short hair can be discerned, and these are all features of the tetrarchic era.<sup>86</sup>

The *sinus* of the toga crosses over the right arm, falls almost to the knees and crosses to the other arm, and then fall lower. The *balteus* is around the waist, and fastened to it is a part of the skirt which passes over the chest, and this part of the toga is battered. There is a *rotulus* in his left hand. The man may have been portrayed in *contrapposto*, because a knee is discernable under the skirt.<sup>87</sup>

A ewe is depicted to the right of the man, of which only the head with curved horns has been preserved. This portrayal was obviously carved on later at the request of the client. Perhaps the infiltration of pastoral motifs can be seen in this portrayal, but this is difficult to state with any certainty.<sup>88</sup> An incongruity is that the man is wearing a toga, the apparel of urban citizens, who had no connection with the pastoral ambient. However, pastoral themes were becoming increasingly popular, so even this is possible.<sup>89</sup>

The owner of the house had a name and year carved in when the relief was installed: *A(nno) D(omini) 1855.*, on the left side, and *IACOS BENZUN* on the right side.<sup>90</sup>

Dating: end of 3<sup>rd</sup> cent. or early 4<sup>th</sup> cent.

Published: Cambi 1994, p. 99, cat. no. 10, Fig. 43; Cambi 2002, p. 146, Fig. 138; Cambi 2005, p. 192; Cambi 2010, 133, cat. no. 178, P. CIII. Fig. 2.

### 21. Fragment of the receptacle of an Attic sarcophagus

Material: Pentelic marble

Dimensions: ht. 30 cm; w. 27 cm

Description: the fragment bears an image of the lower portion of a figure seated on a chair adorned with the lion protome, which is turned toward the viewer. The figure has been preserved from the waist down, albeit in profile. The legs are draped in a skirt to mid-calf. This fragment depicts the figure of Agamemnon or King Lycomedes in a scene from Achilles on Skyros. The relief is rather deep, the figure is displaced from

91 Cambi 1988a, str. 107.

92 Cambi 1988a, str. 31.

93 Cambi 1988a, str. 153.

94 Kečkemet, Javorčić 1984, str. 25.

86 Cambi 2005, p. 192.

87 Cambi 1994, p. 99.

88 Cambi 2005, p. 192.

89 Cambi 2005, p. 192.

90 Cambi 1994, p. 99.



19



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21



22



23

Skulptura prikazuje muški lik odjeven u togu. Ispod toge se vidi tunika koja na sredini prsa ima nabore u obliku sova *V*. Oni prema rubovima postaju vertikalni. Toga, po Goetteovoj tipologiji, pripada tipu *B-a*.<sup>95</sup> Bogato je nabrana, prebačena preko lijevog ramena te pada do nogu. Na desnoj strani vidi se *balteus* preko kojeg pada malen umbo. Sinus je plitak. Kip je prikazan u kontrapostu jer se ispod toge vidi kako je desna noga malo podignuta. Stopala nisu očuvana. Lijevo od kipa nalazi se voluta, najvjerojatnije ulomak jonskog kapitela (kat. br. 44).

Datacija: 1. st. posl. Kr.

Objavljeno: Kečkemet, Javorčić 1984, str. 25, sl. na str. 26.

24. Monumentalna ženska glava

Materijal: vapnenac

Dimenzije: vis. 40 cm; šir. 36 cm

Opis: Glava je uzidana u zid tako što je postavljena na korintski kapitel (postolje) i prikazuje žensku osobu koja nosi veo na glavi. Ispod vela nazire se frizura. Nad čelom se vide tri pramenova začušljana ulijevo koji se dalje protežu ispod vela. Ne vide se nikakve crte lica. Oči su široko otvorene, nos je otučen, a usta su skupljena. Lice je shematizirano te se može zaključiti da je produkt domaćih radionica.<sup>96</sup>

Datacija: poč. 4. st.

Objavljeno: Kečkemet, Javorčić 1984, str. 25, sl. na str. 24; Cambi 2000, str. 83, 406, kat. br. 134.

25. Monumentalna ženska glava

Materijal: vapnenac

Dimenzije: vis. 41 cm; šir. 28 cm

Opis: Glava je, kao i prethodna, uzidana u zid tako što je postavljena na kapitel i prikazuje žensku osobu. Lice je izduženo, pramenovi kose su začušljani u obliku puževih kućica. Iznad kose proteže se veo koji je ravan nad tjemenom. Crte lica nisu prikazane, oči su širom otvorene, nos, usta i dio lijevog obraza su oštećeni. Kao i kod prethodne glave i na ovoj je lice shematizirano te bi mogla biti produkt domaćih radionica.<sup>97</sup>

Datacija: poč. 4. st.

Objavljeno: Kečkemet, Javorčić 1984, str. 25, sl. na str. 24; Cambi 2000, str. 83, 406, kat. br. 133.

the background and this is obviously the frontal side.<sup>91</sup>

The wreath and pedestal of the receptacle have not been preserved.

A similar image can be seen on a sarcophagus fragment discovered in Salona, which is held in the Archaeological Museum in Split under inv. no. D-97.<sup>92</sup>

Dating: first half of 3<sup>rd</sup> cent.

Published: Kečkemet, Javorčić 1984, p. 25, Fig. on p. 33; Cambi 1988a, p. 107, cat. no. 5.

22. Fragment of the receptacle of an Attic sarcophagus

Material: Pentelic marble

Dimensions: lng. 32 cm; ht. 41 cm

Description: the left side of a figure of a nude boy kneeling on a mattress adorned with leaves and flowers has been preserved. He holds something at his chest which can no longer be determined, perhaps of bunch of grapes. The head is missing, and next to the body, in left profile, is a figure wearing a nebris which is, it would appear, seated.<sup>93</sup> These aspects point to the conclusion that this was a portrayal of an erotic feast.

The relief is deep and rendered with middling skill, while the surface is polished. The figures are very close to each other. The cornice and pedestal of the receptacle have not been preserved.

Dating: after mid-third cent.

Published: Kečkemet, Javorčić 1984, pp. 25, 26, Fig. on p. 26; Cambi 1988a, p. 153, cat. no. 68.

## Sculpture

23. Head of man and male figure wearing toga

Material: limestone

Dimensions: toga: ht. 73 cm; w. 23 cm

head: ht. 16 cm; w. 13 cm

Description: these two sculptures were built into the southern (red) façade of the house. Based on their proportions, the head and body are not part of the same whole, rather they were connected when installed in the house.<sup>94</sup>

The head is damaged, but it can be seen that it is realistic, exhibiting high quality craftsmanship. The hairstyle has been poorly preserved, as it is missing above the forehead, but it is visible on the left and right sides. The mouth and nose have

95 Goette 1989, str. 29-42.

96 Cambi 2000, str. 83.

97 Cambi 2000, str. 83.

91 Cambi 1988a, p. 107.

92 Cambi 1988a, p. 31.

93 Cambi 1988a, p. 153.

94 Kečkemet, Javorčić 1984, p. 25.



24



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26. Glava erota  
Materijal: vapnenac (?), glava je obojena u bijelu boju  
Dimenzije: vis. 17 cm; šir. 17 cm  
Opis: Glava je prilično istrošena. Moguće je da je pripadala sarkofagu jer se ispod glave nalazi kameni ostatak.<sup>98</sup>  
Datacija: 2.-3. st.  
Objavljeno: Kečkemet, Javorčić 1984, str. 25.

## Urne

27. Cilindrična urna  
Materijal: vapnenac  
Dimenzije: vis. 32 cm; šir. 37 cm  
Opis: Urna je grubo klesana. Pri vrhu se nalaze dvije četvrtaste rupe koje su služile za pričvršćivanje spona. Jedna rupa je probijena kroz cijelu stijenu. Na vrhu se nalazi oštećen rub za poklopac. Danas je urna u sekundarnoj upotrebi kao posuda za cvijeće.  
Datacija: 1.-3. st.  
Neobjavljeno.
28. Cilindrična urna  
Materijal: vapnenac  
Dimenzije: vis. 38 cm; šir. 41 cm  
Opis: Urna je grubo klesana. Nema nikakve profilacije i danas je u sekundarnoj upotrebi, kao posuda za cvijeće.  
Datacija: 1.-3. st.  
Neobjavljeno.
29. Pravokutna urna  
Materijal: vapnenac  
Dimenzije: duž. 40 cm; šir. 34 cm; vis. 31 cm  
Opis: Urna je pravokutnog oblika bez profilacije i danas je u sekundarnoj upotrebi, kao posuda za cvijeće.  
Datacija: 1.-3. st.  
Neobjavljeno.

been destroyed, while a part of the neck below the head has been preserved.

The sculpture depicts a male figure wearing a toga. A tunic can be discerned below the toga, which in the middle of the chest has V-shaped folds. They become vertical toward the edges. The toga, based on Goette's typology, belongs to type *B-a*.<sup>95</sup> It is abundantly gathered, thrown over the left shoulder, descending to the feet. On the right side, a *balteus* can be seen, over which there is a small umbo. The sinus is shallow. The statue is shown in *contrapposto*, for below the toga it can be seen that the right leg is slightly raised. The feet have not been preserved. There is a volute to the left of the statue, probably a fragment of a Ionian capital (cat. no. 44).

Dating: 1<sup>st</sup> cent. AD

Published: Kečkemet, Javorčić 1984, p. 25, Fig. on p. 26.

24. Monumental woman's head  
Material: limestone  
Dimensions: ht. 40 cm; w. 36 cm  
Description: the head is built into a wall such that it was installed on a Corinthian capital (pedestal) and it depicts a female individual wearing a veil on her head. A hairstyle can be discerned below the veil. There are three locks of hair above the forehead combed leftward which continue to extend below the veil. No contours of the face can be seen. The eyes are wide open, the nose is battered, and the mouth is puckered. The face is schematized and it may be concluded that this was a product of a local workshop.<sup>96</sup>  
Dating: begin. 4<sup>th</sup> cent.  
Published: Kečkemet, Javorčić 1984, p. 25, Fig. on p. 24; Cambi 2000, pp. 83, 406, cat. no. 134.
25. Monumental woman's head  
Material: limestone  
Dimensions: ht. 41 cm; w. 28 cm  
Description: the head is, like the preceding one, built into a wall such that it was installed on a capital and it depicts a woman's head. The face is oblong, and the locks of hair are combed in the shape of snail shells. A veil extends above the hair which is straight over the pate. The lines of the face are not shown, the eyes are wide open, the nose, mouth and part of the left cheek are severely damaged. Like the preceding head, this

98 Kečkemet, Javorčić 1984, str. 25.

95 Goette 1989, pp. 29-42.

96 Cambi 2000, p. 83.

**Kapiteli**

30. Korintski kapitel (desni)  
Materijal: mramor  
Dimenzije: vis. 37 cm; najveća šir. 32 cm; najmanja šir. 31 cm  
Opis: kapitel je oštećen. U donjem dijelu na kutovima nalaze se ostaci dviju stiliziranih palmeta. Iznad toga u kutovima su prikazane kozje glave sa svijenim rogovima.  
Datacija: 4.-5. st.  
Neobjavljeno.
31. Korintski kapitel (lijevi)  
Materijal: vapnenac  
Dimenzije: vis. 37 cm; najveća šir. 36 cm; najmanja šir. 19 cm  
Opis: U dnu kapitela stoje tri latice iz kojih izlazi ostatak kapitela. S lijeve i desne strane srednje latice izlazi po jedna polukružna grana, između kojih se u sredini nalazi nekakav biljni motiv. Rubovi ovih grana završavaju volutama.  
Datacija: 4.-5. st.  
Neobjavljeno.
32. Stupić s kapitelom  
Materijal: vapnenac  
Dimenzije: vis. 22 cm; pr. 14 cm  
Opis: Stupić je uzidan vodoravno u južni zid kuće. Na vrhu se nalazi stilizirani kapitel.  
Datacija: rimsko razdoblje  
Neobjavljeno.
33. Korintski kapitel  
Materijal: vapnenac  
Dimenzije: vis. 35 cm; šir. 35 cm  
Opis: Kapitel je postavljen na stup (vidjeti kat. br. 36) te su zajedno iskorišteni sekundarno kao nosač za stube koje vode na drugi kat. Pripada korintskom tipu i svojom veličinom ne odgovara stupu jer je nešto uži.  
Datacija: rimsko razdoblje  
Neobjavljeno.
34. Korintski kapitel u verandi kuće  
Materijal: vapnenac (?), obojen je u bijelu boju  
Dimenzije: kapitela: vis. 33 cm; šir. 36 cm  
Opis: Kapitel je postavljen na stup (vidjeti kat. br. 37) te su zajedno sekundarno upotrijebljeni u verandi kuće kao nosač balature gornjega kata. Pripada korintskom tipu.  
Datacija: rimsko razdoblje  
Neobjavljeno.

one has a schematized face, and it may be the product of a local workshop.<sup>97</sup>

Dating: begin. 4<sup>th</sup> cent.

Published: Kečkemet, Javorčić 1984, p. 25, Fig. on p. 24; Cambi 2000, pp. 83, 406, cat. no. 133.

26. Head of Eroses  
Material: limestone (?), head is painted white  
Dimensions: ht. 17 cm; w. 17 cm  
Description: the head is rather severely worn. It is possible that it belonged to a sarcophagus, because below the head there is a stone remainder.<sup>98</sup>  
Dating: 2<sup>nd</sup> - 3<sup>rd</sup> cent.  
Published: Kečkemet, Javorčić 1984, p. 25.

**Urns**

27. Cylindrical urn  
Material: limestone  
Dimensions: ht. 32 cm; w. 37 cm  
Description: the urn is coarsely carved. At the top there are two rectangular holes which served to fasten the handle. One hole was pierced through the entire wall. At the top the edge for the lid is damaged. Today the urn is in secondary use as a flower pot.  
Dating: 1<sup>st</sup> - 3<sup>rd</sup> cent.  
Unpublished.
28. Cylindrical urn  
Material: limestone  
Dimensions: ht. 38 cm; w. 41 cm  
Description: the urn is coarsely carved. There is no articulation and today it is in secondary use as a flower pot.  
Dating: 1<sup>st</sup> - 3<sup>rd</sup> cent.  
Unpublished.
29. Rectangular urn  
Material: limestone  
Dimensions: lng. 40 cm; w. 34 cm; ht. 31 cm  
Description: the urn is rectangular without articulation and today it is in secondary use as a flower pot.  
Dating: 1<sup>st</sup> - 3<sup>rd</sup> cent.  
Unpublished.

97 Cambi 2000, p. 83.

98 Kečkemet, Javorčić 1984, p. 25.

35. Impost  
Materijal: vapnenac  
Dimenzije: vis. 19 cm; šir. 22 cm  
Opis: Impost je uzidan u zid tako da je vidljiv latinski križ.  
Datacija: 5.-6. st.  
Neobjavljeno.

### Stupovi

36. Stup na prvome katu  
Materijal: vapnenac  
Dimenzije: vis. 86 cm; šir. 34 cm  
Opis: Stup je sekundarno iskorišten kao nosač za stube koje vode na drugi kat. Na vrhu je polukružni profilirani prsten, a na njemu se nalazi korintski kapitel koji po svojoj veličini ne odgovara stupu (vidjeti kat. br. 33).  
Datacija: rimsko razdoblje  
Neobjavljeno.
37. Stup u verandi kuće  
Materijal: vapnenac  
Dimenzije: vis. 103 cm; šir. 27 cm  
Opis: Stup je sekundarno upotrijebljen u verandi kuće. Na stupu nema nikakvih ukrasa, osim što se na vrhu nazire polukružna profilacija. Na njemu se nalazi kapitel (vidjeti kat. br. 34).  
Datacija: rimsko razdoblje  
Neobjavljeno.
38. Stup  
Materijal: vapnenac  
Dimenzije: vis. 22 cm; pr. 23 cm  
Opis: Stup se nalazi na sjevernoj strani kuće i uzidan je vodoravno tako da strši iz zida. Na kraju se nazire polukružna profilacija.  
Datacija: rimsko razdoblje  
Neobjavljeno.
39. Stup  
Materijal: vapnenac  
Dimenzije: vis. 16 cm; pr. 24 cm  
Opis: Stup se nalazi na sjevernoj strani kuće i uzidan je vodoravno.  
Datacija: rimsko razdoblje  
Neobjavljeno.

### Capitals

30. Corinthian capital (right)  
Material: marble  
Dimensions: ht. 37 cm; greatest w. 32 cm; least w. 31 cm  
Description: the capital is damaged. Two stylized palmettes are on the lower portion at the corners. Above this, in the corners there is a depiction of a goat's head with curved horns.  
Dating: 4<sup>th</sup> - 5<sup>th</sup> cent.  
Unpublished.
31. Corinthian capital (left)  
Material: limestone  
Dimensions: ht. 37 cm; greatest w. 36 cm; least w. 19 cm  
Description: at the bottom of the capital there are three petals whence the remains of the capital emerge. There are semi-circular branches extend from each side of the central petal, between which there is some kind of plant motif. The edges of these branches end in volutes.  
Dating: 4<sup>th</sup> - 5<sup>th</sup> cent.  
Unpublished.
32. Small column with capital  
Material: limestone  
Dimensions: ht. 22 cm; dia. 14 cm  
Description: the small column was built into the southern wall of the house horizontally. It has a stylized capital on top.  
Dating: Roman era  
Unpublished.
33. Corinthian capital  
Material: limestone  
Dimensions: ht. 35 cm; w. 35 cm  
Description: the capital is set on a column (see cat. no. 36) and they were together in secondary use to bear the stairs that lead to the second floor. It belongs to the Corinthian type and its size does not fit with the column because it is somewhat narrower.  
Dating: Roman era  
Unpublished.
34. Corinthian capital in the veranda of the house  
Material: limestone (?), painted white  
Dimensions of the capital: ht. 33 cm; w. 36 cm  
Description: the capital was set on a column (see cat. no. 37) and they are in secondary use on the veranda of the house to bear the entrance structure of the upper floor. It belongs to the Corinthian type.



30



31



32



33



40. Stupić s bazom  
Materijal: vapnenac ili mramor  
Dimenzije: vis. 5,5 cm; šir. 17 cm  
Opis: Stupić je uzidan vodoravno u zid. Vidljivo je dno stupa. U sredini dna nalazi se rupa za učvršćivanje.  
Datacija: rimsko razdoblje  
Neobjavljeno.

### Dijelovi arhitekture

41. Kamena ploča  
Materijal: vapnenac (?)  
Dimenzije: duž. 105 cm; šir. 73 cm; deblj. 9 cm  
Opis: Ploča je uzidana kao prag na ulazu u kuću. Radi toga je razlomljena na dva dijela i dosta izlizana. U lijevom donjem kutu i u gornjem desnom dijelu nalaze se dvije četvrtaste rupe. U donjem dijelu vide se 3 profilacije na rubu.  
Datacija: rimsko razdoblje  
Neobjavljeno.
42. Pravokutni ulomak s profilacijom  
Materijal: vapnenac  
Dimenzije: duž. 49 cm; šir. 18 cm; deblj. 15 cm  
Opis: Ulomak je uzidan kao konzola. Gornji dio je profiliran, dok je donji dio zaobljen naknadnim preklesavanjem. Na tom dijelu nalazi se četvrtasta rupa.  
Datacija: rimsko razdoblje  
Neobjavljeno.
43. Ulomak sa žlijebom  
Materijal: vapnenac  
Dimenzije: duž. 28 cm; šir. 13 cm; vis. 18 cm  
Opis: Ulomak je uzidan kao konzola ispod naknadno zazidanog prozora. Duž njega se proteže žlijeb.  
Datacija: rimsko razdoblje  
Neobjavljeno.
44. Ulomak volute  
Materijal: vapnenac  
Dimenzije: vis. 14 cm; šir. 14 cm  
Opis: Ovaj smo ulomak već spominjali u vezi s glavom muškarca i muškog lika u togi. On je uzidan lijevo od skulptura i najvjerojatnije pripada ulomku jonskog kapitela.  
Datacija: rimsko razdoblje  
Neobjavljeno.

Dating: Roman era  
Unpublished.

35. Impost  
Material: limestone  
Dimensions: ht. 19 cm; w. 22 cm  
Description: the impost was built into a wall so that a Latin cross is visible.  
Dating: 5<sup>th</sup> - 6<sup>th</sup> cent.  
Unpublished.

### Columns

36. Column on the first floor  
Material: limestone  
Dimensions: ht. 86 cm; w. 34 cm  
Description: the column is in secondary use as a support for the stairs leading to the second floor. At its top there is a moulded ring, and on it there is a Corinthian capital which based on its size does not belong with this column (see cat. no. 33).  
Dating: Roman era  
Unpublished.
37. Column on the veranda of the house  
Material: limestone  
Dimensions: ht. 103 cm; w. 27 cm  
Description: the column is in secondary use in the veranda of the house. The column has no ornamentation, except for the semi-circular moulding at its top. There is a capital on it (see cat. no. 34).  
Dating: Roman era  
Unpublished.
38. Column  
Material: limestone  
Dimensions: ht. 22 cm; dia. 23 cm  
Description: the column is on the northern side of the house and installed horizontally such that it protrudes from the wall. Semi-circular moulding can be discerned at its end.  
Dating: Roman era  
Unpublished.
39. Column  
Material: limestone  
Dimensions: ht. 16 cm; dia. 24 cm  
Description: the column is located on the northern side of the house and installed horizontally.  
Dating: Roman era  
Unpublished.



34



35



38



40

45. Ulomak s rupom i žlijebom  
Materijal: vapnenac  
Dimenzije: vis. 23 cm; šir. 14 cm  
Opis: Pravokutni ulomak s uklesanom rupom i žlijebom za ulijevanje olova.  
Datacija: rimsko razdoblje  
Neobjavljeno.
46. Ulomak s rupom i žlijebom (veći)  
Materijal: vapnenac  
Dimenzije: vis. 43 cm; šir. 19 cm; dub. 31 cm  
Opis: Veći pravokutni ulomak s uklesanom rupom i žlijebom za ulijevanje olova uzidan je kao nadvratnik.  
Datacija: rimsko razdoblje  
Neobjavljeno.
47. Sjedalo  
Materijal: vapnenac  
Dimenzije: vis. 48 cm; šir. 62 cm  
Opis: Ulomak je naknadnim klesanjem prepravljen u sjedalo. Prednja strana je ravna, dok je stražnja polukružna. Na lijevoj i desnoj strani nalazi se profilacija.  
Datacija: rimsko razdoblje  
Neobjavljeno.

40. Small column with base  
Material: limestone or marble  
Dimensions: ht. 5.5 cm; w. 17 cm  
Description: the small column is built horizontally into a wall. The column's bottom is visible. A hole for fastening in the middle of the bottom.  
Dating: Roman era  
Unpublished.

#### Architectural components

41. Stone plate  
Material: limestone (?)  
Dimensions: lng. 105 cm; w. 73 cm; thk. 9 cm  
Description: the plate is installed as a threshold at the entrance to the house. This is why it is broken into two pieces and rather worn. In the lower left-hand corner and in the upper right-hand portion there are two rectangular holes. In the northern section three moulds can be seen on the edge.  
Dating: Roman era  
Unpublished.
42. Rectangular fragment with moulding  
Material: limestone  
Dimensions: lng. 49 cm; w. 18 cm; thk. 15 cm  
Description: the fragment is built into wall as a console. The upper section is moulded, while the lower portion was rounded by subsequent re-carving. On this section there is a rectangular hole.  
Dating: Roman era  
Unpublished.
43. Fragment with groove  
Material: limestone  
Dimensions: lng. 28 cm; w. 13 cm; ht. 18 cm  
Description: the fragment is installed as a console below a subsequently constructed window. A groove runs down its entire length.  
Dating: Roman era  
Unpublished.
44. Fragment of a volute  
Material: limestone  
Dimensions: ht. 14 cm; w. 14 cm  
Description: this fragment has already been mentioned with reference to the man's head and the male figure in a toga. It is installed to the left of the sculpture and probably belonged to the fragment of an Ionian capital.  
Dating: Roman era  
Unpublished.



41



42



43



44



45



46



47

45. Fragment with hole and groove  
Material: limestone  
Dimensions: ht. 23 cm; w. 14 cm  
Description: a rectangular fragment with a carved hole and groove for pouring molten lead.  
Dating: Roman era  
Unpublished.
46. Fragment with hole and groove (larger)  
Material: limestone  
Dimensions: ht. 43 cm; w. 19 cm; dub. 31 cm  
Description: larger rectangular fragment with a carved hole and groove for pouring molten lead, built in as a door lintel.  
Dating: Roman era  
Unpublished.
47. Seat  
Material: limestone  
Dimensions: ht. 48 cm; w. 62 cm  
Description: the fragment was subsequently worked and remade into a seat. The front side is straight, while the rear is semi-circular. There is moulding on the left side.  
Dating: Roman era  
Unpublished.

## Zaključak

U članku je dokumentirano 47 ulomaka različitih kategorija. Uzidano je osamnaest stela. Od toga 13 stela pripada profiliranim stelama s trokutastim završetkom, dvije pripadaju profiliranim stelama pravokutne forme, a dvije stele pripadaju arhitektonskoj formi portretnih stela. Na dvjema stelama danas nema natpisa, a jednom ulomku je nemoguće odrediti tip zbog oštećenosti.

Uzidan je jedan titulus i ulomak jedne are ili velike tabule. Sačuvana su tri ulomka sarkofaga, od kojih jedan pripada arhitektonskom tipu, produktu lokalne salonitanske radionice, a dva atičkom tipu. Tri su urne sekundarno upotrijebljene u dvorištu kao posude za cvijeće. Ugrađeno je pet kapitela i jedan impost. Također ima pet ugrađenih ulomaka stupova i sedam ulomaka arhitekture. Od ovih stupova i kapitela dva su sekundarno iskorištena kao nosači stuba i prozora. Sačuvane su četiri glave i jedan torzo muškarca.

U kući se nalazi 15 natpisa i svi pripadaju nadgrobnim natpisima. Većina ih je uklesana na stelama (13 primjeraka), jedna na ari ili velikoj tabuli (kat. br. 18), a jedna na titulu (kat. br. 19). Natpisi su pisani latinskim jezikom. Na tri spomenika natpis je nepotpun zbog oštećenja.

Zahvaljujući ovim epitafima saznajemo neke podatke o pokojnicima i komemoratorima. Većina spomenutih osoba bili su rimski građani, što je vidljivo iz njihovih imena ili imenskih formula. Na jednom natpisu (kat. br. 18) spominju se oslobođenici. Robovi se javljaju na dvama natpisima, kat. br. 6 i kat. br. 9. Ovaj drugi natpis spominje carskog roba (*Augusti nostri verna*).

Gentilicij *Aurelius* spominje se na dvama natpisima (kat. br. 3, kat. br. 19), dok su ostali gentiliciji zastupljeni jednim spomenikom.

Na 3 spomenika doznajemo pokojnikovo zanimanje: kat. br. 3 veteran, i to možda signifer (*veterani ex s[ignifero?]*), kat. br. 9 mjerac ili kontrolor mjera, najvjerojatnije geometar. Na spomeniku pod kat. br. 8 nije u natpisu navedeno pokojnikovo zanimanje, ali je uklesan brod te se može zaključiti da je pokojnik bio pomorac, trgovac ili ribar. Natpis pod kat. br. 18 spominje sevir (svećenike carskoga kulta).

Na četiri spomenika uklesana je *ascia*: kat. br. 4, kat. br. 7, kat. br. 8, kat. br. 9.

U kući se nalazilo još spolija, ali su otkupljeni za Arheološki muzej u Splitu (npr. dvije glave erota...). U verandi na prvom katu nalazi se još jedan ulomak, koji je nažalost ožbukano, a na njega me uputila vlasnica stana. Bilo je još nekoliko ulomaka u dvoru i ostalim dijelovima kuće koji su nestali tokom vremena.

Podrijetlo ovih spolija nije sigurno. Obitelj Benzon bila je jedna od bogatijih obitelji u Vranjicu i

## Conclusion

The article documents 47 fragments in various categories. Eighteen stelae were built into walls. Of these, 13 stelae are moulded stelae with triangular ends, two are rectangular moulded stelae, and two stelae belong to the architectural form of portrait stelae. Two stelae currently do not have inscriptions, and the type of fragment cannot be determined due to damage.

A titulus and a fragment of an altar or large tabula were also installed. Three sarcophagus fragments have been preserved, of which one belongs to the architectural type, a product of a local Salona workshop, while two are attic type. Three urns were in secondary use in yards as flower pots. Five capitals and one impost were also built into structures. There are also five fragments of columns and seven architectural fragments built into walls. Out of these columns and capitals, two were in secondary use as supports for stairs and a window. Three heads and one male torso have been preserved.

There are 15 inscriptions in the house, and all are grave inscriptions. Most of them were engraved on stelae (13 examples), one is an altar or tabula (cat. no. 18), and one is on a titulus (cat. no. 19). The inscriptions are written in Latin. On three monuments, the inscriptions are incomplete due to damage.

Thanks to these epithets, we have some data on the deceased and their dedicants. Most of these persons were Roman citizens, which is apparent on the basis of their names or name formulas. One inscription (cat. no. 18) mentions freed persons. Slaves appear on two inscriptions, cat. no. 6 and cat. no. 9. This second inscription mentions an imperial slave (*Augusti nostri verna*).

The gentilicium *Aurelius* is mentioned on two inscriptions (cat. no. 3, cat. no. 19), while the remaining gentilicia are present on one monument.

On three monuments, the occupation of the deceased is mentioned: cat. no. 3, a veteran, and perhaps a signifer (*veterani ex s[ignifero?]*), cat. no. 9, a scaler or controller of weights, most likely a surveyor. The inscription on the monument under cat. no. 8 does not mention the occupation of the deceased, but a boat is carved onto the monument, so it may be concluded that the deceased was a sailor, merchant or fisher. The inscription under cat. no. 18 mentions a sevir (a priest of the imperial cult).

An *ascia* is engraved onto four monuments: cat. no. 4, cat. no. 7, cat. no. 8, cat. no. 9.

There were more spolia inside the house, but they were purchased by the Archaeological Museum in Split (e.g., two heads of Eroses...). On the first floor balcony there is another fragment which is unfortunately covered with stucco, and it was pointed out

posjedovali su mnogo zemlje. Dio posjeda nalazio se u samome Vranjicu, ali većina se nalazila na području antičke Salone. Sačuvan je podatak da je Ivan Krstitelj Benzon imao zemlje u: Vranjicu, na Prosiku, Staroj gradini, Gradini i Starinama (418 vriti).<sup>99</sup> Stoga su ovi ulomci mogli biti doneseni iz Solina i(li) Vranjica te zatim ugrađeni u kuće.

Kuća Benzon, odnosno cijeli kompleks dvora s praatnim prostorima svojevrsni je mali muzej, i to ne samo zbog antičkih spolija uzidanih u taj kompleks već i zbog njezine starosti. Dio kuće nalazi se u lošem stanju i bila bi velika šteta da propadne. Kuća je toliko vrijedna da iziskuje brigu vlasnika i nadležnih institucija te bi je trebalo obnoviti i sačuvati za buduće generacije.

to me by the owner of the home. There were several other fragments in the yard and other parts of the house which disappeared over time.

The origin of these spolia is uncertain. The Benzon family was one of the wealthiest families in Vranjic and they held a great deal of land. Part of their holdings were in Vranjic itself, but most were in the territory of Roman-era Salona. According to preserved data, Ivan Krstitelj Benzon owned land in: Vranjic, Prosik, Stara gradina, Gradina and Starine (418 *vriti*).<sup>99</sup> Thus, these fragments may have been brought from Solin and/or Vranjic and then built into the house.

The Benzon house, or rather the entire complex of the manor with additional facilities, is something of a small museum, and not simply because of the antique spolia built into the walls of this complex, but also because of its age. A part of the house is in poor condition, and it would be unfortunate if it were to fall into ruin. The house is so valuable that it demands the care of the owners and the relevant institutions, and it should be renovated and preserved for future generations.

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99 Kečkemet, Javorčić 1984, str. 80; trogirski vrit (*vreteno*) iznosi 773,66 m<sup>2</sup>, a splitski 853,13 m<sup>2</sup>; Omašić 2001, str. 976.

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99 Kečkemet, Javorčić 1984, p. 80; a Trogir *vrit (vreteno)* is 773.66 m<sup>2</sup>, while this measure was 853.13 m<sup>2</sup> in Split; Omašić 2001, p. 976.

## KRATICE / ABBREVIATIONS

CIL – *Corpus Inscriptionum Latinarum*, Leipzig – Berlin: Acad. Litt. Boruss.

ILJug – A. et J. Šašel, *Inscriptiones Latinae que in Jugoslavia inter MCMII et MCMXL repertae et editae sunt*, Situla 25, Ljubljana 1986.

OPEL – *Onomasticon provinciarum Europae Latinarum, Vol. II: CABALICUS-IXVS*, Composuit et correxit Barnabás Lörnicz, Wien 2000.

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