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ULOMCI OSLIKANE ŽBUKE I MRAMORA IZ RIMSKIH VILA NA POLUOTOKU KATORO I RTU TIOLA KOD UMAGA SA STARIH ARHEOLOŠKIH ISTRAŽIVANJA 1957. I 1970./71.

FRAGMENTS OF PAINTED PLASTER AND MARBLE FROM THE ROMAN VILLAS ON KATORO PENINSULA AND TIOLA CAPE NEXT TO UMAG FOUND DURING THE EARLY ARCHAEOLOGICAL RESEARCHES IN 1957 AND 1970/71

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Ovim člankom obrađeni su ulomci oslikane žbuke i mramora iz rimskih vila s lokaliteta Katoro i Katoro-Tiola, pokraj Umaga. Očuvani dekor pripadao je zidnoj i stropnoj površini. Datacija ulomaka predložena je na osnovu stilističke analize. Ulomci s oslikanim čipkastim bordurama karakterističnim za IV. stil na žutoj i bijeloj podlozi otkriveni su na lokalitetu Katoro, dok se na lokalitetu Katoro-Tiola očuvao jedan ulomak s prikazom čipkaste bordure iz kraja I. st. ili početka II. st. te malobrojni ulomci na bijeloj podlozi s raznim motivima za koje je predložena datacija u II. st. Mramornih nalaza na lokalitetu bilo je vrlo malo, ali svedjedno prikazuju nekadašnje bogatstvo vile. Sačuvani ulomci dokazuju postojanje mramornih opus sectile podova kao i korištenje mramornih elemenata u horizontalnoj separaciji zidnih površina.

In this article, the fragments of painted plaster and marble from the Roman villas located on the Katoro and Katoro-Tiola sites next to Umag, were analyzed. The preserved décor was once part of the wall and ceiling surface. Dating of the fragments was suggested based on the stylistical analysis. The fragments with painted lace bordure specific for the Fourth style on a yellow and white background were found on the Katoro site, while on the Katoro-Tiola site one fragment showing lace bordure from the end of the 1st or the beginning of the 2nd century was preserved as well as few fragments on a white background with different motifs that have been placed in the 2nd century. Marble findings on the site have been scarce, but all the same show former glory of the villa. The preserved fragments prove the existence of marble opus sectile floors as well as the use of marble elements for horizontal separation of wall surfaces.

KLJUČNE RIJEČI: Katoro, Tiola, rimska vila, čipkaste bordure, IV. pompejanski stil, mramor

KEY WORDS: Katoro, Tiola, Roman villa, lace bordures, Fourth Pompeian style, marble

UVOD

Lokalitet Katoro nalazi se tri kilometra sjeverno od Umaga (sl.1). Ostaci rimske vile poznati su već od početka XX. stoljeća (Gnirs, 1908, 217-218), a arhitektonski dijelovi građevine vidljivi su i na karti koju je izradio inženjer Cusmani 1929. godine za A. Degrassija (Degrassi, 1957, 47-48, T. IV). Amaterska sondažna istraživanja poduzeta su krajem XIX. stoljeća (Matijašić, 1998, 127-128), dok su istraživanja koja je provodio Arheološki muzej Istre u Puli pod vodstvom Štefana Mlakara u nekoliko navrata 1957.¹, od 16. srpnja do 15. kolovoza 1958.², te 1970.³ i 1971.⁴, neobjavljena.

Lokalitet Katoro-Tiola (sl.1), na kojem se također nalaze ostaci rimske vile, nalazi se u neposrednoj blizini, sjeverno od lokaliteta Katoro na istoimenom poluotoku. U ostavštini Š. Mlakara⁵ nailazi se na sljedeći podatak: "Tu se nalazi građevinski objekt manjih dimenzija. Bio je nepoznat sve do nastupa velikog nevremena u jesenjim mjesecima 1964. godine. Otkrilo ga je more koje je s rta skinulo dobrani dio kopna, pa i objekta samog. Istraženi i konzervirani objekt predstavlja male terme sa središnjim aneksnim funkcionalnim prostorijama i uređajima za zagrijavanje i velikom cisternom za slatku vodu. Bio je bogato ukrašen mozaičkim podovima, jednobojnim, dvobojnim i polihromim". Arheološko-konzervatorske radove vodio je Š. Mlakar, 1970 i 1971.⁶, ali rezultati tih istraživanja nisu publicirani.

U novije vrijeme zaštitna revizijska iskopavanja provodi Muzej grada Umaga. Od 2003. do 2006. istražen je dio nekropole te provedeno revizijsko iskopavanje sjeveroistočno od cisterne na lokalitetu Katoro - rt Tiola⁷, a voditeljica istraživanja bila je Narcisa Bolšec Ferri (Bolšec Ferri, 2006, 235-237).

¹ Mlakar, fotografije iz Fototeke Dokumentacijskog odjela Arheološkog muzeja Istre u Puli, te zapisi na kutijama s materijalom.

² Iz ostavštine Š. Mlakara, Umag - rt Katavra (poznat kao Katoro), koncept, bez datuma u Dokumentacijskom odjelu Arheološkog muzeja Istre u Puli.

³ Marušić, B.; Mlakar, Š.; Jurkić- Girardi, V. Izvještaj ravnateljstvu Arheološkog muzeja Istre u Puli. 4.III.1970. Radovi na Katoru - iskop kolektora.

⁴ Bačić B.; Marušić B. Poreč, Umag - putni izvještaj, 12.V.1971., posjeta radilištu Katoro, rt Tiola i voditelju radova Štefanu Mlakaru.

⁵ Iz ostavštine Š. Mlakara, tekst pod nazivom Katoro, bez datuma u Dokumentacijskom odjelu Arheološkog muzeja Istre u Puli.

⁶ Marušić, B. Katoro - putni izvještaj, 18. IV 1970., posjeta Š. Mlakaru voditelju istraživanja rimskog građevinskog objekta na rtu Tiola. Razgovor s investitorima o budućim radovima na tom području (jesen 1970., i proljeće 1971.).

⁷ Dva imena lokaliteta Katoro - Tiola te Katoro-rt Tiola: prvi se odnosi na naziv koji je zabilježio Š. Mlakar prilikom iskopavanja i napisan je na svim kutijama s nalazima te se on i koristi u ovom radu, dok je drugi novijeg datuma.

INTRODUCTION

The Katoro site is located 3 kilometres north of Umag (Fig. 1). The remains of this Roman villa have been documented as early as the beginning of the 20th century (Gnirs 1908, 217-218), and the architectural parts of the building can also be seen on a map made by engineer Cusmani for A. Degrassi in 1929 (Degrassi 1957, 47-48, T. IV). Amateur probe-researches were done at the end of the 19th century (Matijašić 1998, 127-128), while the excavations carried out by the Archaeological museum of Istria under the leadership of Štefan Mlakar on several occasions in 1957¹, from July 16th to August 15th 1958², and in 1970³ and 1971⁴, remain unpublished.

The Katoro-Tiola site (Fig. 1), where remains of a Roman villa were found as well, is located in the immediate vicinity, north of the Katoro site on the peninsula of the same name. The legacy of Š. Mlakar⁵ reveals the following information: "Here lies a building of smaller proportions. It was unknown until the big storm during the autumn of 1964. It was exposed by the sea which stripped away a large piece of soil from the cape as well as the building itself. The explored and conserved building represents small thermae with central annexed functional facilities and heating appliances, and a large fresh water cistern. It had richly ornamented monochrome, two-colour and polychrome mosaic floors". Archaeological and conservation works were led by Š. Mlakar in 1970 and 1971⁶, but the results of these researches have not been published.

In recent times, systematic rescue excavations have been conducted by the Umag Town Museum. From 2003 to 2006, a part of the necropolis has been explored, and systematic excavations led by Narcisa Bolšec Ferri were

¹ Mlakar, photographs from the Photo Library of the Documentation Department of the Archaeological Museum of Istria in Pula, and the inscriptions on the boxes with the material.

² From the legacy of Š. Mlakar, Umag - Cape Katavra (known as Katoro), concept, without a date in the Documentation Department of the Archaeological Museum of Istria in Pula.

³ Marušić, B.; Mlakar, Š.; Jurkić-Girardi, V. A report to the management of the Archaeological Museum of Istria in Pula. 4th March 1970. Excavation on the Katoro site - excavation of the collectors.

⁴ Bačić B.; Marušić B. Poreč, Umag - travel report, 12th May 1971, a visit to the Katoro and Cape Tiola sites and the lead researcher Štefan Mlakar.

⁵ From the legacy of Š. Mlakar, text titled Katoro, without a date in the Documentation Department of the Archaeological Museum of Istria in Pula.

⁶ Marušić, B. Katoro - travel report, 18th April 1970, a visit to Š. Mlakar, the lead researcher of the Roman building on Cape Tiola. A conversation with investors about future excavations in that area (fall of 1970 and spring of 1971).



Sl. 1 Karta Istre s naznačenim položajem rimskih vila na poluotoku Katoro i rtu Tiola.

Fig. 1 Map of Istria indicating the positions of Roman villas on the Katoro Peninsula and Tiola Cape.

Materijal koji se obrađuje u ovom tekstu – oslikana žbuka i mramori – obrađen je po lokalitetu, tj. Katoro i Katoro-Tiola, te se odnosi na arheološka istraživanja provedena 1957. i 1970./71. godine.

OSLIKANA ŽBUKA S LOKALITETA KATORO

Ulomci oslikane žbuke⁸ (71) iz rimske vile na poluotoku Katoro (sl. 2), opisani u ovom članku,

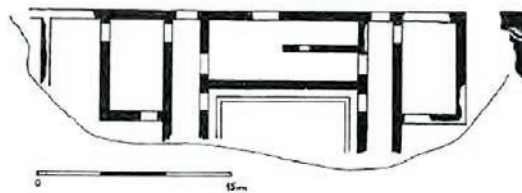
⁸ Iz ostavštine Š. Mlakara, Umag – rt Katavra (poznat kao Katoro), koncept, bez datuma u Dokumentacijskom odjelu Arheološkog muzeja Istre u Puli. Riječ je o bilješkama koje opisuju arheološka istraživanja provedena od 16. srpnja do 15. kolovoza (rukopis, koji je djelomično pretipkan na pisaćem stroju, oba teksta su nedovršena) u kojima se spominju podni rubovi crvene boje u donjoj zoni otkriveni *in situ*.

executed northeast of the cistern on the Katoro – Cape Tiola⁷ site (Bošec Ferri 2006, 235 – 237).

The material elaborated on in this text – the painted plaster and marble – was processed per site, i.e. Katoro and Katoro-Tiola, and refers to the archaeological researches done in 1957 and 1970/71.

PAINTED PLASTER FROM THE KATORO SITE

Fragments of painted plaster⁸ (71) from the Roman villa on the Katoro Peninsula (Fig. 2) described in this article were discovered on the 1st and 17th October 1957⁹. The dimensions of the largest fragment are 12.39 x 10.70 cm, and the smallest one 2.19 x 3.16 cm¹⁰. As the exact location of the finding is not stated, it is not possible to determine the original structures that were decorated. The processed material was categorized according to motifs, plaster composition and backside prints into two basic units: ceiling and wall unit, and the group with individual fragments since it was uncertain to which category they



Sl. 2 Tlocrt (prema R. Matijašiću, 1986.).

Fig. 2 Ground plan (according to R. Matijašić, 1986).

⁷ Two names of the Katoro site – Tiola and Katoro Cape Tiola: the first one refers to the name used by Š. Mlakar during the excavation and written on all the boxes with the findings and is therefore used in this paper, the second one is a more recent name.

⁸ From the legacy of Š. Mlakar, Umag – Cape Katavra (known as Katoro), concept, without a date in the Documentation Department of the Archaeological Museum of Istria in Pula. It refers to the notes that describe the archeological researches conducted from 16th July until 15th August (manuscript, partially typed on a typewriter, neither of the texts has been finished), mentioning red-coloured floor edges in the lower zone that have been discovered *in situ*.

⁹ In May 1971, 6 bordeaux-red, black and white fragments have been discovered, belonging to the wall units.

¹⁰ The most part of the preserved fragments is painted on a yellow background while the surface is divided by dark green stripes (ca. 3.98 to 2.88 cm wide) and white stripes (0.30 to 0.65 cm wide); there are no preserved traces of reed on the backside. The painted plaster consists of one layer of rough and two layers of fine plaster. In the first preserved white-coloured layer there is a large amount of crushed stone and quartzite present as well as a larger amount of lime. The first layer of fine plaster is white, and it is a mixture of lime and finely ground quartzite. The final layer of fine plaster above which paint was applied is light pink due to the presence of a small amount of ground clay accompanied by finely ground quartzite and thin small lumps of lime. A similar composition of plaster is shared by all fragments on a yellow background that are described in this article.

otkriveni su 1. i 17. studenog 1957. godine⁹. Dimenzije najvećeg ulomka iznose 12,39 x 10,70 cm, a najmanjeg 2,19 x 3,16 cm¹⁰. Budući da točno mjesto nalaza nije navedeno, nije moguće odrediti izvorne strukture koje su ukrašavali. Obradeni materijal razvrstan je po motivima, sastavu žbuke i otiscima na poledini u dvije osnovne cjeline: stropnu i zidnu, te skupina s pojedinačnim ulomcima jer nije sigurno kojoj kategoriji pripadaju, premda se makroskopskim promatranjem moglo uočiti da se radi o vrlo sličnom sastavu žbuke. Zbog velike sličnosti u sastavu žbuka na ulomcima sa žutom podlogom, odlučeno je predložiti dataciju u zaključku.

Stropne cjeline

Čipkasta bordura na žutoj podlozi (sl. 3-4)

Dva ulomka; dimenzije većeg ulomka iznose 5,46 x 8,62 cm, a manjeg 5,36 x 6,67 cm. Na poledini su vidljivi slabi otisci trstike. Oslikana žbuka sastavljena je od triju slojeva grube i dva sloja fine žbuke. Prvi sloj koji nosi otiske trstike, bijelo-sive boje, mješavina je finog pijeska, sitnih grudica vapna, rijetkih primjesa mljevene opeke te tragova slame u vidu šupljina. Debljina sloja iznosi od 0,10 do 0,20 cm. Drugi sloj, tamnosive boje, mješavina je vrlo sitnog pijeska i sitnih grudica vapna. Debljina sloja iznosi od 0,52 do 0,81 cm. Treći sloj je bijele boje i prisutna je velika količina drobljenog kamena i kvarcita te veća količina vapna. Debljina sloja iznosi od 0,37 do 0,60 cm. Prvi sloj fine žbuke bijele boje mješavina je vapna i sitno mljevenog kvarcita. Debljina sloja iznosi od 0,12 do 0,23 cm. Zadnji sloj fine žbuke iznad kojeg se oslikavalo svijetle je ružičaste boje, zbog prisutnosti male količine mljevene opeke, uz koju je prisutan i sitno mljeveni kvarcit te rijetke sitne grudice vapna. Debljina sloja iznosi od 0,10 do 0,16 cm. Slikarska podloga je zaglađena; na njoj su uočljive točke, tragovi šiljaka šestara uz pomoć kojeg je izveden polukrug (Barbet, Allag, 2002, 33, fig. 29a-b). Žuta boja je nanosena *a fresco*, obzirom da je prodršla u zadnji fini sloj iznad kojeg se oslikavalo. Paleta boja je svedena na žutu boju podloge te bijelu i plavu za oslikavanje motiva.

⁹ U svibnju 1971. otkriveno je 6 ulomaka bordo crvene, crne i bijele boje, pripadaju zidnim cjelinama.

¹⁰ Većina očuvanih ulomaka oslikana je na žutoj pozadini, a površina raščlanjena tamnozelenim trakama (širine od oko 3,98 cm do 2,88 cm) te bijelim trakama (širine od 0,30 do 0,65 cm); na poledini nisu očuvani tragovi trstike. Oslikana žbuka sastavljena je od jednog sloja grube i dva sloja fine žbuke. U prvom očuvanom sloju, bijele boje, prisutna je velika količina drobljenog kamena i kvarcita te veća količina vapna. Prvi sloj fine žbuke bijele je boje, mješavina je vapna i sitno mljevenog kvarcita. Zadnji sloj fine žbuke iznad kojeg se oslikavalo svijetle je ružičaste boje zbog prisutnosti male količine mljevene opeke uz koju je prisutan i sitno mljeveni kvarcit te rijetke sitne grudice vapna. Vrlo sličan sastav žbuke imaju svi ulomci na žutoj pozadini koji su opisani u ovom članku.

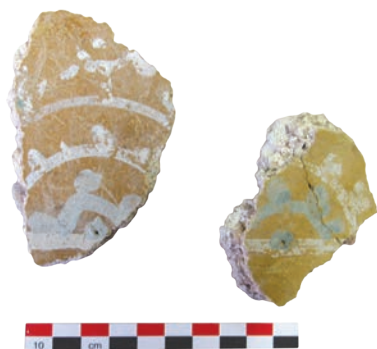
belonged, although macroscopic observation showed that the structure of the plaster was very similar. Due to extreme similarity in plaster structures on the fragments with yellow background, it was decided to suggest the dating in the conclusion.

Ceiling units

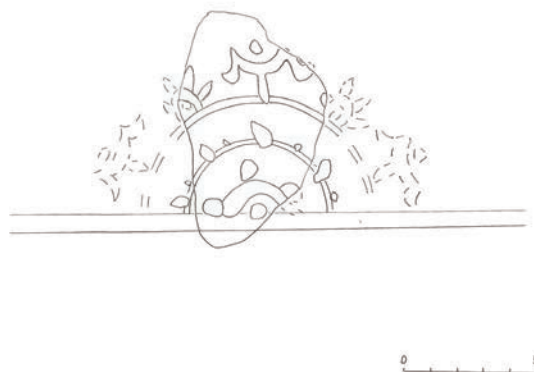
Lace bordure on a yellow background (Fig. 3-4)

Two fragments; the dimensions of the larger fragment are 5.46 x 8.62 cm and the smaller one 5.36 x 6.67 cm. The backside shows vague prints of reed. The painted plaster consists of three layers of rough and two layers of fine plaster. The first layer bearing the prints of reed is greyish-white, and is a mixture of fine sand, small lumps of lime, thin admixtures of ground clay and traces of straw in the form of cavities. The thickness of the layer is between 0.10 and 0.20 cm. The second layer is dark grey and is a mixture of very fine sand and small lumps of lime. The layer is between 0.52 and 0.81 cm thick. The third layer is white and consists of a large amount of crushed stone and quartzite and a larger amount of lime. The layer is between 0.37 and 0.60 cm thick. The first layer of fine white plaster is a mixture of lime and finely ground quartzite. The layer is between 0.12 and 0.23 cm thick. The final layer of fine plaster that was painted onto is light pink due to the presence of a small amount of ground clay accompanied by finely ground quartzite and thin, small lumps of lime. The layer is between 0.10 and 0.16 cm thick. The lining of the painting is smoothed; it has visible dots, traces of spikes from a pair of compasses that was used to draw a semicircle (Barbet, Allag 2002, 33, fig. 29a-b). The yellow paint has been applied *a fresco*, given that it penetrated into the last fine layer above which it was painted. The colour palette was limited to the yellow colour of the background and the white and blue colours used to paint the motifs.

The yellow background depicts a lace bordure motif characteristic for the Fourth Style (Barbet 1981, 917-918). The white stripe (0.50 cm wide) is decorated with a light blue semicircle and dots of varying size above which there is another white semicircle with motifs of alternating larger and smaller elongated shapes, and a third semicircle of the same colour with alternating motifs of a stylized palmette and a stylized flower in the shape of an elongated letter M with a dot. It is not possible to find an identical bordure shape. However, it is possible to compare the elements it consists of. Semicircles with a dotted motif (Barbet 1981, group IX, type 71 f, 968; type 72 b, 969) and stylized palmette-forms (Barbet 1981, group IX, type 71 h, 968) are visible. The motif of a stylized flower in the shape of the letter M is a combination of two motifs



Sl. 3 Stropni ulomak s motivom čipkaste bordure (fotografija: A. M. Majkić).
Fig. 3 Ceiling fragment with a lace bordure motif (photo by: A. M. Majkić).



Sl. 4 Ulomak s motivom čipkaste bordure (crtež: M. Petrović).
Fig. 4 Fragment with a lace bordure motif (drawing by: M. Petrović).

Na žutoj podlozi prikazan je motiv čipkaste bordure karakteristične za IV. stil (Barbet, 1981, 917-918). Bijela traka (š. 0,50 cm) ukrašena je svjetloplavim polukrugom i točkama različite veličine, iznad kojih se nalazi drugi polukrug bijele boje s motivima većih i manjih izduženih oblika koji se izmjenjuju te treći polukrug iste boje na kojem se izmjenjuje motiv stilizirane palmete i stiliziranog cvijeta u obliku izduženog slova M s točkom. Nije moguće pronaći identičan oblik bordure, ali se mogu usporediti elementi od kojih je sastavljena. Tu su polukrugovi s motivom točki (Barbet, 1981, grupa IX, tip 71 f, 968; tip 72 b, 969) te stilizirane palmete (Barbet, 1981, grupa IX, tip 71 h, 968). Motiv stiliziranog cvijeta u obliku slova M kombinacija je dvaju motiva (Barbet, 1981, grupa V, tip 33 a i 33 b, 951; Barbet, Miniero, 1999, Vol. I tip¹¹ 2, 14, 44, 60, fig. 758). Dimenzije polukrugova čipkastih bordura karakterističnih za IV. stil iznose od 2,1 cm do 6,0 cm (Barbet, 1981, 935), a povećavaju se tijekom II. st. Primjerice, u Strasbourgu, Saint-Thomas, tri su polukruga na crvenoj zidnoj podlozi, od kojih drugi ima promjer 8,5 cm, a treći 11 cm (Allonsius, 2012, 99-100, fig. 1 i 3), datirano od kraja I. st. do polovice II. st. Na ulomku s očuvanom dekoracijom (sl. 4) promjer drugog polukruga iznosi 5,80 cm, a trećeg 9,00 cm. Čipkasta bordura koja je otvorena s jedne strane te ostavlja dojam resica, kao što je slučaj na primjeru iz rimske vile na poluotoku Katoro (sl. 3-4), najstariji je tip koji se pojavljuje pred kraj III. stila (oko 40. god. posl. Kr.) (Barbet, 2009, 185) a vjerojatno nestaje iz upotrebe u razdoblju Vespazijana (Barbet, 2009, 191). Bordure su oslikane na žutoj podlozi, boji koja je popularna u

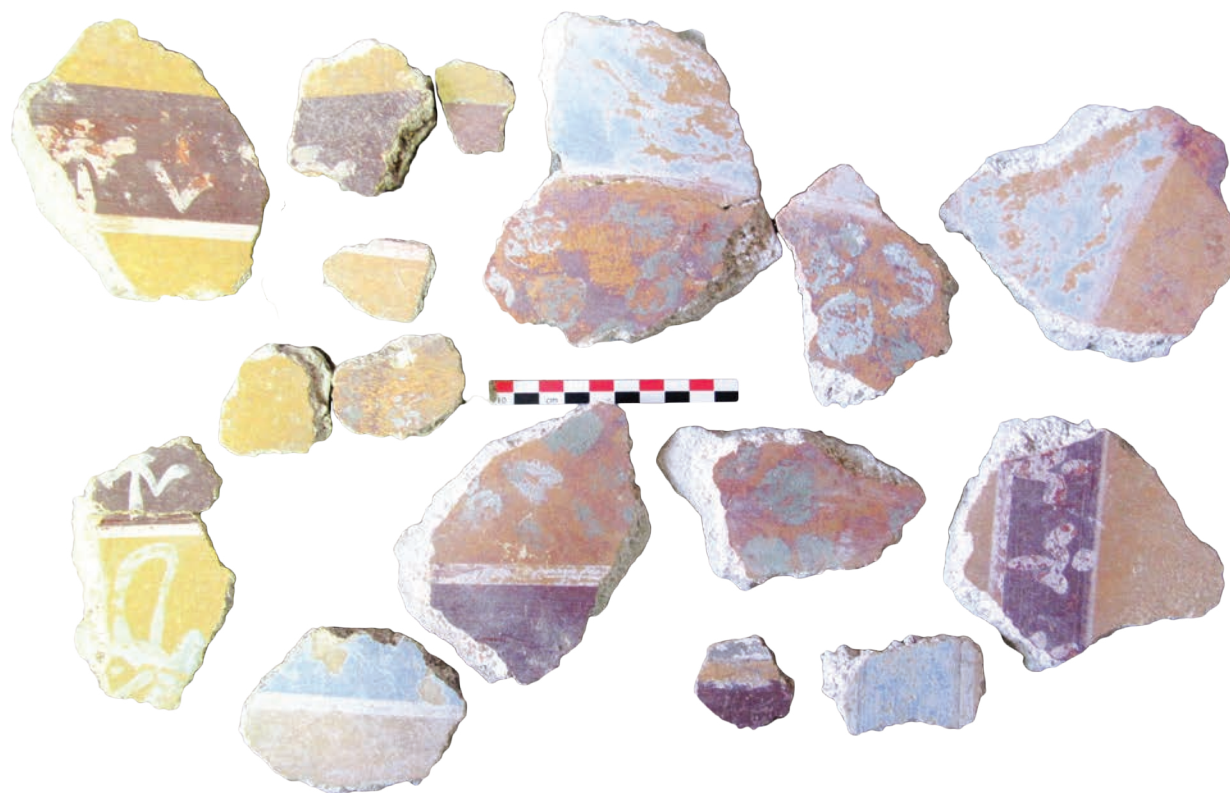
(Barbet 1981, group V, type 33 a and 33 b, 951; Barbet, Miniero 1999, Vol. I type¹¹ 2, 14, 44, 60, fig. 758). The dimensions of the semicircle lace bordures characteristic for the Fourth Style are 2.1 cm to 6.0 cm (Barbet 1981, 935) and get larger over the 2nd century. For example, in Strasbourg, Saint Thomas, there are three semicircles on a red wall surface of which the second one has a diameter of 8.5 cm and the third one 11 cm (Allonsius 2012, 99-100, fig. 1 and 3), dating between the end of the 1st century and the middle of the 2nd century. On the fragment with a preserved decoration (Fig. 4), the diameter of the second semicircle measures 5.80 cm and the third 9.00 cm. The lace bordure, which is open on one side in the form of fringes, as is the case in the example of the Roman villa in Katoro (Fig. 3-4), is the oldest type that appears at the end of the Third style (around 40 AD) (Barbet 2009, 185), and probably disappears from use in the period of Vespasian (Barbet 2009, 191). The bordures are painted on a yellow background, a colour popular during the Fourth Style (Ling 2006, 71). The manner in which the bordure is executed changes from a fine execution reminiscent of the use of the early-style matrix through a more careless and faster execution in the Vespasian period (69-79) to the simplified bordures that become a general trend during Domitian's rule (81-96) (Ling 2006, 82-83).

A group with a bordeaux-red lace bordure on a yellow background (Fig. 5)

The ceiling unit has sixteen fragments. On the backside of most fragments, vague prints of reed are visible. The painted plaster consists of one to three layers of rough and

¹¹ Brojevi se odnose na prostoriје (napomena A. Barbet) u vili *San Marco*, Stabija (*Stabiae*) u Napuljskome zaljevu, kraj današnjega Castellammare di Stabia u kojima se nalaze navedeni tipovi čipkastih bordura.

¹¹ The numbers refer to rooms (footnote by A. Barbet) in villa *San Marco*, Stabia (*Stabiae*) in the Gulf of Naples, next to present-day Castellammare di Stabia where the mentioned types of lace bordure are located.



Sl. 5 Stropni ulomci (fotografija: A. M. Majkić).
Fig. 5 Ceiling fragments (photo by: A. M. Majkić).

IV. stilu (Ling, 2006, 71). Način izvođenja bordure se mijenja, od fine izvedbe koja podsjeća na upotrebu matrica na početku stila te nemarnije i brže izvedbe u razdoblju Vespazijana (69.-79.) do pojednostavljena bordura koje postaju opći trend za vladavine Domicijana (81.-96.) (Ling, 2006, 82-83).

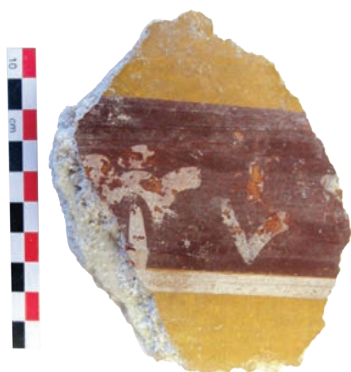
Skupina s bordo crvenom čipkastom bordurom na žutoj podlozi (sl. 5)

Stropnoj cjelini pripada šesnaest ulomaka. Na poleđini većine ulomaka vidljivi su slabi otisci trstike. Oslikana žbuka sastavljena je od jednog do tri sloja grube i dva fine žbuke. Prvi sloj koji nosi otiske trstike, bijelo-sive boje, mješavina je finog pijeska, sitnih grudica vapna, rijetkih primjesa mljevene opeke te tragova slame u vidu šupljina. Debljina sloja iznosi od 0,10 do 1,45 cm. Drugi sloj, tamnosive boje, mješavina je vrlo sitnog pijeska i sitnih grudica vapna. Debljina sloja iznosi od 0,54 do 1,37 cm. Treći sloj bijele je boje i u njemu je prisutna velika količina drobljenog kamena i kvarcita te veća količina vapna. Debljina sloja iznosi od 0,41 do 0,80 cm. Prvi sloj fine žbuke bijele boje mješavina je vapna i sitno mljevenog kvarcita. Debljina sloja iznosi

two layers of fine plaster. The first layer that shows signs of reed is white-grey, and is a mixture of fine sand, small lumps of lime, thin admixtures of ground clay as well as traces of straw in form of cavities. The layer is between 0.10 and 1.45 cm thick. The second layer is dark grey and is a mixture of very fine sand and small lumps of lime. The layer is between 0.54 and 1.37 cm thick. The third layer is white and consists of a large quantity of crushed stone and quartzite and a larger amount of lime. The layer is between 0.41 and 0.80 cm thick. The first layer of fine white plaster is a mixture of lime and finely ground quartzite. The layer is between 0.12 and 0.51 cm thick. The final layer of fine plaster which was painted onto is light pink due to the presence of a small amount of ground clay accompanied by a finely ground quartzite and thin small lumps of lime. The layer is between 0.12 and 0.39 cm thick. The lining of the painting is smoothed. The yellow colour was definitely applied *a fresco* as it penetrated into the final fine layer above which it was painted, while the motifs were probably applied *a secco* because the paint is peeling, which is especially evident on the garland leaves (Fig. 5). The colour palette is pretty diverse considering the small number of preserved fragments: besides yellow,

od 0,12 do 0,51 cm. Zadnji sloj fine žbuke iznad kojeg se oslikavalo svijetle je ružičaste boje, zbog prisutnosti male količine mljevene opeke, uz koju je prisutan i sitno mljeveni kvarcit te rijetke sitne grudice vapna. Debljina sloja iznosi od 0,12 do 0,39 cm. Slikarska podloga je zaglađena. Žuta boja je sigurno nanescena *a fresco*, budući da je prodrła u zadnji fini sloj iznad kojeg se oslikavalo, dok su motivi nanesceni vjerojatno *a secco* jer se boja ljušti, osobito listovi girlande (sl. 5). Paleta boja je prilično raznolika s obzirom na mali broj očuvanih ulomaka: uz žutu, upotrijebljene su bordo crvena, svjetloplava te bijela i zeleno-plava za detalje. Tragovi konopa nalaze se iznad središnjeg dijela svjetloplavog elementa u obliku omče (sl. 10), kako bi se naznačila visina odakle započinje središnji dio motiva.

Široka bordo traka (š. 4,48 cm) na žutoj podlozi profilirana je s jedne strane uskom bijelom trakom (š. 0,57 cm) (sl. 6-7) i ukrašena motivima bijele boje koji se izmjenjuju (Barbet, 1981, grupa V., tip 33, 949-953, kombinacija je elemenata, tipova 30 i 33). Riječ je o dvolistu s točkom (Barbet, 950, tip 30 c), jednostavnom tipu ukrasa koji se često nalazi na prikazima čipkastih bordura IV. stila, npr. u X. regiji *Venetia et Histria*, iz Altina (*Altinum*), (Oriolo, 2012, 396, fig. 8), a drugi element u obliku obrnutog izduženog slova M s točkom može se usporediti s grupom V., tip 33 a, (Barbet, 1981, 951, fig. 6; Barbet, Miniero, 1999, tip 44 fig. 758). Kombinacija je elemenata tipova 30 i 33 zabilježena u XI. regiji, Milano (Bianchi, 2012, 362, fig. 12)¹². U Španjolskoj, Monreal de Ariza, Aragonija, nalazi se sličan primjer, grupa V., tip 33, IV. stil (Pelegrin, Carrillo, 1987, 239, fig. 5 b).

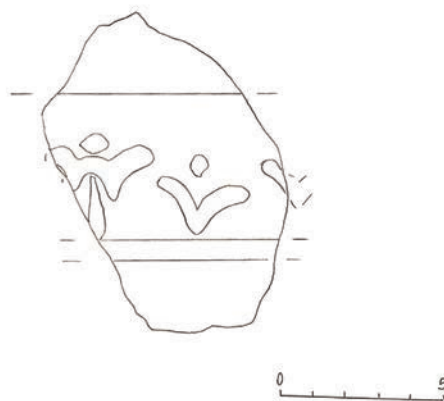


Sl. 6 Stropni ulomak s motivom čipkaste bordure (fotografija: A. M. Majkić).
Fig. 6 Ceiling fragment with a lace bordure motif (photo by: A. M. Majkić).

bordeaux-red and light blue, white and green-blue have been used for the details. Traces of rope can be found above the central part of the light blue element in the shape of a noose (Fig. 10) in order to emphasize the height from which the central part of the motif starts.

The wide bordeaux stripe (4.48 cm wide) on a yellow background is profiled on one side with a narrow white stripe (0.57 cm wide) (Fig. 6-7) and decorated with alternating white coloured motifs (Barbet 1981, group V, type 33, 949-953, a combination of elements, types 30 and 33). It in fact depicts a double leaf with a dot (Barbet 950, type 30 c), a simple type of ornament that can often be found on depictions of lace bordures in the Fourth style, e.g. in the X region *Venetia et Histria*, from Altinum (Oriolo 2012, 396, fig. 8), and the second element in the shape of a reversed elongated letter M with a dot can be compared with the group V, type 33 a, (Barbet 1981, 951, fig. 6; Barbet, Miniero 1999, type 44 fig. 758). A combination of elements of the types 30 and 33 has been recorded in the XI Region, Milan (Bianchi 2012, 362, fig. 12)¹². In Spain, Monreal de Ariza, Aragon, there is a similar example, group V, type 33, Fourth Style (Pelegrin, Carrillo 1987, 239, fig. 5 b).

On the second fragment with a yellow background divided by a bordeaux-red stripe (3.47 cm wide) a same type of alternating motif can be seen (Fig. 8), but is surrounded by a thin white stripe from both sides (0.58 cm wide; 0.23 cm wide). Among the preserved fragments is also a fragment of a lace bordure (Fig. 10) with a single motif in the shape of a reversed elongated letter M that differs from the aforementioned examples (Fig. 6-9) in the fact that it was executed with rapid and sharp movements of the brush. This indicates the presence of another painter



Sl. 7 Ulomak s motivom čipkaste bordure (crtež: M. Petrović).
Fig. 7 Fragment with a lace bordure motif (drawing by: M. Petrović).

¹² Vidi bilješka 33 za primjere na području Brescia s dodatnom bibliografijom.

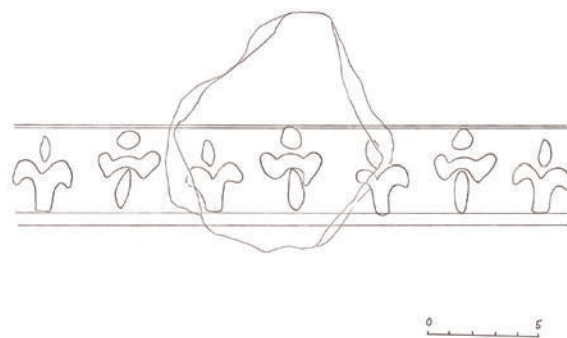
¹² See note 33 for the examples of the Brescia region with additional bibliography.

Na drugom ulomku sa žutom podlogom raščlanjenom bordo crvenom trakom (š. 3,47 cm), prikazuje se isti tip motiva koji se izmjenjuje (sl. 8), a obrubljen je uskom bijelom trakom s obje strane (š. 0,58 cm; 0,23 cm). Očuvan je i ulomak čipkaste bordure (sl. 10) s jednim motivom u obliku obrnutog izduženog slova M, koji se od gore navedenih primjera (sl. 6-9) razlikuje po brzom i oštrom potezu kista kojim je izveden, što pokazuje da je riječ o drugom slikaru (*pictor parietarius*) koji je bio prisutan prilikom oslikavanja stropa (Mani di pittori e botteghe pittoriche nel mondo romano, 1995, 61-298).

(*pictor parietarius*) during the painting of the ceiling (Mani di pittori e botteghe pittoriche nel mondo romano 1995, 61-298). An element has been painted underneath the fragment on a yellow background with a light blue colour; the top part resembles a stripe in the shape of a reversed letter U that holds the central rounded part, and there is a bulge on the right side followed underneath by an unidentified motif of the same colour. The motif seems as if it is floating in the air, but has a ribbon added to it that reminds of objects tied up in a little bow. The examples with motifs that are tied or attached hanging in the air



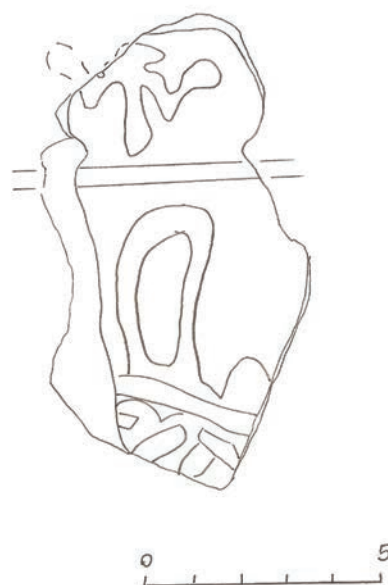
Sl. 8 Motiv čipkaste bordure (fotografija: A. M. Majkić).
Fig. 8 Lace bordure motif (photo by: A. M. Majkić).



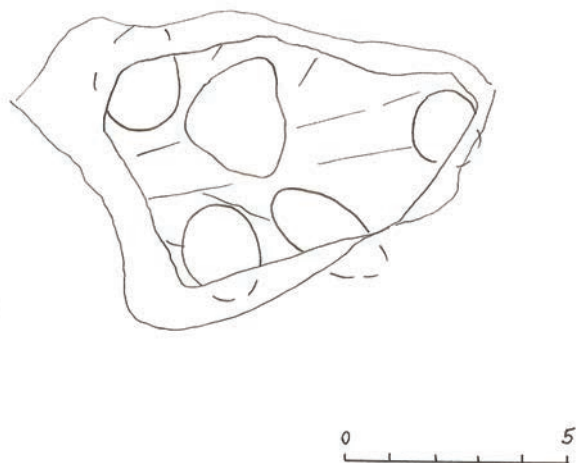
Sl. 9 Motiv čipkaste bordure (crtež: M. Petrović).
Fig. 9 Lace bordure motif (drawing by: M. Petrović).



Sl. 10 Motiv svjetloplave boje (fotografija: A. M. Majkić).
Fig. 10 Light blue motif (photo by: A. M. Majkić).



Sl. 11 Motiv svjetloplave boje (crtež: M. Petrović).
Fig. 11 Light blue motif (drawing by: M. Petrović).



Sl. 12 Ulomak s motivom krute girlande (crtež: M. Petrović).
Fig. 12 Fragment with a stiff garland motif (drawing by: M. Petrović).



Sl. 13 Ulomak s motivima zaobljenih listova (crtež: M. Petrović).
Fig. 13 Fragment with rounded leaf motifs (drawing by: M. Petrović).

Ispod ulomka oslikan je element svjetloplavom bojom na žutoj podlozi; gornji dio podsjeća na vrpce u obliku obrnutog slova U, koja drži središnji zaobljeni dio, a vidljivo je i ispupčenje na desnoj strani, ispod kojeg se nastavlja neidentificirani motiv iste boje. Motiv djeluje kao da lebdi u zraku, ali ima vrpce kao dodatak koja asocira na predmete povezane vrpcom u obliku mašnice. Riječ bi bila o motivima koji privezani ili pričvršćeni vise u zraku, kao npr. na stropu u Pompejima, I, 10, 11 (Ling, 2006, 92, fig. 96) ili na zidu *Casa della Parete Nera*, eksedra y, zapadni zid, kasni IV. stil (Esposito, 2009, Tav. XXV.3). S obzirom da je očuvan samo gornji dio elementa svjetloplave boje, funkcija vrpce nije jasna. Na pet ulomaka (sl. 5) djelomično je očuvana vegetabilna dekoracija. Zaobljeni listovi zeleno-plave i plave boje oslikani su na krutoj girlandi (sl. 12), dok je dio dekoracije stropa povezan za kružni element djelomično očuvan (sl. 13) te ispunjen listovima. U primjeru iz rimske vile na Katoru biljnim motivom je ispunjena kružnica, dok je u primjeru iz Pompeja *Casa dei Casti Amanti*, IV. stil (Iorio, 2004, 357, fig. 8.), biljni motiv prisutan kao rub kružnice, kao i u Herculaneju, *Casa del Tramezzo di Legno*, kubikul 2, III. stil (Barbet, 2009, 157, fig. 105). Zanimljiva je usporedba s dva navedena primjera koja bi možda ukazivala na originalnost slikara na Katoru, ali nemamo dovoljno očuvanih ulomaka da bismo takvu tvrdnju mogli potvrditi.

are present on other sites, e.g. on the ceiling in Pompeii, I, 10, 11 (Ling 2006, 92, fig. 96) or on the wall of *Casa della Parete Nera*, exedra y, western wall, late Fourth style (Esposito 2009, Tav. XXV.3). Since only the top part of the light blue element has been preserved, the function of the ribbon remains unclear. On five fragments (Fig. 5) a vegetable decoration has been partially preserved. Rounded green-blue and blue leaves have been painted on a stiff garland (Fig. 12), while a portion of the ceiling decoration connected to a circular element and filled with leaf motifs, has only been partially preserved (Fig. 13). In the example of the Roman villa on Katoro, the plant motif fills up a circle, while in the example of *Casa dei Casti Amanti* from Pompeii, Fourth style (Iorio 2004, 357, fig. 8.), the motif is present as the edge of a circle, as is the case in Herculaneum, *Casa del Tramezzo di Legno*, cubicle 2, Third style (Barbet 2009, 157, fig. 105). The comparison of the two fragments is very interesting because it suggests originality of the painters on Katoro, but there are not enough preserved fragments to confirm that claim.

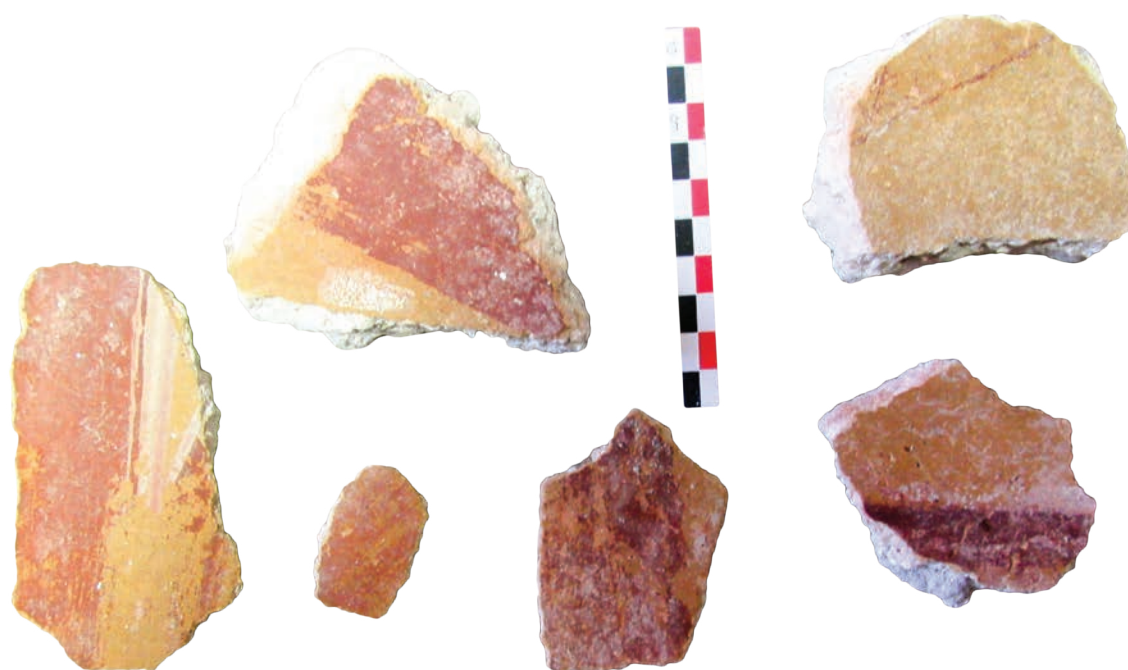
The yellow background divided by dark red stripes or fields (Fig. 14)

The ceiling unit has six fragments. On the back side of three fragments the traces of reed have been preserved. The painted plaster consists of one to three layers of rough and two layers of fine plaster. The first layer with traces of reed

Žuta podloga raščlanjena tamnocrvenim trakama ili poljima (sl. 14)

Stropnoj cjelini pripada šest ulomaka. Tri ulomka očuvala su otiske trstike na poledini. Oslikana žbuka sastavljena je od jednog do tri sloja grube i dva fine žbuke. Prvi sloj koji nosi otiske trstike, bijelo-sive boje, mješavina je finog pijeska, sitnih grudica vapna, rijetkih primjesa mljevene opeke te tragova slame u vidu šupljina. Debljina sloja iznosi od 0,14 do 1,52 cm. Drugi sloj, tamnosive boje, mješavina je vrlo sitnog pijeska i sitnih grudica vapna. Debljina sloja iznosi od 0,66 do 0,86 cm. Treći sloj bijele je boje i u njemu je prisutna velika količina drobljenog kamena i kvarcita te veća količina vapna. Debljina sloja iznosi od 0,38 do 1,00 cm. Prvi sloj fine žbuke, bijele boje, mješavina je vapna i sitno mljevenog kvarcita. Debljina sloja iznosi od 0,20 do 0,35 cm. Zadnji sloj fine žbuke iznad kojeg se oslikavalo svijetle je ružičaste boje, zbog prisutnosti male količine mljevene opeke, uz koju je prisutan i sitno mljeveni kvarcit te rijetke sitne grudice vapna. Debljina sloja iznosi od 0,11 do 0,14 cm. Slikarska podloga je zaglađena. Postoje tragovi kratke, zakošene urezane linije (sl. 14) na ulomku s dvije tamnocrvene linije. Paleta boja svedena je na žutu te tamnocrvenu za trake koje su raščlanjivale stropnu površinu, dok je bijela boja

is white-grey and is a mixture of fine sand, small lumps of lime, thin admixtures of ground clay as well as traces of straw in the form of cavities. The thickness of the layer is between 0.14 and 1.52 cm. The second layer is dark grey and is a mixture of very fine sand and small lumps of lime. The layer is between 0.66 and 0.86 cm thick. The third layer is white and has a large amount of crushed stone and quartzite as well as a larger amount of lime present. The layer is between 0.38 and 1.00 cm thick. The first layer of fine plaster is white and is a mixture of lime and finely ground quartzite. The layer is between 0.20 and 0.35 cm thick. The final layer of fine plaster above which paint was applied is light pink due to the presence of a small amount of ground clay accompanied by a finely ground quartzite and thin small lumps of lime. The layer is between 0.11 to 0.14 cm thick. The lining of the painting is smoothed. There are traces of a short angled etched line (Fig. 14) on the fragment with two dark red lines. The colour palette has been brought down to yellow and dark red for the stripes that divide the ceiling surface, while the colour white has been preserved in traces on one fragment. The colour yellow has been applied *a fresco* as it protruded into the final fine layer above which it was applied. The dark red and white colour have probably been applied *a secco* because the paint is peeling.



Sl. 14 Stropni ulomci (fotografija: A. M. Majkić).

Fig. 14 Ceiling fragments (photo by: A. M. Majkić).

očuvana u tragovima na jednom ulomku. Žuta boja je nanescena *a fresco*, budući da je prodršla u zadnji fini sloj iznad kojeg se oslikavalo. Tamnocrvena i bijela boja nanescene su vjerojatno *a secco*, jer se boja ljušti.

Podloga žute boje ukrašena je tamnocrvenim trakama ili poljima čija širina nije očuvana, a na jednom ulomku oslikana je šira traka (?) dijagonalno postavljena; očuvan je i ulomak profiliran uskom (š. 0,70 cm) bijelom trakom na koju se nadovezuje druga bijela ukošena uska traka te ulomak s dvije tamnocrvene linije (sl. 14). Nedostatak arheološkog konteksta, kao i specifičnih motiva, otežava dataciju. Moguće je jedino na osnovu skromne palete boja odrediti razdoblje njihove upotrebe. Povezivanje žute i crvene boje uvodi se u III. stilu, faza I. C oko 20.-25. god. pr. Kr. (Bastet, de Vos, 1979, 135), a nastavlja se u IV. stilu (Ling, 2006, 71) kao i tijekom II. st. (Falzone, 2007, 51-120). Budući da je sastav žbuke vrlo sličan s prethodno opisanim skupinama, moguće je pretpostaviti da pripadaju istom razdoblju.

Zidna cjelina

Bijela podloga s čipkastom bordurom (sl. 15)

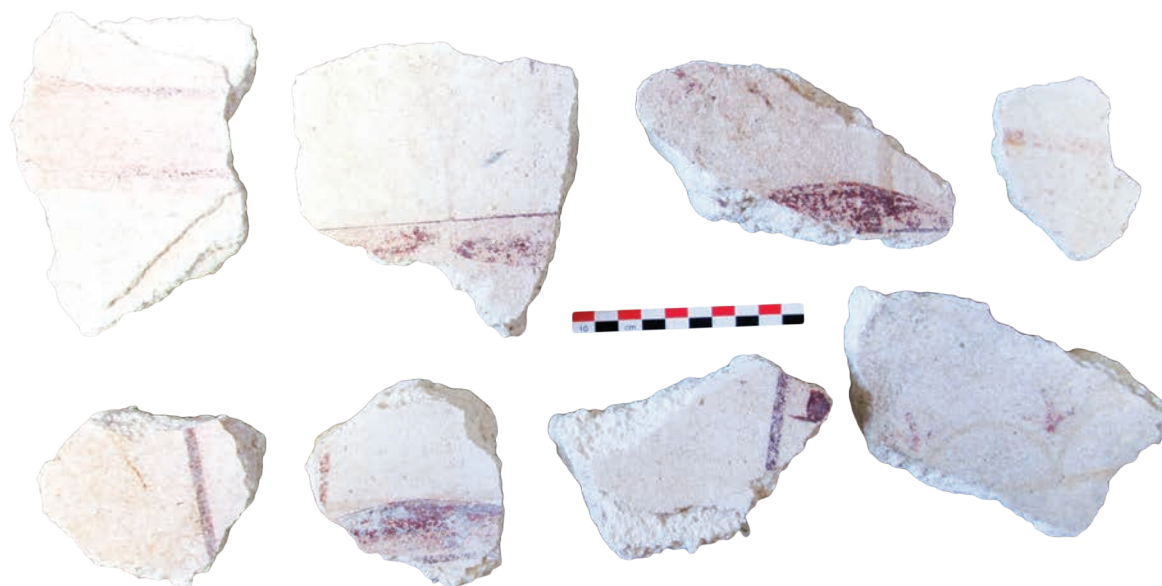
Zidnoj cjelini pripada osam ulomaka. Oslikana žbuka sastavljena je od jednog do dva sloja grube i jednog fine žbuke. Prvi sloj koji je prijanjao za zid, svjetlosive boje, mješavina je finog pijeska, sitnih grudica vapna, vrlo rijetkih primjesa mljevene opeke te tragova slame

The yellow background has been decorated with dark red stripes or fields whose width has not been preserved, and on one fragment a diagonally placed wider stripe (?) has been painted; a fragment profiled by a thin (0.07 cm wide) white stripe that is followed by another thin white angled stripe and a fragment with two dark red lines (Fig. 14) have also been preserved. The lack of archaeological context as well as the lack of specific motifs makes it difficult to determine the exact dating. It is only possible to determine the time period of their usage on the basis of a modest colour palette. The connecting of colours yellow and red is introduced in the Third style, phase I C, around 20 - 25 BC (Bastet, de Vos 1979, 135), and continues during the Fourth style (Ling 2006, 71) as well as during the 2nd century (Falzone 2007, 51-120). Since the composition of the plaster is very similar to the aforementioned groups, it is safe to assume that they belong to the same period.

The wall unit

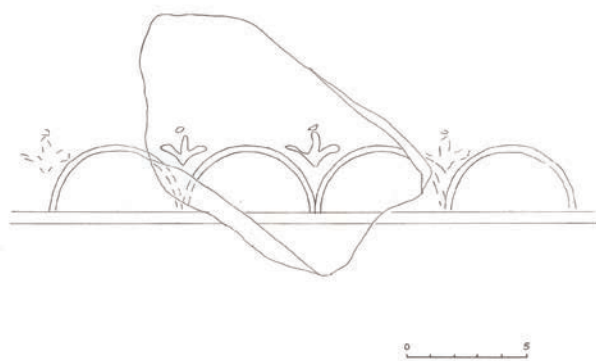
A white background with a lace bordure (Fig. 15)

The wall unit has eight fragments. The painted plaster consists of one to two layers of rough and one layer of fine plaster. The first layer that held on to the wall, of a light gray colour, is a mixture of fine sand, small lumps of lime, very thin admixtures of ground clay and traces of straw in the form of cavities. The layer is between 1.85



Sl. 15 Zidni ulomci na bijeloj podlozi (fotografija: A. M. Majkić).

Fig. 15 Wall fragments on a white background (photo by: A. M. Majkić).



Sl. 16 Motivi čipkaste bordure (crtež: M. Petrović).

Fig. 16 Lace bordure motifs (drawing by: M. Petrović).

u vidu šupljina. Debljina sloja iznosi od 1,85 do 2,87 cm¹³. Drugi sloj bijele je boje i u njemu je prisutna velika količina drobljenog kamena i kvarcita te veća količina vapna. Debljina sloja iznosi od 0,81 do 1,25 cm. Sloj fine žbuke iznad kojeg se oslikavalo bijele je boje, mješavina je vapna i sitno mljevenog kvarcita. Debljina sloja iznosi od 0,17 do 0,25 cm. Podloga je zaglađena. Očuvana paleta boja je sužena na bordo crvenu i žutu. Bordo crvena je ponekad nanescena u razrijeđenom obliku zbog čega su motivi jedva vidljivi, što je slučaj i sa žutom bojom, kojom su izvedeni polukružni motivi. Vidljivi su i tragovi plave boje na jednom motivu. Bordo crvena nanescena je i *a secco*, jer se boja ljušti.

Najprepoznatljiviji je ulomak s elementima čipkaste bordure, karakteristične za IV. stil, i to na bijeloj podlozi (sl. 15 i 16). Žuti polukrugovi koji se dodiruju (promjera 5,50 cm) ukrašavaju usku traku (š. 0,53 cm) iste boje, između kojih je umetnut bordo crveni motiv ljljana. Bordura pripada u grupu IX., a polukrugovi su bez izmjenjenog oblika, između kojih se nalazi motiv tip 70 (Barbet, 1981, 966, fig. 17). Analogije nije bilo moguće pronaći, jer se radi o vrlo jednostavnoj kombinaciji navedenog tipa. Sličan jednostavan tip čipkaste bordure s polukrugovima koji se ne dodiruju i umetnutom palmetom nalazi se u Rimu, *Domus Aurea*, prostor 85, JI zid (Meyboom, Moormann, 2013, vol. II, 123, fig. 85.5), prva gornja zona, bijela podloga; u središnjem polju nalazi se edikula ukrašena bordurama¹⁴, datirano 64.–68. U susjednoj Sloveniji pronađeni su slični primjeri

and 2.87 cm thick¹³. The second layer is white and has a large amount of crushed stone and quartzite as well as a larger amount of lime present. The layer is between 0.81 and 1.25 cm thick. The layer of fine plaster above which paint was applied is white and is a mixture of lime and finely ground quartzite. The layer is between 0.17 and 0.25 cm thick. The surface is smoothed. The preserved colour palette is brought down to bordeaux–red and yellow. The bordeaux–red has sometimes been applied in a diluted form because of which the motifs are barely visible, which is also the case with the yellow which was used to paint the semi-circular motifs. On one motif there are also visible traces of blue. The bordeaux–red has also been applied *a secco* which is obvious from the peeling of the paint.

The most recognizable fragment is the one with elements of a lace bordure, characteristic for the Fourth style, on a white background (Fig. 15 and 16). The yellow semicircles touching each other (5.50 cm in diameter), decorate a thin stripe of the same colour (0.53 cm wide) with a bordeaux–red lily flower motif between them. The bordure belongs to the group IX, the semicircles don't change their shape and have a type 70 motif (Barbet 1981, 966, fig. 17) between them. No parallelism could be found because it is a very simple version of the mentioned type. A similar simple type of lace bordure with semicircles that do not touch and an inserted palmette can be found in Rome, *Domus Aurea*, area 85, SE wall (Meyboom, Moormann 2013, Vol. II, 123, fig. 85.5), first upper zone, white background; in the central field there is a bordure decorated aedicula¹⁴, dated to 64–68. In the neighbouring Slovenia, examples similar to those in the Roman villa on Katoro were found, but the smaller semicircles are decorated in the centre and the bigger ones have a dot in the middle, while the lily flower motif located between two semicircles is identical. There are also examples in *Aemona*, house VII, room 48 (Plesničar–Gec 1997, 73, fig. 10), end of the first century AD or beginning of the second century; house VII, room 62 (Plesničar–Gec 1987, 259, fig. 3; Plesničar–Gec 1997, 85, fig. 16), end of the first century AD or beginning of the second century. On four fragments (Fig. 15) there is a recognizable motif of one quarter of a bordeaux–red circle, one of which (the second one in the upper right row) is connected to a schematized motif of a same-colour twig that has faded. The shape

¹³ Izuzetak predstavlja jedan ulomak čija debljina prvog sloja iznosi od 2,52 do 3,58 cm.

¹⁴ Prostor 85, klasa IV, zidovi, stil polja. U cijeloj Neronovoj palači i to samo u stilu polja primijećene su čipkaste bordure karakteristične za IV. stil. Čini se da su u *Domus Aurea* već izašle iz mode (Meyboom, Moormann, 2013, vol. I, 56).

¹³ With the exception of one fragment whose first layer is between 2.52 and 3.85 cm thick.

¹⁴ Area 85, class IV, walls, surface style. In the whole of Nero's palace and solely in the style of the surface, lace bordures characteristic of the IV style are visible. It seems that they had already gone out of fashion in *Domus Aurea* (Meyboom, Moormann 2013, Vol. I, 56).

kao u rimskoj vili na Katoru, ali su manji polukrugovi u sredini ukrašeni, veći imaju točku na sredini, dok je motiv ljljana koji se nalazi između dva polukruga identičan. Primjera ima i u *Emoni*, kuća VII., prostorija 48 (Plesničar-Gec, 1997, 73, sl. 10), kraj I. st. pos. Kr. ili početak II. st.; kuća VII., soba 62 (Plesničar-Gec, 1987, 259, sl. 3; Plesničar-Gec, 1997, 85, sl. 16) kraj I. st. pos. Kr. ili početak II. st. Na četiri ulomka (sl. 15) moguće je prepoznati motiv jedne četvrtine kruga bordo crvene boje, od kojih je jedan (drugi u gornjem redu desno) povezan sa shematiziranim motivom grančice iste boje koja je izbljedita. Oblik podsjeća na element koji se pojavljuje na zidovima III. stila i povezan je s biljnim motivima, a koji može imati oblik jedne četvrtine kruga – *Casa dei Labirinto* (VI., 11,10), kaldarij 22, istočni zid C, Pompeji (Bastet, de Vos, Tav. XX, 38) ili biti izduženog ovalnog oblika – *Casa dei Labirinto* (VI., 11,10), kaldarij 22, sjeverni zid (Bastet, de Vos, Tav. XX, 39). Motiv postaje popularan u IV. stilu, povezan s vitičastim motivima i nastanjen pticama, npr. na bijeloj podlozi – *Casa del Centenario* (IX, 8, 3/6) triklinij, Pompeji (Ling, 2006, 83, fig. 86), a u Francuskoj Périgueux, domus u ulici Bouquets: na vrhu gornje zone, zelene i crvene boje, povezan s vegetabilnim motivima (Barbet, 2008, 151-152, fig. 220-221), kraj I. stoljeća. Ostali ulomci s bijelom podlogom ukrašeni su jednostavnim trakama bordo crvene, crvene i žute boje¹⁵. Moguće je da jedan ulomak u donjem redu (sl. 15) prikazuje motiv shematiziranog ovula bordo crvene boje. Sačuvani su malobrojni ulomci na bijeloj podlozi, čiji su motivi teško prepoznatljivi, osim ulomka ukrašenog čipkastom bordurom, zaštitnim znakom IV. stila.

Pojedinačni stropni ili zidni ulomci

Žuta podloga s motivom čipkaste bordure (sl. 17)

Jedan ulomak, dva sloja grube i jedan fine žbuke. Prvi očuvani sloj bijele je boje i u njemu je prisutna velika količina drobljenog kamena i kvarcita te veća količina vapna. Debljina sloja iznosi od 1,46 do 1,25 cm. Prvi sloj fine žbuke također je bijele boje, mješavina je vapna i sitno mljevenog kvarcita. Debljina sloja iznosi od 0,33 do 0,36 cm. Zadnji sloj fine žbuke iznad kojeg se oslikavalo svijetle je ružičaste boje, zbog prisutnosti male količine mljevene opeke, uz koju je prisutan i sitno mljeveni kvarcit te rijetke sitne grudice vapna. Debljina sloja iznosi od 0,16 do 0,17 cm. Slikarska podloga je zaglađena, djelomično prekrivena prljavštinom. Žuta

resembles an element that appears on the Third style walls connected with plant motifs and can have the shape of one quarter of a circle – *Casa dei Labirinto* (VI, 11,10), caldarium 22, eastern wall C, Pompeii (Bastet, de Vos Tav. XX, 38) or an elongated oval shape – *Casa dei Labirinto* (VI, 11,10), caldarium 22, northern wall (Bastet, de Vos Tav. XX, 39). The motif became popular during the Fourth style and is linked with convoluted motifs and inhabited by birds, e.g. on a white background – *Casa del Centenario* (IX, 8, 3/6) a triclinium, Pompeii (Ling 2006, 83, fig. 86), and in Périgueux, France, a domus in the Bouquets Street: on top of the upper zone, green and red, connected with vegetal motifs (Barbet 2008, 151-152, fig. 220-221), end of the first century. The remaining fragments on a white background are decorated with simple bordeaux-red, red and yellow stripes¹⁵. It is possible that one fragment in the lower corner (Fig. 15) shows a schematized motif of a bordeaux-red ovule. Few fragments on a white background have been preserved, and apart from the fragment decorated with a lace bordure, which is the signature sign of the Fourth style, their motifs are hard to distinguish.

Individual ceiling or wall fragments

A yellow background with a lace bordure motif (Fig. 17)

One fragment, two layers of rough and one layer of fine plaster. The first preserved layer is white and has a large amount of crushed stone and quartzite present as well as a larger amount of lime. The layer is between 1.46 and 1.25 cm thick. The first layer of fine plaster is white as well and is a mixture of lime and finely ground quartzite. The layer is between 0.33 and 0.36 cm thick. The final layer of fine plaster above which paint was applied is of a light pink colour due to the presence of a small amount of ground clay accompanied by finely ground quartzite and thin small lumps of lime. The layer is between 0.16 and 0.17 cm thick. The lining of the painting is smoothed, and partially covered in dirt. The yellow colour was applied *a fresco* as it penetrated into the final fine layer above which it was painted, while the white has probably been applied *a secco* because the paint is peeling. The colour palette is very narrow, the yellow of the background and the white used to paint the motifs are dominant.

There is also a small white rectangle (1.29 cm tall and 2.00 cm wide) with a dot in the middle on a yellow background that is profiled with two narrow stripes (0.45

¹⁵ Širina traka i linija varira: najšira je bordo crvena oko 3,55 cm, a širine uže trake iste boje variraju od 0,38 cm do 0,45 cm, kao i linije do 0,12 cm do 0,16 cm; crvena uska traka široka je 0,52 cm; žute uske trake široke su od 0,42 cm do 0,57 cm.

¹⁵ The width of the stripes and lines varies: the bordeaux-red is the widest at about 3.55 cm, the width of the narrower stripe of the same colour varies from 0.38 cm to 0.45 cm, as do the lines – 0.12 cm to 0.16 cm; the red narrow stripe is 0.52 cm wide; the yellow narrow stripes are 0.42 cm to 0.57 cm wide.

boja je nanescena *a fresco*, budući da je prodrła u zadnji fini sloj iznad kojeg se oslikavalo, dok je bijela boja vjerojatno nanescena *a secco* jer se ljušti. Paleta boja je vrlo uska, dominira žuta boja podloge te bijela za izvođenje motiva.

Tu je i mali pravokutnik (v. 1,29 cm i š. 2,00 cm) bijele boje s točkom u sredini na žutoj podlozi, koji je profiliran s dvije uske trake (š. 0,45 cm i 0,31 cm). Središnji pravokutnik je u potpunosti očuvan. Vidljiv je i trag bijele boje iznad uske trake. Motiv pravokutnika s točkom u sredini pripada starijem tipu ukrasa koji se pojavljuje već u III. stilu. Sličan primjer kao na lokalitetu Katoro, ali na bijeloj podlozi s ljubičastom točkom u sredini, nalazi se u Magdalensbergu, a autorica navodi da je vjerojatno karakterističan za augustovski treći stil (Kenner, 1985, 109, Tf. 72,3). U Pompejima, *Casa di Suplicius Rufus*, kubikul h, zapadni zid, u gornjoj zoni, dekoriran je vodoravnim trakama na kojima je vidljiv motiv četverokuta s točkom¹⁶; datacija III. stil, faza IIb, oko 35.- 45. god. pos. Kr. (Bastet, de Vos, 1979, Tav. XLIX,87); nadalje, u kući VIII, 2, 17-21, atrij b, jedno bočno polje srednje zone ukrašeno je bijelim četverokutima s točkom na crnoj podlozi (Esposito, 2009, T. XLII.1), a datiran je nakon 62. god. pos. Kr. Motiv plavog četverokuta s točkom, na plavoj traci koja ukrašava žuti strop nalazi se u Rimu, *Domus picta* (Boldrighini, 2003, 99, fig. 126; Boldrighini, 2004, 171, 8-10), vjerojatno iz razdoblja Nerona (37-68).

Žuta podloga s motivom čipkaste bordure (sl. 18)

Jedan ulomak; oslikana žbuka sastavljena je od tri sloja grube i dva fine žbuke. Prvi sloj bijelo-sive je boje i mješavina je finog pijeska, sitnih grudica vapna te tragova slame u vidu šupljina. Debljina sloja iznosi od 0,10 do 0,20 cm. Drugi sloj tamnosive je boje, mješavina je vrlo sitnog pijeska i sitnih grudica vapna. Debljina sloja iznosi od 0,41 do 0,51 cm. Treći sloj bijele je boje i u njemu je prisutna velika količina drobljenog kamena i kvarcita te veća količina vapna. Debljina sloja iznosi od 0,37 do 0,54 cm. Prvi sloj fine žbuke bijele je boje, mješavina je vapna i sitno mljevenog kvarcita. Debljina sloja iznosi od 0,20 do 0,22 cm. Zadnji sloj fine žbuke iznad kojeg se oslikavalo svijetle je ružičaste boje, zbog prisutnosti male količine mljevene opeke uz koju je prisutan i sitno mljeveni kvarcit te rijetke sitne grudice vapna. Debljina sloja iznosi od 0,10 do 0,13 cm. Slikarska podloga je zaglađena. Žuta boja je nanescena *a fresco*, budući da je prodrła u zadnji fini sloj iznad kojeg se oslikavalo, dok je bijela boja vjerojatno nanescena *a secco*, jer se ljušti.

¹⁶ Fotografija je crno bijela, uočava se samo bijela pozadina s crnom točkom.



Sl. 17 Stropni ili zidni ulomak s motivom čipkaste bordure (fotografija: A. M. Majkić).

Fig. 17 Ceiling or wall fragment with a lace bordure motif (photo by: A. M. Majkić).

cm and 0.31 cm wide). The central rectangle has been completely preserved. A trace of white is also visible above a narrow stripe. The rectangle motif with a dot in the middle belongs to an older type of ornament that appears already in the Third style. A similar example to the one in the Katoro site, but on a white background with a purple dot in the middle, can be found in Magdalensberg, and the author claims that it is probably a characteristic of the Augustan Third style (Kenner 1985, 109, Tf. 72.3). In Pompeii, *Casa di Suplicius Rufus*, cubicle h, western wall, in the upper zone, is decorated with horizontal stripes on which there is a visible motif of a square with a dot¹⁶; dating to the Third style, phase IIb, dated sometime between 35 and 45 AD (Bastet, de Vos 1979, Tav. XLIX.87); furthermore, in house VIII, 2, 17-21, atrium b, one lateral field of the central zone is decorated with white squares with a dot on a black background (Esposito 2009, T. XLII.1), and dates after the year 62 AD. The motif of a blue square with a dot on a blue stripe that decorates a yellow ceiling can be found in Rome, *Domus picta* (Boldrighini 2003, 99, fig. 126; Boldrighini 2004, 171, 8-10), and is probably from Nero's period (37-68).

A yellow background with a lace bordure motif (Fig. 18)

One fragment; the painted plaster consists of three layers of rough and two layers of fine plaster. The first layer is white-grey and is a mixture of fine sand, small lumps of lime and traces of straw in the form of cavities. The layer is between 0.10 and 0.20 cm thick. The second layer is dark grey and is a mixture of very fine sand and small lumps of lime. The layer is 0.41 - 0.51 cm thick. The third

¹⁶ The photograph is black and white, only a white background with a black dot is visible.



Sl. 18 Stropni ili zidni ulomak s motivom čipkaste bordure (fotografija: A. M. Majkić).

Fig. 18 Ceiling or wall fragment with a lace bordure motif (photo by: A. M. Majkić).

Paleta boja je ograničena na žutu boju podloge te bijelu za oslikavanje motiva.

Na žutoj podlozi bijeli srcoliki list ukrašava usku (š. 0,41 cm) bijelu traku; vjerojatno se motiv ponavlja jer je očuvan samo donji dio drugog lista. Očuvani ulomak pripadao bi u grupu V., liniju s motivima koji se ponavljaju, tip 30, u kojoj nema navedenog primjera (Barbet, 1981, 949). Nije bilo moguće pronaći analogije za tip iz rimske vile na Katoru. Riječ je o najstarijem tipu čipkaste bordure, koji se pojavljuje krajem III. stila, otvorene s jedne strane te stoga ostavlja dojam resica. Čini se da nestaje iz upotrebe u razdoblju Vespazijana (Barbet, 2009, 185,191). Navodi se nekoliko primjera iz Pompeja za grupu V., tip 30: *Casa del Fabro*, kubikul 4, južni zid (Esposito, 2009, Tav. LXXIII.2), treća četvrtina I. st. pos. Kr.; *Casa dei Ceii*, prostor 9, SI ugao (Esposito, 2009, Tav. LXII.1), malo prije 79. god. pos. Kr.

Zaključak

Oslíkana žbuka iz rimske vile na poluotoku Katoro donosi podatke o čipkastim bordurama, karakterističnim za IV. stil na području Umaga¹⁷. Kod većine ulomaka

layer is white and has a large amount of crushed stone and quartzite as well as a larger amount of lime present. The layer is between 0.37 and 0.54 cm thick. The first layer of fine plaster is white and is a mixture of lime and finely ground quartzite. The layer is between 0.20 and 0.22 cm thick. The final layer of fine plaster which was painted onto is of a light pink colour due to the presence of a small amount of ground clay accompanied by a finely ground quartzite and thin small lumps of lime. The layer is between 0.10 and 0.13 cm thick. The lining of the painting is smoothed. The yellow has been applied *a fresco* as it penetrated into the final fine layer which was painted on, while the white has probably been applied *a secco* because the paint is peeling. The colour palette is limited to the yellow of the background and the white used to paint the motifs.

On the yellow background, a heart-shaped leaf decorates a narrow (0.41 cm wide) white stripe; the motif is probably repeated because only the lower part of the second leaf has been preserved. The preserved fragment would fall into the group V, a line with recurring motifs, type 30, in which there is no aforementioned example (Barbet 1981, 949). It was not possible to find a parallelism for the type from the Roman villa in Katoro. It is an example of the oldest type of lace bordure that appears at the end of the Third style, open on one side and thus leaving the appearance of fringes. It seems it was stopped being used in the era of Vespasian (Barbet 2009, 185,191). A few examples from Pompeii are stated for group V, type 30: *Casa del Fabro*, cubicle 4, south wall (Esposito 2009, Tav. LXXIII.2), third quarter of the first century AD; *Casa dei Ceii*, room 9, NE angle (Esposito, 2009, Tav. LXII.1), just before the year 79 AD.

Conclusion

The painted plaster from the Roman villa on the peninsula of Katoro offers information on lace bordures characteristic for the Fourth style in the area of Umag¹⁷. On most of the fragments with a preserved bordure, the bordure was painted on a yellow background with only

¹⁷ Prve čipkaste bordure (*ornamentierte Randborte*) objavio je Gnirs, a potječu iz rimske kuće u Ulici Castropola u Puli, zid prostorije D (Gnirs, 1911, 16-17, sl. 12-13). Iznad donje zone (v. 0,88cm) svjetlocrvene boje izdiže se žuto polje srednje zone obrubljeno čipkastom bordurom - dvije dvostruke paralelne uske trake bijele boje obrubljaju borduru unutar koje se nalazi motiv iste boje, koji se ponavlja. Sastavljen je od krugova iznad kojih se nalaze spojeni lukovi, između njih je umetnut srcoliki motiv s točkicom. Ugao bordure je oslikan praznim kvadratom koji je s vanjske strane ukrašen stiliziranom palmetom bijele boje. Datirano u mlađu fazu, jer se ispod nalaze ostaci starije dekoracije (II. stil po Gnirsu). U tekstu se ne spominje IV stil, već izraz mlađa faza.

¹⁷ The first lace bordures (*ornamentierte Randborte*) were published by Gnirs and originate from the Roman house in the Castropola Street in Pula, the wall of room D (Gnirs 1911, 16-17, fig. 12-13). Above the light red lower zone (0.88 cm high) arises a yellow field of the central zone trimmed with a lace bordure - two double parallel thin stripes trim the bordure within which lies a recurring motif of the same colour. It consists of circles with connecting arches above them that have heart-shaped motifs with a dot inserted between them. The corner of the bordure is painted with an empty square that is decorated on its outer side with a stylized white palmette. It is dated to an earlier phase because remnants of an older decoration have been found beneath it (the Second style, according to Gnirs). The text does not mention the Fourth style but refers to it as the earlier phase.

na kojima je očuvana bordura, ona je oslikana na žutoj, a samo u jednom slučaju na bijeloj podlozi. Bez obzira na mali broj očuvanih ulomaka mogu se izdvojiti dvije grupe čipkastih bordura prema klasifikaciji Barbet (Barbet, 1981, 917-998). Prva je grupa V. – linija s motivima koji se ponavljaju; prisutan je jedan ulomak (sl. 18) koji je primjer bordure nalik resicama tapeta, a ubraja se u najstariji tip koji se pojavljuje pred kraj III. stila (oko 40. god. pos. Kr.), (Barbet, 2009, 185), a tu je i grupa linija s motivima koji se izmjenjuju, kojoj pripadaju tri ulomka (sl. 6-11). Druga je grupa IX. – polukrugovi bez izmjene oblika između kojih se nalazi motiv; prisutan je jedan ulomak (sl. 16). Grupi IX. pripadaju i drugi ulomci (sl. 3-4), ali nije jasno je li riječ o “polukrugovima s izmjenom ili bez izmjene”, budući da nisu potpuno očuvani.

Prikazani ulomci oslikane žbuke iz rimske vile na Katoru koji su oslikani na žutoj podlozi pripadaju stropnoj odnosno zidnoj dekoraciji, a ulomci na bijeloj podlozi pripadaju zidnoj dekoraciji. Ulomke na žutoj podlozi povezuje vrlo sličan sastav žbuke, osobito prisustvo dva sloja fine žbuke, bijele i svijetle ružičaste boje. Na svim je ulomcima žuta boja prodrla u zadnji fini sloj iznad kojeg se oslikavalo, što govori u prilog istovremene izrade. Oslikavanje bordura je tema koja povezuje ulomke na žutoj podlozi te je stoga donesena odluka da se datiraju u isto razdoblje.

Već je spomenuto da dimenzije polukrugova čipkastih bordura karakterističnih za IV. stil iznose od 2,1 cm do 6,0 cm (Barbet, 1981, 935). Očuvan je jedan ulomak promjera 5,50 cm (sl. 16), koji pripada zidnoj dekoraciji na bijeloj podlozi te ulazi u kanone pompejanskih bordura. Drugi se primjer odnosi na borduru s polukrugovima na žutoj podlozi (sl. 4). Promjer drugog polukruga iznosi 5,80 cm, a trećeg 9,00 cm. Promjer polukrugova se s vremenom povećava, što se može zaključiti iz navedenih primjera. Ulomak na bijeloj podlozi s prikazom čipkaste bordure manjeg promjera polukruga pripadao bi ranijoj fazi. Zanimljiva je usporedba iz Rima, *Domus Aurea*, prostor 85, JI zid (Meyboom, Moormann, 2013, vol. II, 123, fig. 85.5), datirano 64.-68. godine, što omogućuje da se predloži datacija od polovice I. st. pos. Kr. do treće četvrtine I. st. pos. Kr. Ulomci na žutoj podlozi pripadaju kasnijem razdoblju, jer su promjeri polukrugova veći, pa se predlaže datacija od treće četvrtine I. st. pos. Kr. do kraja I. st. pos. Kr.

Zanimljivo je da su na žutoj podlozi oslikana oba tipa bordura: stariji tip koji ostavlja dojam resica, a predstavljen je primjerima na sl. 3-4; 18, koji vjerojatno nestaju iz upotrebe u razdoblju Vespazijana (Barbet, 2009, 191), dok su kasniji tipovi obrubljeni s obje strane

one case of painting on a white background. Regardless of the small number of preserved fragments, according to Barbet's classification (Barbet 1981, 917-998), two groups of lace bordures can be isolated. The first one is group V – a line with recurring motifs; one fragment (Fig. 18) is present that serves as an example of a bordure that resembles wallpaper fringes and is considered to be the oldest type that appears at the end of the Third style (around the year 40 AD), (Barbet 2009, 185), and there is the group of lines with recurring motifs that three of the fragments are attributed to (Fig. 6-11). The second one is group IX – semicircles without change in shape with a motif between them; one fragment is present (Fig. 16). Other fragments belong to group IX as well (Fig. 3-4) but it is not clear if they have “semicircles with or without change in shape”, as they are not entirely preserved.

The displayed fragments of painted plaster from the Roman villa on Katoro that were painted on a yellow background were either part of the ceiling or the wall decoration, while the fragments on the white background belonged to the wall decoration. The yellow background fragments have a very similar composition of the plaster, which is especially seen in the presence of two layers of fine plaster – white and light pink. On all of the fragments, the yellow protruded into the last fine layer that was painted on, which speaks in favour of simultaneous production. Since the painting of bordures is present on all yellow background fragments, it has been decided to date them all to the same period.

It has already been mentioned that the dimensions of the lace bordure semicircles characteristic of the Fourth style are between 2.1 cm and 6.0 cm (Barbet 1981, 935). One fragment of the wall decoration on a white background, 5.50 cm in diameter, and showing the norms of Pompeian bordures, has been preserved. The second example refers to a bordure with semicircles on a yellow background (Fig. 4). The diameter of the second semicircle is 5.80 cm, and of the third 9.00 cm. The diameter of the semicircles gets bigger with time, as can be inferred from the aforementioned examples. The white background fragment with a depiction of a lace bordure with a smaller diameter semicircle would fall into an earlier phase. The comparison with *Domus Aurea*, Rome, area 85, SE wall (Meyboom, Moormann 2013, Vol. II, 123, fig. 85.5), dated between 64 and 68 AD, provides the means to date it between the half of the 1st century AD and the third quarter of the 1st century AD. The yellow background fragments belong to a later period since their semicircle diameters are bigger and are therefore dated between the third quarter of the 1st century AD and the end of the 1st century AD.

It is interesting to notice that both types of lace bordures have been painted on a yellow background: the older type

kao na očuvanim ulomcima (sl. 6–11). Jedino obrada arheološkog materijala donijet će jasniju sliku razvoja.

Vrijedno je spomenuti da se unatoč malom broju očuvanih ulomaka moglo razaznati prisustvo dva slikara. Prvi slikar upotrebljava širi kist te obraća pažnju na izradu detalja (sl. 6–9), dok drugi slikar oslikava brzim potezima, ne obraćajući pažnju na detalje, ali tanjim kistom (sl. 10–11).

Zbog nedostatka stratigrafskih podataka i neobrađenog pokretnog materijala moguća je jedino stilistička analiza, što se pokušalo pokazati u ovom članku. Daljnja istraživanja sigurno će donijeti jasniju sliku o razvoju IV. stila te utjecajima koji dolaze iz Rima i Kampanije.

OSLIKANA ŽBUKA S LOKALITETA KATORO-TIOLA

Ulomci oslikane žbuke (72) iz rimske vile na rtu Tiola (sl. 1) otkriveni su u svibnju 1971. godine, dok je jedan ulomak koji pripada zidnoj površini, s tragovima piketiranja, otkriven u ožujku/travnju 1970. godine. Dimenzije najvećeg ulomka iznose 27,02 x 24,08 cm, a najmanjeg 3,24 x 2,54 cm. Većina ulomaka ima jednoboju podlogu bez motiva: crvenu (oko 20) i plavosivu¹⁸ (9), a pripadaju zidnoj dekoraciji. U skupinu stropnih ulomaka, s otiscima trstike i bijelom zaglađenom površinom, ubraja se devet ulomaka. Mjesto nalaza zabilježeno je za nekoliko ulomaka: ulomak oslikane žbuke plavozelene boje s tragovima piketiranja, zidna dekoracija – sonda ispred apside do dna, sa sloja ruševine; tri ulomka zidne dekoracije, hrapava površina s crnom podlogom, boja je skoro u potpunosti izblijelila – centralni blok sjever; ulomak zidne dekoracije s podlogom crvene i bijele boje¹⁹ – prostorija na ognjištu, gornji sloj. Zadnji ulomak ukazuje da se radi o kasnoj fazi u kojoj su vidljivi jasni znakovi propadanja kvalitete oslikavanja, ali nažalost bez motiva je pa nije moguće odrediti razdoblje.

Obradeni materijal prikazan u ovom članku razvrstan je po motivima, sastavu žbuke i otiscima na poledini u dvije osnovne cjeline: stropnu i zidnu cjelinu te skupinu

that resembles fringes, presented in examples in Fig. 3–4; 18, that probably disappeared from use during the Vespasian period (Barbet, 2009, 191), and the later types that are trimmed on both sides like in the preserved fragments (Fig. 6–11). Further analysis of the archaeological material will give a clearer picture of the development.

It is worth mentioning that, despite the small number of preserved fragments, a distinction between two painters could be made. The first painter used a thicker brush and paid attention to details (Fig. 6–9), while the second painter painted with a thinner brush, in quick strokes and without paying attention to details (Fig. 10–11).

Due to the lack of stratigraphic data and untreated movable material, only a stylistic analysis was possible, which this article has tried to prove. Further research will certainly provide a clearer picture of the development of the Fourth style and the influences coming from Rome and Campania.

PAINTED PLASTER FROM THE KATORO-TIOLA SITE

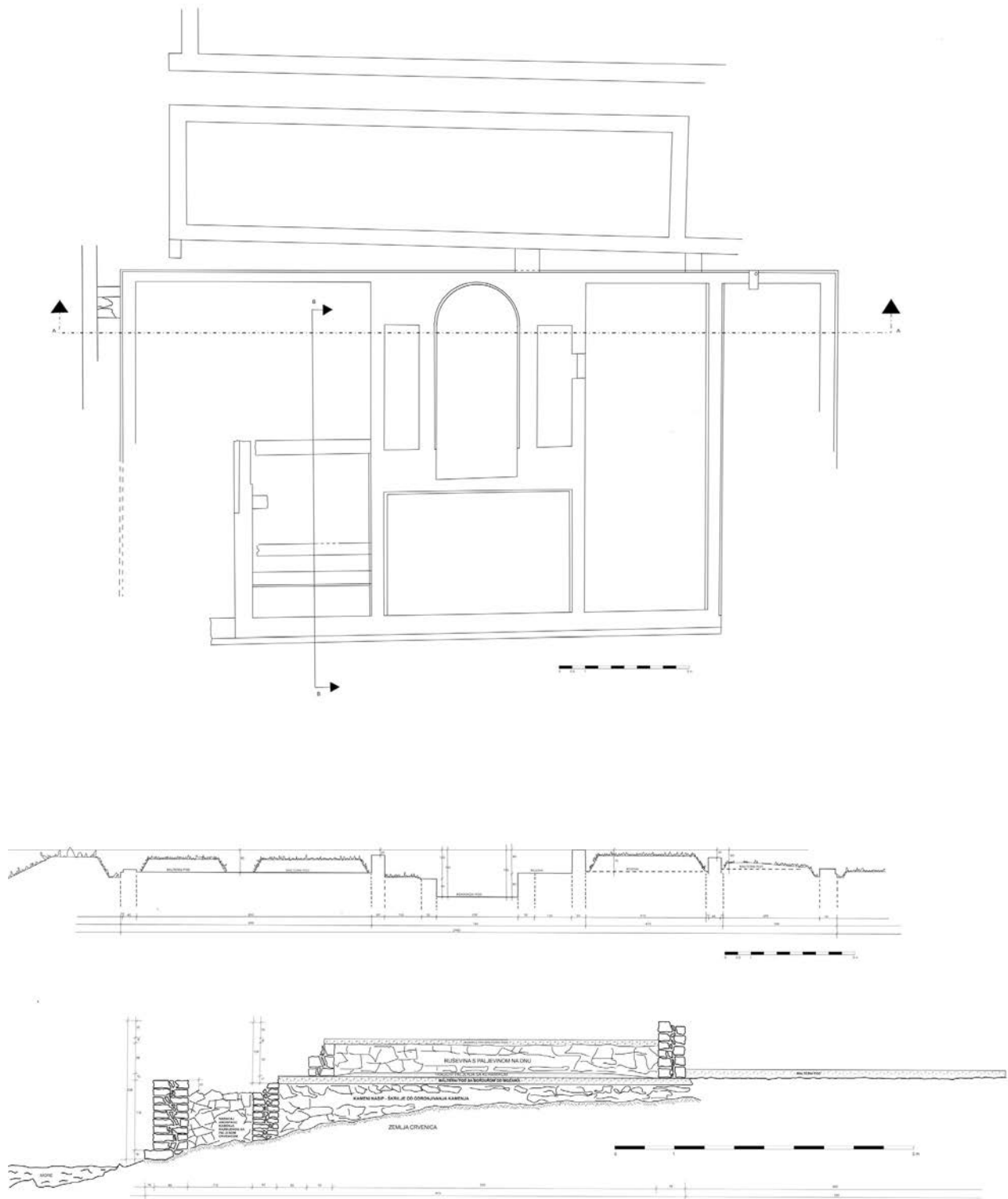
Fragments of painted plaster (72) from the Roman villa on Cape Tiola (Fig. 1) have been discovered in May 1971, while one fragment with traces of chipping has been discovered in March/April 1970. The dimensions of the largest fragment measure 27.02 x 24.08 cm, and the smallest 3.24 x 2.54 cm. Most of the fragments have a unicolour background without motifs: red (around 20) and blue-grey¹⁸ (9) and are part of the wall decoration. Nine fragments fall into the group of ceiling fragments with traces of reed and a white smoothed out surface. The location of the finding has been recorded for several fragments: a blue-green painted plaster fragment with traces of chipping, wall decoration – a probe in front of the apse to the bottom, from a layer of the ruin; three wall decoration fragments, a rugged surface with a black background, the colour has almost entirely faded – central block north; a wall decoration fragment with a red and white surface¹⁹ – the area on the fireplace, top layer.

¹⁸ Iznad tankog sloja sive boje nanesea je plava boja, što daje sivkasti ton plavoj boji; površina je hrapava.

¹⁹ Jedan ulomak. Oslikana žbuka sastavljena je od dva sloja grube i dva fine žbuke. Prvi sloj, svjetlosive boje, mješavina je finog pijeska sa sitnim i krupnijim primjesama negašenog vapna, veće količine slame u obliku šupljina i otisaka u negativu te rijetkim primjesama opeke, debljine od 1,85 do 1,92 cm. Prvi sloj fine žbuke iznad kojeg se oslikavalo ružičaste je boje, zbog prisutnosti velike količine mljevene opeke debljine od 0,11 do 0,12 cm. Drugi sloj fine žbuke bijele je boje, mješavina je vapna i kalcita, nanesen iznad sloja od mljevene opeke, ali samo na dijelu iznad kojeg se nalazi bijela boja, debljine od 0,06 do 0,12 cm. Podloga je slabo zaglađena. Prijelaz iz bijele na crvenu podlogu je neujednačen budući da je bijela podloga povišena.

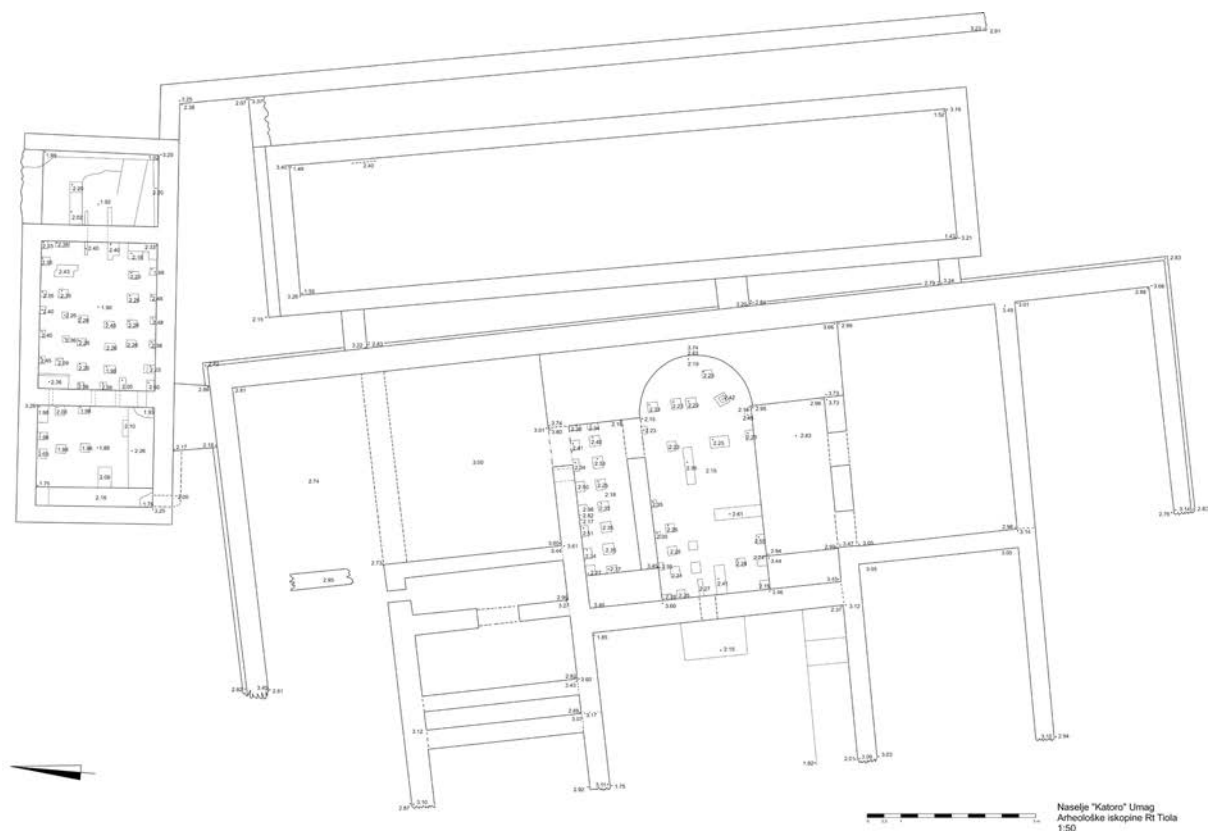
¹⁸ Above a thin layer of grey, blue colour has been applied which gives the blue a greyish tone; the surface is rugged.

¹⁹ One fragment. The painted plaster consists of two layers of rough and two layers of fine plaster. The first layer, light grey, is a mixture of fine sand with small and large admixtures of burnt lime, larger quantities of straw in the form of cavities and prints in negatives as well as thin admixtures of clay, between 1.85 and 1.92 cm thick. The first layer of fine plaster that was painted on is pink due to the presence of large quantities of ground clay, between 0.11 and 0.12 cm thick. The second layer of fine plaster is white, it is a mixture of lime and calcite and was applied above a layer of ground clay but only on the part above which the white colour is applied, 0.06 to 0.12 cm thick. The surface is slightly smoothed out. The transition between the white and red background is uneven as the white background is raised.



Sl. 19 Tlocrt rimske vile s presjecima istražene 1967.-1970. godine (iz Planoteke Dokumentacijskog odjela Arheološkog muzeja Istre u Puli, prema Š. Mlakar, prerada originalnog crteža Đ. Gobić-Bravar).

Fig. 19 Ground plan with cross-sections of the Roman villa researched in 1967-1970 (Archive of Plans of the Archaeological Museum of Istria in Pula, according to Š. Mlakar, original drawing recreated by: Đ. Gobić-Bravar).



Sl. 20 Tlocrt lokaliteta Katoro-Tiola 1971. godine (iz Planoteke Dokumentacijskog odjela Arheološkog muzeja Istre u Puli, prema Š. Mlakaru, prerada originalnog crteža Đ. Gobić-Bravar).

Fig. 20 Ground plan of the Katoro-Tiola site in 1971 (Archive of Plans of the Archaeological Museum of Istria in Pula, according to Š. Mlakar, original drawing recreated by: Đ. Gobić-Bravar).

sa stropnim ili zidnim ulomcima, jer nije sigurno kojoj kategoriji pripadaju.

Tlocrt antičke zgrade na rtu Tiola prvi je objavio Robert Matijašić (Matijašić, 1998, 128). Na sl. 19 prikazan je tlocrt i presjeci rimske vile istražene 1967. – 1970. godine, dok sl. 20 prikazuje završni tlocrt lokaliteta Katoro-Tiola nakon istraživanja 29. travnja 1971. godine.

Stropna cjelina

Bijela podloga s nedefiniranim motivima (sl. 21-22)

Očuvana su dva ulomka s tragovima trstike. Oslikana žbuka sastavljena je od dva sloja grube i dva fine žbuke. Prvi sloj koji je prijanjao za strop bijelo-sive je boje, mješavina je finog pijeska, rijetkih primjesa mljevene opeke, sitnih grudica vapna te tragova slame u vidu šupljina. Debljina sloja iznosi od 0,83 do 2,90 cm. Drugi sloj tamnosive je boje i u njemu je prisutna velika količina vrlo sitnog pijeska i rijetke grudice vapna. Debljina sloja iznosi od 0,14 do 0,81 cm. Prvi sloj fine žbuke bijele je boje, mješavina je vapna i mljevenog kvarcita. Debljina

The final fragment points out to a later manufacturing phase, in which there are clear signs of deterioration in quality of painting. However, since it has no motifs, it is unfortunately not possible to determine its period.

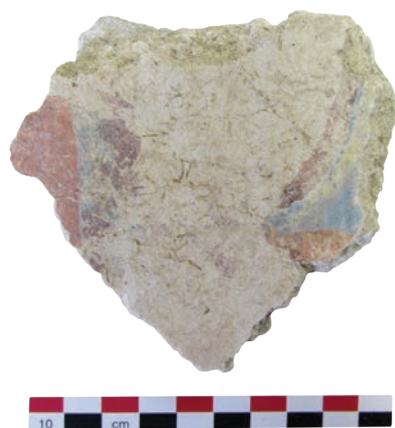
The analyzed material described in this article was classified by motifs, structure of the plaster and background prints into two basic units: ceiling and wall unit, and the one containing ceiling or wall fragments since it was unclear to which category they belonged.

The ground plan of the antique building on the Tiola Cape was first published by Robert Matijašić (Matijašić 1998, 128). Fig. 19 shows the ground plan and cross-sections of the Roman villa that was explored in 1967–1970, while Fig. 20 depicts the final ground plan of the Katoro-Tiola site after the research carried out on April 29th 1971.

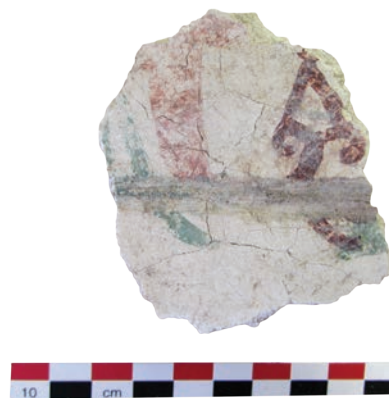
The ceiling unit

White background with undefined motifs (Fig. 21-22)

Two fragments with traces of reed were preserved. The painted plaster consists of two layers of rough and two



Sl. 21 Stropni ulomak (fotografija: A. M. Majkić).
Fig. 21 Ceiling fragment (photo by: A. M. Majkić).



Sl. 22 Stropni ulomak (fotografija: A. M. Majkić).
Fig. 22 Ceiling fragment (photo by: A. M. Majkić).

sloja iznosi od 0,11 do 0,58 cm. Zadnji sloj fine žbuke iznad kojeg se oslikavalo bijele je boje, nalik prethodnom, ali je kalcit finije mljeven. Debljina sloja iznosi od 0,08 do 0,11 cm. Slikarska podloga je zaglađena. Tragovi jačeg pritiska kista na svježju žbuku (sl. 22) prilikom oslikavanja tamnosive trake prodrli su u bijelu podlogu te ostavili blagu udubinu, a u donjem dijelu vidljivi su tragovi otiska noktiju. Na djelomično očuvanim motivima boje su vjerojatne nanese *a secco*, jer se ljušte. Paleta boja je raznolika: upotrijebljene su svjetloplava, ljubičasta, ružičasta, žuta, zelena, siva, smeđe-crvena i crveno-smeđa.

Na bijeloj podlozi očuvan je dio ružičastog geometrijskog oblika (?) (sl. 21) na kojem su ostali tragovi svjetloplave i ljubičaste boje, čije motive nije moguće prepoznati. Motivi su bili povezani te su se protezali do donjeg dijela kandelabra (?) oslikanog ljubičastim, žutim te svjetloplavim²⁰ potezima kista. Geometrijski lik u obliku trokuta smeđe-crvene boje (sl. 22) čiji su kutovi ukrašeni viticama, nalazi se na tamnosivoj traci (š. 0,73 cm), a donji dio motiva završava ispod trake u obliku srcolikog lista zelene boje. Motiv trokuta dekoriran viticama pojavljuje se u III. stilu, npr. u Pompejima, *Casa di Lucretius Fronto* (V 4, 11), kubikul g, istočni zid (Bastet, de Vos, 1979, 202, Tav. XXX,55), datacija od 35. – 45. god. posl. Kr., potom u *Casa di Maius Castricius*, kaldarij 33, strop, kasni III. stil (Barbet, 2009, 153, fig. 100; 154, fig. 101). Na tamnosivoj traci nalazi se i crveno-smeđi element koji stoji na visokoj, izduženoj nozi te se u gornjem dijelu širi na obje strane. Boja bi možda

layers of fine plaster. The first layer that was adhered to the ceiling is white-grey in colour and is a mixture of fine sand, thin admixtures of ground bricks, small lumps of lime and traces of straw in the form of cavities. The layer is between 0.83 and 2.90 cm thick. The second layer is dark grey and a significant amount of extremely fine sand and thin lumps of lime are present. The layer is between 0.14 and 0.81 cm thick. The first layer of fine plaster is white and is a mixture of lime and ground quartzite. The thickness of the layer is between 0.11 and 0.58 cm. The last layer of fine plaster above which paint was applied is also white like the previous one, except the calcite is finely ground. The thickness of the layer is between 0.08 and 0.11 cm. The lining is smoothened. Traces of stronger pressure of a paintbrush on a fresh plaster (Fig. 22), used for painting the dark grey stripe, penetrated into the white background and left a mild dent behind, while the bottom part shows visible fingernail marks. The colours on the partially preserved motifs were probably applied *a secco* since peeling is visible. The colour palette is diverse: light blue, purple, pink, yellow, green, grey, brown-red and red-brown were used.

On a white background, a part of a pink geometric shape (?) with traces of light blue and purple colour creating motifs that couldn't be identified, has been preserved (Fig. 21). The motifs were connected and they extended over to the bottom part of the candelabrum (?) painted with purple, yellow and light blue²⁰ paintbrush strokes. The geometric shape of a triangle of a brown-

²⁰ Na bijeloj podlogu prvo je nanese tamnosiva boja, iznad koje je zatim nanese svjetloplava boja.

²⁰ The white background was first painted with a dark grey colour above which a light blue colour was applied.

asocirala da je predmet izrađen od keramike. Razni predmeti kao što su raznovrsne posude ili vaze oslikavani su na zidovima i stropovima već od II. stila, u Oplontisu, Popejina vila, prostor 23, istočni zid, oko 50. – 40. god. prije Kr. (Ling, 2006, 29, 25), u Pompejima, I, 6,2 (*Casa del Criptoportico*), tepidarij, svod od štukature oko 40. – 30. god. prije Kr. (Ling, 2006, 43, 43), a nastavljaju se oslikavati sve do kasnog razdoblja Rimskog Carstva, npr. u Rimu, građevina ispod Sv. Sebastijana, druga četvrtina III. st. (Ling, 2006, 188, 205), te u Rimu katakombe sv. Petra i Marcelina, soba 69, svod, rano IV. st. (Ling, 2006, 189, 206). Do crveno-smeđeg elementa vidljivi su tragovi zelene boje, možda dio vrpce, motiva koji se često pojavljuje na zidovima i stropovima.

Jedini prepoznatljivi motiv je geometrijski lik u obliku trokuta smeđe-crvene boje, koji se pojavljuje u III. stilu, te neobična kombinacija boja koja se može uočiti na ulomku na sl. 21. Upotreba minijaturističkih motiva iz III. stila karakteristična je za razdoblje Hadrijana (117.-138.), uz paletu boja kao što su žuta, oker, smeđa, svjetlozelena i ljubičasta te ponekad plava, koje često stoje neočekivano jedna pored druge – primjerice u Rimu, nekropola ispod Sv. Petra, grob G, svod na bijeloj podlozi (Mielsch, 2001, 100, Abb. 117). U Hadrijanovoj vili kraj Tivolija, blizu Rima, u velikom Kriptoportiku na stropu nalazi se ornamentalna traka na bijeloj podlozi, ukrašena srcolikim motivom s viticama, koja je datirano od 120. – 136. godine (Wirth, 1968, 66, Abb. 26). Srcoliki motiv s viticama karakterističan je za III. stil, npr. u Pompejima, Casa VI 14, 40, triklinij, istočni zid (Bastet, de Vos, 1979, 2007, Tav. XXXV, 63). Oslikavanje motiva koji su naslijeđeni iz III. stila te ranije navedena paleta boja, kako navodi H. Mielsch (Mielsch, 2001, 100) mogu se usporediti s dva očuvana ulomka iz lokaliteta Katoro-Tiola. Predlaže se hipotetička datacija u prvu polovicu II. st.

Zidna cjelina

Ulomak na bijeloj podlozi s motivom čipkaste bordure (sl. 23)

Jedan ulomak; oslikana žbuka sastavljena je od dva sloja grube i dva fine žbuke. Prvi sloj je svjetlosive boje i mješavina je finog pijeska, sitnih grudica vapna, tragova slame u vidu šupljina, veće količine mljevene opeke te manje količine kamenčića i ugljena. Debljina sloja iznosi od 1,37 do 1,47 cm. Drugi sloj nalik je prethodnom, ali s manjom količinom mljevene opeke. Debljina sloja iznosi od 1,02 do 1,61 cm. Prvi sloj fine žbuke iznad kojeg se oslikavalo bijele je boje, mješavina je vapna i krupnije mljevenog kvarcita. Debljina sloja iznosi od 0,11 do 0,12 cm. Drugi sloj fine žbuke iznad kojeg se oslikavalo bijele je boje, nalik je prethodnom, ali je finije mljeven

red colour (Fig. 22), which has tendrils in the corners, is located on a dark grey stripe (0.73 cm wide), and the bottom part of the motif ends underneath the stripe in the form of a green heart-shaped leaf. The motif of a tendril-decorated triangle can be seen in the Third style, e.g. in Pompeii, *Casa di Lucretius Fronto* (V 4, 11), cubicle G, eastern wall (Bastet de Vos, 1979, 202, Tav. XXX, 55), dated to 35–45 AD, and in *Casa di Maius Castricius*, hot bath 33, the ceiling, late Third style (Barbet 2009, 153, fig. 100; 154, fig. 101). A red-brown element that stands on a tall, elongated leg and spreads both ways in the top part is located on the dark grey stripe. The colour might indicate that the object was made of ceramics. Different objects such as containers or vases have been painted on walls and ceilings since the Second style, in Oplontis, in Villa Poppaea, room 23, eastern wall, ca. 50 – 40 BC (Ling 2006, 29,25), in Pompeii, I, 6, 2 (*Casa del Criptoportico*), tepidarium, stucco vault, around 40–30 BC (Ling 2006, 43, 43), up until the late period of the Roman Empire, e.g. in Rome, the building underneath St. Sebastian, second quarter of the third century (Ling 2006, 188, 205) and in the Roman Catacombs of Marcellinus and Peter, room 69, the arch, early 4th century (Ling 2006, 189, 206). Traces of green colour, possibly a part of a stripe, a recurring motif on walls and ceilings, can be seen next to the red-brown element.

The only recognizable element is the brown-red geometric triangle shape that appears in the Third style and the unusual combination of colours that can be seen in Fig. 21. The use of miniaturist motifs from the Third style is a characteristic of Hadrian's era (117–138), with the colour palette including yellow, ochre, brown, light green, purple, and sometimes blue, which were surprisingly placed side by side; e.g. in Rome, the necropolis underneath St. Peter, G grave, the arch, on a white background (Mielsch 2001, 100, Abb. 117). In Hadrian's Villa next to Tivoli near Rome, in the big Cryptoporticus, the ceiling has an ornamental stripe painted on a white background and decorated with heart-shaped motifs with tendrils, dated between the years 120 and 136 AD (Wirth 1968, 66, Abb. 26). The heart-shaped motif with tendrils is a characteristic of the Third style, e.g. in Pompeii, Casa VI 14, 40, triclinium, eastern wall (Bastet, de Vos 1979, 2007, Tav. XXXV, 63). Painting of the motifs inherited from the Third style and the above mentioned colour palette can, according to H. Mielsch (Mielsch 2001, 100), be compared with the two preserved fragments from Katoro-Tiola site. A hypothetical dating to the first half of the 2nd century is suggested.



Sl. 23 Zidni ulomak (fotografija: A. M. Majkić).
Fig. 23 Wall fragment (photo by: A. M. Majkić).

kvarcitu. Podloga je zaglađena. Paleta boja je svedena na crnu, zelenu, smeđe-crvenu i crveno-smeđu. Crna boja je izbijelila jer je nanosena u razrijeđenom obliku.

Iznad smeđe-crvene šire trake, na bijeloj podlozi, oslikana je crna cik-cak traka, ispunjena jednostavnim motivima dvolista zelene i crveno-smeđe boje; bordura (š. 4,19 cm) profilirana je s unutarnje strane tankom zelenom linijom (0,12 cm), a s vanjske strane uskom (0,30 cm) crveno-smeđom trakom. Cik-cak traka i motivi dvolista kojima je ispunjena oslikani su prostoručno, kistovima različitih debljina, što je uzrokovalo nepreciznost u debljini trake i različitosti u izvedbi dvolista.

Riječ je o ulomku s motivom čipkaste bordure, koji pripada grupi VI.; riječ je o obrnutim trokutima bez izmjenjene motiva ili oblika, tip 40 (Barbet, 1981, 955, fig. 9), no nije bilo moguće pronaći analogije. Navode se primjeri iz Pompeja, koji pripadaju navedenoj grupi i tipu 40, na crnoj ili crvenoj podlozi: *Casa delle Amazzoni*, triklinij (11), južni zid, podni rub, IV. stil (Esposito, 2009, Tav. CXXII.6); *Casa dei Pittori*, triklinij (4), zapadni zid srednja zona, nakon 62. pos. Kr. (Esposito, 2009, Tav. LXXXIX.3); *Casa I, 11* triklinij (4), južni zid, gornja zona, središnje polje, 79. posl. Kr. (Esposito, 2009, Tav. LXXXIV.4); Stabije, vila *San Marco*, kubikul (52), bijela podloga (Barbet, Miniero, 1999, Vol. I fig. 329), rani IV. stil. U Španjolskoj su u Bilbilisu, Aragonija: crna podloga, IV. stil (Pelegrin, Carrillo, 1987, 239, fig. 5 d). U X. regiji *Venetia et Histria* tu je primjer iz Altina (*Altinum*) na žutoj podlozi (Oriolo, 2012, 395, fig. 7), IV. stil. Na čipkastim bordurama krajem I. ili početkom

The wall unit

A fragment on a white background with a lace bordure motif (Fig. 23)

One fragment; the painted plaster consists of two layers of rough and two layers of fine plaster. The first layer is white-grey in colour and is a mixture of fine sand, small lumps of lime, traces of straw in the form of cavities, a larger quantity of ground bricks and a smaller amount of pebbles and coal. The thickness of the layer is between 1.37 and 1.47 cm. The second layer is similar to the first one, but with less ground brick in it. Its thickness is between 1.02 and 1.61 cm. The first layer of fine plaster which was painted onto is white, a mixture of lime and roughly ground quartzite. It is between 0.11 and 0.12 cm thick. The second layer of fine plaster which was painted onto is white, and is similar to the aforementioned one, only the quartzite is fine ground. The lining is smoothed. The colour palette was reduced to black, green, brown-red and red-brown. The colour black is faded because it was diluted.

Above the brown-red wider stripe, on a white background, a black zigzag stripe filled with simple motifs of double leaf in colour green and red-brown was painted; the bordure (w. 4.19 cm) was profiled on the inside with a thin green line (0.12 cm), and on the outside with a narrow (0.30 cm) red-brown stripe. The zigzag stripe and the double leaf motifs it was illustrated with, were painted freehand with paintbrushes of different sizes, which caused inaccuracies regarding the width of the stripe and differences in double leaf drawings.

The fragment with a lace bordure motif belongs to the group VI; it has reverse triangles without changes in motifs and shapes, type 40 (Barbet 1981, 955, fig. 9), but it was impossible to find analogies. Examples from Pompeii that belong to the aforementioned group and type 40 on a black or red background are mentioned: *Casa delle Amazzoni*, triclinium (11), southern wall, floor edge, Fourth style (Esposito 2009, Tav. CXXII.6); *Casa dei Pittori*, triclinium (4), western wall, middle zone, after the year 62 AD (Esposito 2009, Tav. LXXXIX.3); *Casa I, 11*, triclinium (4), southern wall, upper part, central field, the year 79 AD (Esposito 2009, Tav. LXXXIV.4); Stabiae, Villa *San Marco*, cubicle (52), white background (Barbet, Miniero 1999, Vol. I fig. 329), early Fourth style. In Spain, they are in Bilbilis, Aragonia: black background, Fourth style (Pelegrin, Carrillo 1987, 239, fig. 5 d). In the Region X *Venetia et Histria* there is an example from Altinum on a yellow background (Oriolo 2012, 395, fig. 7), Fourth style. On lace bordures from the end of the 1st or the beginning of the 2nd century, a significant use of polychromy can be seen as opposed to the earlier period

II. stoljeća u znatnoj se mjeri koristi polikromija, za razliku od ranijeg razdoblja (Sabrić, 2012, 23–24, fig. 2). Navedene karakteristike uočavaju se na očuvanom ulomku. Predlaže se datacija u kraj I. ili početak II. stoljeća.

Bijela podloga s različitim nedefiniranim motivima (sl. 24)

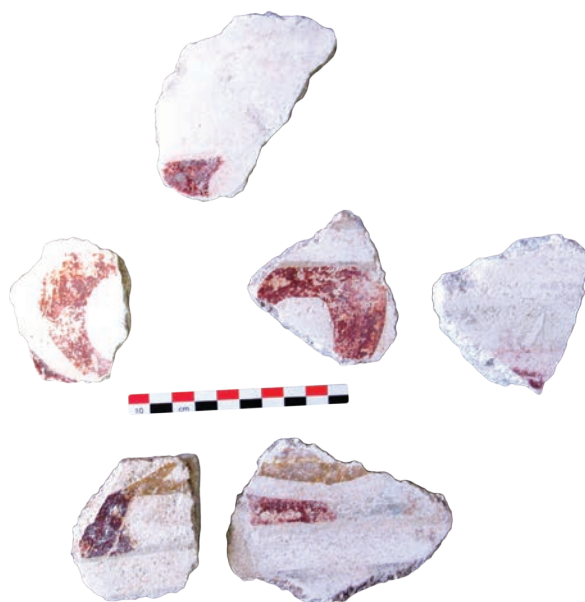
Zidnoj cjelini pripada šest ulomaka. Oslíkana žbuka sastavljena je od jednog do dva sloja grube i jednog fine žbuke. Prvi sloj koji je prijanjao za zid tamnosive je boje i mješavina je finog pijeska, sitnih grudica vapna, vrlo rijetkih primjesa mljevene opeke te tragova slame u vidu šupljina. Debljina sloja iznosi od 0,98 do 1,37 cm. Drugi sloj bijele je boje i u njemu je prisutna velika količina drobljenog kamena i kvarcita te veća količina vapna. Debljina sloja iznosi od 0,26 do 0,82 cm. Sloj fine žbuke iznad kojeg se oslikavalo bijele je boje, mješavina je vapna i sitno mljevenog kvarcita. Debljina sloja iznosi od 0,11 do 0,21 cm. Podloga je zaglađena. Paleta boja je ograničena na crveno-smeđu, tamnožutu i grafitno crnu. Potonja je nanescena u razrijeđenom obliku, a upotrijebljena je za profiliranje detalja i oslikavanje uskih traka. Vidljivi su tragovi konopa na ulomku koji prikazuje gornji dio shematiziranog kapitela (?), dok su na prvom i zadnjem ulomku u drugom redu vidljivi tragovi konopa i urezivanja.

Ulomak crveno-smeđe boje, s tragovima paljevine, na kojem je možda prikazan dio shematiziranog gornjeg dijela kapitela (?), blago je izvijen, što znači da je stajao u gornjoj zoni blizu stropa. Dva ulomka imaju crveno-smeđe zaobljene motive, od kojih se prvi možda nalazi unutar polukružnog motiva, dok je drugi na gornjoj strani profiliran uskom trakom grafitno crne boje (š. 0,44 cm), a paralelno se na udaljenosti od 1,33 cm vide tragovi druge trake. Dva ulomka ukrašena su žutim i crveno-smeđim linearnim elementima, koji su položni na usku grafitno crnu traku (š. 0,33–0,38 cm) ispod koje paralelno, na udaljenosti koja varira od 1,42 cm do 1,47 cm, teče druga traka (š. 0,51 cm). Na jednom ulomku vidljivi su tragovi plave boje (sl. 24). Tragovi žutog i crveno-smeđeg linearnog elementa podsjećaju na imitaciju mramora (Eristov, 1979, 764, Pl. V a, c, e), ali ne pravog, već “izmišljenog”, kao na primjeru iz *kuće 26* u Nimesu, južna Francuska (Sabrić, Sabrić, Piskorz, 1998, 65, fig. 21), vjerojatno kraj I. st. ili početak II. st. Zbog malog broja očuvanih ulomaka nije moguće prepoznati dekorativni sistem. Može se nadodati da je pažnja posvećena oslikavanju grafitno crne trake, koja je prvo nanescena na bijelu podlogu, a zatim je iznad ponovno nanescena bijela boja.

(Sabrić 2012, 23–24, fig. 2). The mentioned characteristics were spotted on the preserved fragment. Dating to the end of the 1st or the beginning of the 2nd century is suggested. *White background with different undefined motifs (Fig. 24)*

There are six fragments that belong to the wall unit. The painted plaster consists of one to two layers of rough and one layer of fine plaster. The first layer adhered to the wall is dark grey and is a mixture of fine sand, small lumps of lime, extremely thin admixtures of ground brick and traces of straw in a form of cavities. The thickness of the layer is between 0.98 and 1.37 cm. The second layer is white and a significant amount of ground stone and quartzite and a larger quantity of lime are present. The thickness of the layer is between 0.26 – 0.82 cm. The layer of fine plaster that was painted onto is white and is a mixture of lime and fine ground quartzite. The thickness of the layer is between 0.11 and 0.21 cm. The lining is smoothed. The colour palette is limited to red-brown, dark yellow and graffiti black. The latter was applied in a diluted form and was used for profiling the details and painting the narrow stripes. Traces of rope are visible on the fragment that shows the top part of a schematized capital (?), while the first and the last fragment in the second row show traces of rope and etching.

The red-brown fragment with scorch marks and possibly depicting a schematized top part of a capital (?) is slightly curved, which means that it was situated in the upper zone close to the ceiling. Two fragments have red-brown rounded motifs, the first of which might have been situated inside a semi-circular motif, while the



Sl. 24 Zidni ulomci (fotografija: A. M. Majkić).

Fig. 24 Wall fragments (photo by: A. M. Majkić).

Bijela boja podloge s jednostavnim trakastim i linearnim elementima često se upotrebljavala u oslikavanju sporednih prostorija u Pompejima (Strocka, 1975, 101-106). Malobrojni ulomci ukazuju da je riječ o drugačijem tipu ukrašavanja. H. Eristov i S. Groetembril u zajedničkom članku opisuju bijelu zidnu dekoraciju u Galiji, klasificirajući je u tri kategorije. (Eristov, Groetembril, 2006, 58-61), premda nema dovoljno elemenata za pripisivanje ulomka određenoj kategoriji, konkretno je li možda u pitanju bijela podloga s rafiniranim motivima ili bijela podloga s arhitektonskim strukturama i/ili figurativnim prikazima. "Bijela podloga pokazala je određeno divljenje za rafiniranu dekoraciju u II. stoljeću, ali njezine nijanse su raznolike i teško je moguće odrediti je kao kronološkog označitelja" (Eristov, Groetenbril, 2006, 60). Datacija: predlaže se hipotetička datacija u II. st.

Skupina stropnih ili zidnih ulomaka

Bijela podloga s arhitektonskim motivima (sl. 25)

Zidnoj cjelini pripada osam ulomaka. Oslikana žbuka očuvana je jedan sloj grube i dva sloja fine žbuke. Prvi očuvani sloj svjetlosive je boje i mješavina je finog pijeska, sitnih grudica vapna, tragova slame u vidu šupljina ili negativna te rijetkih primjesa ugljena. Debljina sloja iznosi od 0,57 do 1,46 cm. Prvi sloj fine žbuke iznad kojeg se oslikavalo bijele je boje, mješavina je vapna i većeg, krupnije mljevenog kvarcita. Debljina sloja iznosi od 0,12 do 0,36 cm. Drugi sloj fine žbuke iznad kojeg se oslikavalo bijele je boje i nalik prethodnom, no s finije mljevenim kvarцитom. Debljina sloja iznosi od 0,07 do 0,09 cm. Podloga je zaglađena, ali se uočava razlika u tretiranju boja: zeleno-plava je nanescena u gustom sloju, kao i bordo crvena te dobro prijanjaju na podlogu, za razliku od narančasto-smeđe boje koja se ljušti i crne koja je izbljedjela jer je nanescena u razrijeđenom obliku.

Najveći očuvani ulomak na bijeloj podlozi prikazuje imitaciju friza. Iznad zeleno-plave trake (?) teku dvije paralelne uske narančasto-smeđe trake (š. 0,54 cm; š. 0,59 cm) različite nijanse. Jedna traka je tamnija dok je druga svijetla zbog dodavanja manje količine smeđe boje. Vidljiv je gusti potez bordo crvene boje te smeđe na gornjem dijelu, što je možda dio izgubljenog motiva. Između traka su oslikani geometrijski oblici polukrugova i vjerojatno trokuta, crnom bojom, koji su se izmjenjivali, ali nije jasno na koji način jer je očuvan samo jedan ulomak. U Rimu, *Domus Aurea*, prostor 128f, 1. svod, postoji dio vanjskog trokuta ukrašen motivima polukrugova (Meyboom, Moormann, 2013, vol. II, 177, 128.f.1), a datiran je između 64. i 68. godine. Tik do njega nalazi se ulomak na kojem je očuvan dio crnog

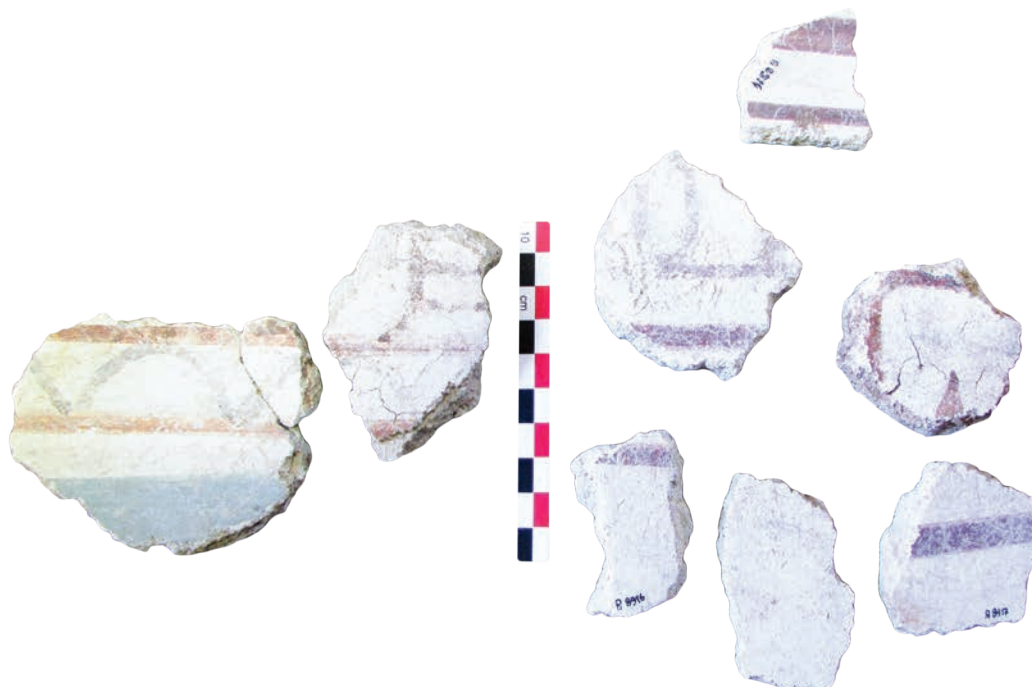
upper side of the other has been profiled with a narrow graffiti black stripe (0.44 cm wide), and traces of a second stripe are visible parallel to the first one, at a distance of 1.33 cm. Two fragments are decorated with yellow and red-brown linear elements, which lay on a narrow graffiti black stripe (0.33-0.38 cm wide) underneath which is another parallel stripe (0.51 cm) at a distance varying between 1.42 and 1.47 cm. One fragment shows traces of the colour blue (Fig. 24). Traces of a yellow and red-brown linear element resemble a marble imitation (Eristov 1979, 764, Pl. V a, c, e), but the faux marble, not the real one, like on the example of *the house 26* in Nimes, the South of France (Sabrić, Sabrić, Piskorz 1998, 65, fig. 21), probably belonging to the end of the 1st and the beginning of the 2nd century. Due to a small number of preserved fragments, it is impossible to recognize the decorative system. It can be added that the attention was focused on painting the graffiti black stripe, which was first applied on the white background, and above that white paint was again applied.

The white colour of the background with simple stripe and linear elements was often used for painting the secondary rooms in Pompeii (Strocka 1975, 101-106). A few fragments suggest that a different type of decorating was involved. In a joint article, H. Eristov and S. Groetembril describe a white wall decoration in Gaul classifying it into three categories (Eristov, Groetembril 2006, 58-61), even though there are not enough elements for ascribing the fragment to a certain category, or more specifically, if it is the case of a white background with refined motifs or a white background with architectural structures and/or figurative displays. "The white background showed a certain amount of admiration towards refined decoration in the 2nd century, but the nuances are too different and it is hardly possible to determine it as a chronological signifier" (Eristov, Groetenbril 2006, 60). Dating: a hypothetical dating to the 2nd century is suggested.

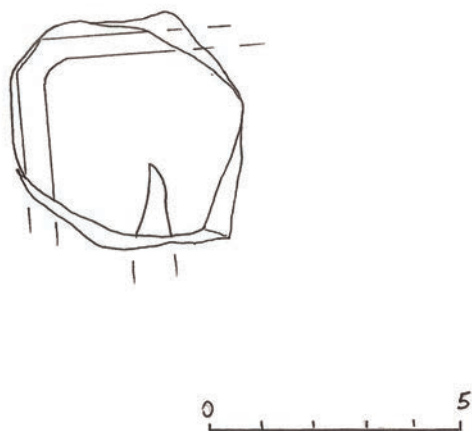
The group of ceiling or wall fragments

White background with architectural motifs (Fig. 25)

There are eight fractions in the wall unit. The painted plaster preserved one layer of rough and two layers of fine plaster. The first preserved layer is light grey and is a mixture of fine sand, small lumps of lime, traces of straw in the form of cavities or negatives and thin admixtures of coal. The thickness of the layer is between 0.57 and 1.46 cm. The first layer of fine plaster which was painted onto is white and is a mixture of lime and bigger, rougher ground quartzite. The thickness of the layer is between 0.12 and 0.36 cm. The second layer of fine plaster which



Sl. 25 Zidni ili stropni ulomci (fotografija: A. M. Majkić).
 Fig. 25 Wall or ceiling fragments (photo by: A. M. Majkić).



Sl. 26 Dio okvira male slike (crtež: M. Petrović).
 Fig. 26 Part of a small picture's frame (drawing by: M. Petrović).

polukruga između dvije paralelne uske crveno-smeđe trake (š. 0,64 cm). Gornja traka je ukrašena elementom crveno-smeđe boje, s konkavnom kraćom stranom raščlanjenom s dvije paralelne uske trake. Fragmentirani dijelovi dekoracije dio su pravokutnika (ili četverokuta) s konkavnim kraćim stranama. Motiv se nalazi na stropovima i zidovima, često ukrašen vegetabilnim ili figurativnim motivima, a pojavljuje se u III. stilu, npr. u

was painted onto is white and is similar to the first one, but the quartzite is finer. The thickness of the layer is between 0.07 and 0.09 cm. The lining is smoothed, but a difference in treating the colours can be noticed: green-blue was applied in a thick layer as was bordeaux-red, and they both adhere to the surface very well, as opposed to orange-brown which peels and black which faded because it was applied in a diluted form.

The biggest preserved fragment on a white background shows an imitation of frieze. Above the green-blue stripe (?) there are two parallel narrow orange-brown stripes (0.54 cm wide; 0.59 cm wide) in different nuances. One stripe is darker while the other is lighter due to adding a smaller amount of brown. A thick stroke of a bordeaux-red and brown colour is visible on the upper part, which could be a part of a missing motif. Alternating geometric shapes of semicircles and probably triangles are painted in black between the stripes, but the exact alternation pattern is unclear since only one fragment has been preserved. In Rome, *Domus Aurea*, space 128f, 1st arch, there is a part of an outside triangle decorated with semicircle motifs (Meyboom, Moormann 2013, Vol. II, 177, 128.f.1), and it was dated between the years 64 and 68 AD. Next to it is a fragment with a preserved black semicircle between two parallel narrow red-brown stripes (0.64 cm wide). The upper stripe is decorated

Herkulaneju *Casa del salone nero*, kubikul c, strop (Barbet, 2009, 171, fig. 122), kraj III. stila. Postaje popularan u IV. stilu: npr. Oplontis, Popejina vila, hodnik 41, bijeli strop (Barbet, 2009, 230-231, fig. 166-167); Stabije, *villa San Marco*, prostor 50, strop s bijelom podlogom koji prikazuje otmicu Europe (Barbet, Miniero, 1999, Vol. I PL. XXII, 40; Barbet, 2009, 248, fig. 186); u Pompejima *Casa dei Pittori*, oecus (9), zapadni zid (Esposito, 2009, Tav. LXXXIX. 4), južni zid (Esposito, 2009, Tav. XC.1). Svi navedeni primjeri pripadaju skupini velikih pravokutnika. U Nacionalnom arheološkom muzeju u Napulju, u sali LXXIV nalaze se dva primjera malih pravokutnika²¹ s konkavnim stranicama, oslikani motivima arhitektonskog pejzaža. Prvi je datiran u 1.-37. god. pos. Kr., a drugi 45.-79. god. pos. Kr. (Bragantini, Sampaolo, 2013, 402, 403). Motiv malih pravokutnika s kraćim konkavnim stranicama pojavljuje se i na štukaturi u *villi San Marco*, Stabije, IV. stil (Barbet, Miniero, 1999, Vol. I fig. 238, 241). U II. st. u Rimu, vatikansko groblje, Grobnica B, na svodu s bijelom podlogom oslikan je motiv pravokutnika s konkavnim stranicama, razdoblje Hadrijana (Ling, 2006, 179, fig. 194). U kršćanskim katakombama u Rimu česti su geometrijski oblici, a među njima i motiv pravokutnika s manje izraženim konkavnim stranicama: npr. *Ipogeo degli Aureli*, oko 230. (Mielsch, 2001, Abb. 133). Primjer iz lokaliteta Katoro-Tiola, s jednostavno raščlanjenom površinom, pripada skupini malih pravokutnika s konkavnim stranicama kao na ranije navedenim primjerima iz Nacionalnog arheološkog muzeja u Napulju. Sljedeći ulomak raščlanjen je s dvije paralelne bordo crvene trake (š. 0,39 cm; 0,68 cm). Gornja traka je ukrašena shematiziranim motivom ovula, a do njega je vjerojatno motiv strelice, što se ne može utvrditi jer je sačuvan samo donji dio elementa. Sličan način pojednostavljenja ovula uočava se i na ulomcima iz Nore, blizu Pule te na Sardiniji, Italija (Salvadori, 1997, 417, fig.2), a datirani su u treću četvrtinu II. st. Tu je i ulomak²² okvira male slike (sl. 26), bordo crvene boje, unutar kojeg je bio oslikan motiv od kojeg se sačuvao samo mali trokutasti trag crveno-smeđe boje, možda letni dio krila ptice. (?) Male slike s oslikanim figurativnim motivima, mrtvom prirodom, vegetabilnim motivima i pejzažima pojavljuju se u II. stilu: npr. Pompeji, *Casa del Larario di Achille*, prostor g (Barbet, 2009, Pl. II c), te postaju popularne osobito u IV. stilu. Nalaze se na zidovima i stropovima: npr. u Pompejima *Casa di Caius Julius Polybius*, spuštenu strop (Barbet, 2009, 237,

with a red-brown element with a concave shorter side divided by two parallel narrow stripes. The fragmented parts of the decoration are part of a rectangle (or square) with concave shorter edges. The motif can be found on ceilings and walls, often decorated with vegetable or figurative motifs, and it appears in the Third style, e.g. in Herculaneum, *Casa del salone nero*, cubicle C, the ceiling (Barbet 2009, 171, fig. 122), end of the Third style. It became popular in the Fourth style; e.g. Oplontis, Villa Poppaea, corridor 41, white ceiling (Barbet 2009, 230-231, fig. 166-167); Stabiae, *Villa San Marco*, space 50, ceiling with a white background that depicts the abduction of Europe (Barbet Miniero, 1999, Vol. I PL. XXII, 40; Barbet 2009, 248, fig. 186); in Pompeii, *Casa dei Pittori*, oecus (9), western wall (Esposito 2009, Tav. LXXXIX. 4), southern wall (Esposito 2009, Tav. XC.1). All of the mentioned examples belong to the group of large rectangles. In the National Archaeological Museum in Naples, in room LXXIV there are two examples of small rectangles²¹ with concave edges with painted motifs of architectural landscapes. The first dates back to 1 - 37 AD, and the second to 45 - 79 AD (Bragantini, Sampaolo 2013, 402, 403). The motif of a small rectangle with concave shorter edges can also be seen on a stucco in *Villa San Marco*, Stabiae, Fourth style (Barbet, Miniero 1999, Vol. I fig. 238, 241). During the 2nd century in Rome, Vatican cemetery, tomb B, on the arch with a white background, a rectangle motif with less pronounced concave edges was painted during the Hadrian's era (Ling 2006, 179, fig. 194). Geometric shapes appear often in Christian catacombs in Rome, including the motif of a rectangle with less pronounced concave edges; e.g. *Ipogeo degli Aureli*, ca. 230 AD (Mielsch, 2001, Abb. 133). The example from Katoro-Tiola site with a simply divided surface belongs to the group of small rectangles, like in the aforementioned examples from the National Archaeological Museum in Naples. The next fragment is divided by two parallel bordeaux-red stripes (0.39 cm; 0.68 cm wide). The top stripe is decorated with a schematized ovule motif, and next to it there is probably an arrow motif, which cannot be confirmed since only the bottom part of the motif was preserved. A similar way of simplifying the ovules can be seen on the fragments from Nora next to Pula and on Sardinia in Italy (Salvadori 1997, 417, fig.2), dated back to the third quarter of the 2nd century. There is also a fragment²² of a bordeaux-red small picture's frame (Fig.

²¹ Visina prve male slike iznosi 15 cm; širina 44 cm; druga mala slika visina 17 cm; širina 44 cm (Bragantini, Sampaolo, 2013, 402).

²² Ulomak je mogao stajati i vodoravno.

²¹ The first small picture is 15 cm high; 44 cm wide; the second small picture is 17 cm high; 44 cm wide (Bragantini, Sampaolo 2013, 402).

²² The fragment could have been placed horizontally.

fig.172); *Casa di M. Fabius Rufus*, prostor 49, južni zid (Esposito, 2009, Tav. XXXVIII.3) nakon 62. godine. Popularnost ih prati sve do III. i IV. st. te ih nalazimo i u katakombama, uokvirene jednostavnim linearnom dekoracijom: npr. u Rimu, nove katakombe u *Via Latina, Cubiculum F* (Mielsch, 2001, 124, Abb. 152), kasno III. st. Na očuvanom ulomku iz rimske vile na lokalitetu Katoro-Tiola karakterističan je njegov vanjski okvir čiji se kutovi ne spajaju pod pravim kutom, što je uobičajeno za većinu malih slika, već su dvije susjedne stranice spojene trećom linijom pod kutom od 120°, kao npr. u Rimu, *Casa della Farnesina*, kubikul c, na prelazu iz II. u III. stil (Barbet, 2009, 123, fig. 77). Slike se nalaze unutar okvira čije su sve četiri stranice spojene na navedeni način; isti tip okvira nalazimo i na stropu od štukature u Kampaniji, Pozzuoli, Blizanačke grobnice *Fondo Di Fraia*, i to grobnica jedan (Blanc, 2001, 111, fig. 3), datirane u drugu polovicu I. st. pos. Kr. Na ulomku iz lokaliteta Katoro-Tiola unutarnji okvir je blago zaobljen za razliku od iznad navedenih primjera, analogije se nisu uspjele pronaći. Na preostalim ulomcima bijela podloga raščlanjena je uskim bordo crvenim trakama. Malobrojni ulomci ne omogućuju shvaćanje sistema dekoracije, ali se na njima ističu pojednostavljeni motivi arhitektonske dekoracije, kao što je imitacija friza i vrlo shematizirani prikaz ovula (u usporedbi s primjerom iz Nore). Pojednostavljenije i plošnost u prikazivanju arhitektonskih motiva karakteristike su koje se mogu usporediti i s primjerom u Ostiji, npr. *Insula Jupitera* i *Ganimeda*, soba za goste: paralelna traka u funkciji vijenca između srednje i gornje zone ukrašena je malim okruglim oblicima čija je namjera prikazati motiv vučjeg zuba; datacija je u 180. god. (Wirth, 1968, 114, Abb. 53). Također u Ostiji, u *kući Bakha*, u donjoj zoni prikazan je motiv četverokuta s dvije konkavne stranice, iznad shematizirane edikule, također 180. godina (Wirth, 1968, 116, Abb. 54). Na osnovu stilističke analize moguće je predložiti hipotetičku dataciju u zadnja desetljeća II. st.

Motiv vučjeg zuba s točkom (sl. 27)

Jedan ulomak. Oslikana žbuka sastavljena je od jednog sloja grube i dva fine žbuke. Prvi sloj koji se očuvao svjetlosive je boje. Mješavina je finog pijeska, sitnih grudica vapna, tragova slame u vidu šupljina, rijetkih primjesa mljevene opeke te dva sitna ulomka slikarskog sloja crvene i žute boje. Debljina sloja iznosi od 1,50 do 1,80 cm. Prvi sloj fine žbuke bijele je boje, mješavina je vapna i krupnije mljevenog kvarcita. Debljina sloja iznosi od 0,31 do 0,38 cm. Zadnji sloj fine žbuke iznad kojeg se oslikavalo bijele je boje i mješavina je sitno mljevenog kvarcita te rijetkih sitnih grudica vapna. Debljina sloja

26), inside which a motif, possibly the flying part of a bird's wing (?) was painted, but only a small triangle trace of red-brown colour has been preserved. Small pictures with painted figurative motifs, still nature, vegetable motifs and landscapes occur in the Second style, e.g. Pompeii, *Casa del Larario di Achille*, space G (Barbet 2009, Pl. II c), and are especially popular during the Fourth style. They are located on the walls and ceilings, e.g. in Pompeii, *Casa di Caius Julius Polybius*, dropped ceiling (Barbet 2009, 237, fig.172); *Casa di M. Fabius Rufus*, space 49, southern wall (Esposito 2009, Tav. XXXVIII.3) after 62 AD. They were popular until the Third and the Fourth style and can be found in the catacombs, framed with a simple, linear decoration; e.g. in Rome, the new catacombs in *Via Latina, Cubiculum F* (Mielsch 2001, 124, Abb. 152), late 3rd century. The preserved fragment from the Roman villa on Katoro-Tiola site has a characteristic outer frame - its corners do not connect at a 90° angle, which is common for most small pictures, but furthermore, two adjacent sides are connected with a third line at a 120° angle, e.g. in Rome, *Casa della Farnesina*, cubicle C, between the Second and the Third style (Barbet, 2009, 123, fig. 77). The pictures are inside of frames whose sides all connect on the above mentioned way; the same type of frame can be found on the stucco ceiling in Campania, Pozzuoli, twin tombs *Fondo Di Fraia*, specifically in the first tomb (Blanc 2001, 111, fig. 3), dating back to the second half of the 1st century AD. On the fragment from Katoro-Tiola site the inner frame is slightly rounded as opposed to the above mentioned examples, and it was not possible to find analogies. On the remaining fragments, the white background is divided by bordeaux-red stripes. The small number of fragments makes it impossible to understand the decorating system, but simplified motifs of architectural decoration stand out, such as imitation of frieze and an extremely schematized representation of ovules (when compared to the examples from Nora). Simplification and flatness in displays of architectural motifs are the characteristics that can be compared to the example in Ostia, e.g. *Insula of Jupiter and Ganymede*, guest room: parallel stripe serving as a garland between the middle and upper zone is decorated with small round shapes with the intention of depicting the motif of a wolf's tooth; dated to the year 180 AD (Wirth 1968, 114, Abb. 53). Also in Ostia, in *the house of Bacchus*, the bottom zone depicts the motif of a rectangle with two concave edges, above the schematized aedicule, dated also to the year 180 AD (Wirth 1968, 116, Abb. 54). Based on the stylistic analysis it is possible to suggest a hypothetical dating back to the last decades of the 2nd century.



Sl. 27 Motiv vučjeg zuba s točkom (fotografija: A. M. Majkić).
Fig. 27 Motif of wolf's tooth with a dot (photo by: A. M. Majkić).

iznosi od 0,11 do 0,13 cm. Slikarska podloga je zaglađena. Tamnocrvena i zlatnožuta boja su vjerojatno nanesene *a secco*, jer se ljušte.

Bijela podloga ukrašena je vrlo shematiziranim motivom vučjeg zuba s točkom na tankoj liniji (š. oko 0,13 cm), tamnocrvene boje. Navedeni motiv se često nalazi na području Kampanije, a navodi se tek nekoliko primjera: vanjski okvir na malim slikama čija shema slični kazetiranom stropu, a nalazi se u Nacionalnom arheološkom muzeju u Napulju, u sali LXVI; iz Pompeja, *Casa di Giuseppe II*, kubikul λ (Bragantini, Sampaolo, 2013, 103), datirano 30.-20. godine prije Kr. Vitki stupovi su isto bili dekorirani vučjim zubom s točkom, a također se nalaze u Nacionalnom arheološkom muzeju u Napulju, u sali LXX: iz Boscotrecase, Napulj, *Villa di Agrippa Postumo*, prostor 16, istočni zid, oko 11. god. pr. Kr. (Bragantini, Sampaolo, 2013, 220-221); iz Baja (*Baiae*) u Napuljskom zaljevu, terme, mali trokuti i točkice (Tran Tam Tinh, 1972, fig. 101) III stil. U XI. regiji tu je nalaz iz Milana, vjerojatno oko polovice I. st. pos. Kr. (Bianchi, 2012, 361, fig. 5). Vrlo sličan način shematizacije motiva vučjeg zuba s točkom kao na lokalitetu Katoro-Tiola primjećuje se i na ulomcima iz Nore, blizu Pule, na Sardiniji (Salvadori, 1997, 418, fig.3), datiranim u treću četvrtinu II. st. Na ulomku je

The wolf tooth with a dot motif (Fig. 27)

One fragment. The painted plaster consists of one layer of rough and two layers of fine plaster. The first preserved layer is light grey. It is a mixture of fine sand, small lumps of lime, traces of straw in the form of cavities, thin admixtures of ground brick and two small fragments of a red and yellow painting layer. The thickness of the layer is between 1.50 and 1.80 cm. The first layer of fine plaster is white and is a mixture of lime and roughly ground quartzite. The thickness of the layer is between 0.31 and 0.38 cm. The last layer of fine plaster which was painted on is white and is a mixture of fine ground quartzite and thin small lumps of lime. The thickness of the layer is between 0.11 and 0.13 cm. The lining is smoothened. Dark red and golden-yellow are probably applied *a secco* since peeling is visible.

The white background is decorated with an extremely schematized wolf tooth motif with a dot on a thin line (around 0.13 cm wide), of dark red colour. The aforementioned motif can often be found in the Campania area, and only a few examples are mentioned: the outer frame on small pictures whose schema resembles a cassette ceiling, and is located in the National Archaeological Museum in Naples, room LXVI; from Pompeii, *Casa di Giuseppe II*, cubicle λ (Bragantini, Sampaolo 2013, 103), dated back to 20 - 30 BC. Thin columns were also decorated with the wolf tooth with a dot motif, and they can also be found in the National Archaeological Museum in Naples, room LXX: from Boscotrecasa, Naples, *Villa di Agrippa Postumo*, space 16, eastern wall, around 11 BC (Bragantini, Sampaolo 2013, 220-221); from Baiae in the Gulf of Naples, thermae, small triangles and dots (Tran Tam Tinh 1972, fig. 101), Third style. In region XI there is the finding from Milan, probably from the middle of the 1st century AD (Bianchi 2012, 361, fig. 5). A very similar method of schematizing wolf tooth with a dot like in Katoro-Tiola site can be noticed on the fragments from Nora, next to Pula, on Sardinia (Salvadori 1997, 418, fig.3), dating back to the third quarter of the 2nd century. A part of a simple, golden-yellow spiral²³ motif was preserved on the fragment, on which there is also a shorter band fastened with a brownish segment. It is unclear whether this is an "S"-shaped tendril (Eristov 1994, 49, Tip 15) or a motif painted to stand alone like e.g. in Rome, *Domus Transitoria*, nymphaeum complex, space A2, arch (Ling 88, fig. 91), around 50 - 40 AD,

²³ An old motif belonging to the ornament repertoire of the Ionians, i.e. the whole of Greece (Atlas of architecture I 1999, 163). I thank Đeni Gobić-Bravar for her assistance in the interpretation of admixtures in the layers of plaster.

očuvan i dio jednostavnog spiralnog²³ motiva zlatnožute boje, na kojem se nalazi i kraća vrpca pričvršćena smečkastim kolutićem. Je li u pitanju vitica u obliku slova "s" (Eristov, 1994, 49, Tip 15) ili je motiv oslikan da stoji samostalno kao npr. u Rimu, *Domus Transitoria*, kompleks nimfeja, prostor A 2, svod (Ling, 88, fig. 91) oko 50.-40. godine, nije jasno, jer je očuvan samo jedan dio dekoracije. Analogije se nisu uspjele pronaći.

U sastavu žbuke pronađene su i primjese slikarskog sloja žute i crvene boje, koje ukazuju da nije riječ o prvoj dekoraciji nego da se radi o novom oslikavanju ili o pregradnji, što bi podrazumijevalo prenamjenu prostora. Povezivanje žute i crvene boje, kako je već navedeno, uvodi se u III. stilu, faza I C, oko 20.-25. god. pr. Kr. (Bastet, de Vos, 1979, 135) te se nastavlja i u IV. stilu (Ling, 2006, 71). Riječ je o kombinaciji crvene i žute boje koja se upotrebljava u I. st. te se nastavlja i u razdoblju Hadrijana (117.-138.) i Antonina (138.-192.), što se vidi iz očuvanih primjera u Ostiji (Falzone, 2007, 51-114).

Na osnovu stilističke analize i pokušaja da se objasne sitni ulomci slikarskog sloja očuvani u žbuci može se predložiti hipotetička datacija od treće četvrtine II. st. do početka III. st.

Zaključak

Na osnovu stilističke analize ulomaka s lokaliteta Katoro-Tiola može se zaključiti da najstariji ulomak s prikazom čipkaste dekoracije (sl. 23) pripada kraju I. st. ili početku II. st., dok je za ostale ulomke predložena datacija u II. st. Malobrojni prepoznatljivi motivi, kao što su ulomak s čipkastom bordurom, motiv trokuta s viticama i malim listom (sl. 22), dio motiva pravokutnika s konkavnim kraćim stranicama (sl. 25), ulomak s djelićem malog okvira (sl. 26), motiv vučjeg zuba s točkom te dio spiralnog elementa (sl. 27), ukazuju na utjecaje koji dolaze iz Rima i Kampanije. U pitanju su jednostavni motivi koji nisu zahtijevali posebnu vještinu u oslikavanju, što bi moglo nagovijestiti prisutnost lokalnih dekoratera, koji su motive iz ranijeg razdoblja kombinirali na neobičan način, kao npr. vučji zub s točkom sa spiralnim motivom te motiv trokuta s viticama u kombinaciji s različitim nedefiniranim elementima na traci.

Mramorne dekoracije na lokalitetu Katoro-Tiola

Mramorne dekoracije na lokalitetu Katoro i Tiola, poput ulomaka fresaka, nisu mnogobrojne.

²³ Stari motiv koji pripada ukrasnom repertoaru Jonjana, odnosno cijele Grčke (Atlas arhitekture I, 1999, 163). Zahvaljujem Đeni Gobić-Bravar na pruženoj pomoći u tumačenju primjesa u slojevima žbuke.

because only a part of the decoration was preserved. It was not possible to find analogies.

The composition of plaster contained yellow and red admixtures of a painting layer, implying that it was reused for a new painting or reconstruction, thus indicating space conversion. The practice of connecting yellow and red colours, as already mentioned, was introduced in the Third style, phase I, around 20 - 25 BC (Bastet, de Vos 1979, 135) and continues in the Fourth style (Ling, 2006 71). It is a combination of red and yellow that is used in the 1st century and its use continues during the Hadrian's (117 - 138 AD) and Antonine periods (138 - 192 AD), which can be seen in the preserved examples from Ostia (Falzone 2007, 51-114).

Based on a stylistic analysis and an attempt to explain the small fragments of the painting layer preserved in the plaster, a hypothetical dating back to the third quarter of the 2nd up to the beginning of the 3rd century has been suggested.

Conclusion

Based on the stylistic analysis of the fragments from Katoro-Tiola site, it can be concluded that the oldest fragment showing lace decoration (Fig. 23) comes from the end of the 1st or the beginning of the 2nd century, while suggested dating for the other fragments is the 2nd century. The few recognizable motifs, such as the fragment with lace bordure, the triangle motif with tendrils and a small leaf (Fig. 22), a part of a rectangle motif with concave shorter edges (Fig. 25), the fragment with a part of a small frame (Fig. 26), the wolf tooth motif with a dot and a part of a spiral element (Fig. 27), indicate that they were influenced by Rome and Campania. The motifs in question are simple and it did not take special skills to paint them, which could suggest presence of local decorators that combined the earlier era motifs in an unusual way, e.g. wolf tooth with a dot combined with a spiral motif and the triangle motif with tendrils combined with different undefined elements on the stripe.

Marble decorations on Katoro-Tiola site

There are not many marble decorations, such as fresco fragments, on the Katoro - Tiola site. The documentation on the site is also incomplete. The exact location on which 19 fragments of marble decorations have been found during the 1957/1958 excavations has not been documented, while the documentation on the 12 fragments unearthed during the 1971 research only includes general descriptive notes, which makes it difficult to place the fragments into a specific spatial context. Based on the general information available, the fragments from



Sl. 28 Ulomci marmor luculleum (fotografija Đ. Gobić-Bravar).
Fig. 28 Fragments of marmor luculleum (photo by: Đ. Gobić-Bravar).



Sl. 29 Ulomci marmor chalcidicum (fotografija Đ. Gobić-Bravar).
Fig. 29 Fragments of marmor chalcidicum (photo by: Đ. Gobić-Bravar).

Dokumentacija o nalazištu također je vrlo oskudna. Ulomci pronađeni tijekom istraživanja 1957./1958., njih 19, nemaju dokumentirano točno mjesto nalazišta, dok ulomci iz istraživanja 1971. godine, njih 12, u nekim slučajevima imaju samo općenitu opisnu bilješku koja ne pomaže pri točnom smještanju ulomaka u kontekst prostora. Opći zaključak temeljen na informacijama o istraživanjima smješta ulomke iz 1957./58. na prostor samoga poluotoka, dok one iz 1971. godine pozicionira preciznije, uz lokalitet Tiola.

Vrste mramora pronađene na lokalitetu jesu: bijeli mramor krupne, srednje i sitnozrnate strukture (13 ulomaka), prokoneški mramor (1 ulomak), *marmor luculleum* (2 ulomka, sl. 28), *marmor chalcidicum* (6 ulomaka), *marmor scyreticum*²⁴ (2 ulomka, sl. 29) te ulomci sivo-crnog vapnenca (3 ulomka). *Marmor luculleum* na trećem je mjestu u Dioklecijanovom ediktu cijena (150 denara), *marmor scyreticum* spomenut je u ediktu, dok ostali mramori spadaju pod one jeftine (Lazzarini 2004; Lazzarini 2006; Pensabene i Bruno 1998, Pensabene 1998).

Naravno da ovako oskudna količina mramora na arheološkom lokalitetu antičke rimske vile ne može pridonijeti realističnoj idejnoj rekonstrukciji mramornih dekoracija lokaliteta, ali ipak može pridonijeti boljem razumijevanju istoga.

Oblici preostalih ulomaka jesu: pravokutnici iz koraljne breče (9,4 x 9 cm debljine 1,9 cm; 8,5 x 9 cm debljine 1,5 cm, sl. 30), pravokutnik iz bijelog mramora sitnozrnate strukture (sačuvana stranica 21,5 cm, najveća debljina 3 cm, sl. 31), pravokutnik iz sivo-crnog vapnenca

1957/1958 research have been placed on the site of the peninsula itself, while the ones from the 1971 research have been placed more precisely, next to Tiola site.

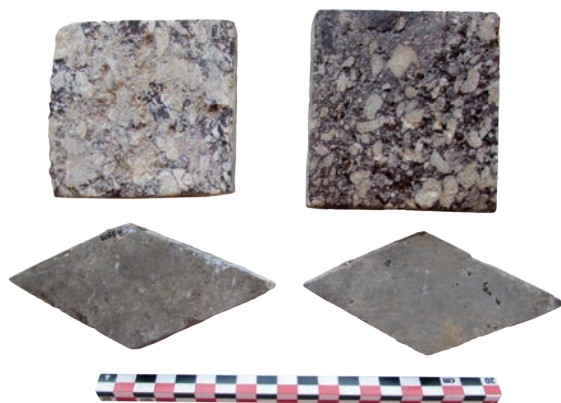
The types of marble found on the site are: coarse, medium and fine grained white marble (13 fragments), Proconnesian marble (1 fragment), *marmor luculleum* (2 fragments, Fig. 28), *marmor chalcidicum* (6 fragments), *marmor scyreticum*²⁴ (2 fragments, Fig. 29) and the fragments of grey-black limestone (3 fragments). *Marmor luculleum* was placed third in Diocletian's price decree (150 denars), *marmor scyreticum* was mentioned in the decree, while the other marble types were considered cheap (Lazzarini 2004; Lazzarini 2006; Pensabene and Bruno 1998, Pensabene 1998).

Of course, such frugal amount of marble on an archaeological site of an antique Roman villa cannot provide a realistic conceptual reconstruction of its marble decorations, but it can contribute to a better understanding of the site.

The shapes of the remaining fragments are: rectangles made of coral breccia (9.4 x 9 cm and 1.9 cm thick; 8.5 x 9 cm and 1.5 cm thick, Fig. 30), a rectangle made of white marble with fine grained structure (preserved side 21.5 cm, thickest part 3 cm, Fig. 31), a rectangle made of grey-black limestone (18 x 18 cm, thickest part 3.5 cm, Fig. 31), a triangle made of white marble with fine grained structure (preserved side 11.5 cm, 1.7 cm thick, after reconstruction the original tile was the size of 11.5 x 11.5 x 16.3 cm, i.e. the shape of an isosceles triangle, Fig. 32), a triangle made of white marble with medium grained structure (1.4 cm thick, after reconstruction the

²⁴ Radi se o varijaciji mramora poznatog i pod imenom "Breccia di settebassi" i "Semasantò". Zahvaljujem prof. Lorenzu Lazzariniju na pomoći pri identifikaciji ovog zanimljivog mramora.

²⁴ A variation of marble also known as "Breccia di settebassi" and "Semasantò". I thank prof. Lorenzo Lazzarini for his assistance in identifying this interesting marble.



Sl. 30 Pravokutni ulomci marmor scyreticum i romboidni ulomci sivo-crnog vapnenca (fotografija Đ. Gobić-Bravar).

Fig. 30 Rectangular fragments of marmor scyreticum and rhomboidal fragments of a grey-black limestone (photo by: Đ. Gobić-Bravar).



Sl. 31 Pravokutne podne ploče od bijelog mramora i sivo-crnog vapnenca (fotografija Đ. Gobić-Bravar).

Fig. 31 Rectangular floor tiles made of white marble and grey-black limestone (photo by: Đ. Gobić-Bravar).

(18 x 18 cm, najveća debljina 3,5 cm, sl. 31), trokut iz bijelog mramora sitnozrnate strukture (sačuvana stranica 11,5 cm, debljine 1,7 cm, rekonstrukcijom je originalna pločica bila 11,5 x 11,5 x 16,3 cm odnosno jednakokrani pravokutni trokut, sl. 32), trokut iz bijelog mramora srednjezrnate strukture (debljine 1,4 cm, rekonstrukcijom je originalna pločica bila 12,7 x 12,7 x 17,9 cm odnosno jednakokrani pravokutni trokut, sl. 32), 2 romba iz sivo-crnog vapnenca (varijacije ruba od 6,5 do 8 cm, debljine 1,2 i 1,4 cm). Zabilježeni su ulomci koji su vjerojatno služili u horizontalnom ili vertikalnom razdvajanju zidnih ploha (sl. 33): ulomak krupnozrnatog bijelog mramora (visina 10,7 cm, debljina 1,5 cm), ulomak krupnozrnatog bijelog mramora (visina 7,8 cm, debljina 1,2 cm) te ulomak mramorne letvice zaobljenog ruba (3 x 4 cm, debljine 1,4 cm). Preostali ulomci mramora nedefiniranog su oblika, a mnogi imaju barem jednu oštro rezanu, zaglađenu stranu; radi se o ulomcima bijelih mramora s varijacijom debljine od 0,8 do 1,5 cm, ulomcima *marmor chalcidicum* s varijacijom debljine od 0,9 do 1,3 cm, ulomcima *marmor luculleum* debljine od 1 do 1,1 cm te ulomku prokoneškog mramora debljine 1,1 cm. Ovi ulomci donose premalo podataka da bi bilo moguće razlučiti jesu li bili dijelom podne ili zidne dekoracije.

Pravokutne ploče iz bijelog mramora i sivo-crnog vapnenca sigurno su bile dio podnog popločenja; moguće je postojanje dekorativnog sistema izmjenjene tamne i svijetle plohe, odnosno jednostavnog pravokutnog modula (Guidobaldi 1993, 171-251). Predložena kombinacija ne odnosi se na pronađene ulomke s obzirom da su im dimenzije stranica različite i ne poklapa se period

original tile was the size of 12.7 x 12.7 x 17.9 cm, i.e. the shape of an isosceles triangle Fig. 32), 2 rhombuses made of grey-black limestone (the edges vary from 6.5 to 8 cm, thickness 1.2 and 1.4 cm). Fragments that were probably used for horizontal or vertical division of wall surfaces (Fig. 33) have been recorded as following: fragment of a coarse grained white marble (height 10.7 cm, thickness 1.5 cm), another fragment of a coarse grained white marble (height 7.8 cm, thickness 1.2 cm) and a fragment of a marble slate with round edges (3 x 4 cm, 1.4 cm thick). The remaining marble fragments have undefined shape, and many of them have at least one sharply cut, smoothed side; these are fragments made of white marble with thickness varying between 0.8 and 1.5 cm, fragments of *marmor chalcidicum* with thickness varying between 0.9 and 1.3 cm, fragments of *marmor luculleum* that are 1 to 1.1 cm thick and one fragment of the Proconnesian marble that is 1.1 cm thick. These fragments offer such small amount of data that it is impossible to determine whether they were part of the floor or wall decoration.

The rectangle slabs made of white marble and grey-black limestone were certainly part of the flooring; the existence of a decorating system of alternating dark and light surface, i.e. a simple rectangle module (Guidobaldi 1993, 171-251) is possible. The suggested combination does not refer to the discovered fragments since their sides are of different dimensions and the periods of excavation, thus also the site, do not match. Triangles, rectangles and rhombuses are also part of the floor decoration, probably of a geometric type of *opus sectile* decoration. It is possible that the grey rhombuses and



Sl. 32 Ulomci u obliku trokuta od bijelog mramora (fotografija Đ. Gobić-Bravar).
Fig. 32 Fragments of white marble shaped as triangles (photo by: Đ. Gobić-Bravar).



Sl. 33 Ulomci izduženog oblika iz bijelog mramora (fotografija Đ. Gobić-Bravar).
Fig. 33 Fragments of elongated shape made of white marble (photo by: Đ. Gobić-Bravar).

iskopavanja, a time i lokalitet pronalaska. Trokuti, pravokutnici i rombovi također su dio podne dekoracije, vjerojatno geometrijskog tipa *opus sectile* dekoracije. Moguće je da su sivi rombovi i crvenkasti pravokutnici bili dijelom istog dekorativnog motiva²⁵, s obzirom da su pronađeni zapakirani zajedno.

Specifičnost ulomaka pronađenih na lokalitetu Katoro-Tiola, u odnosu na druge istarske lokalitete (Majkić, Gobić-Bravar 2016, 149-168; Gobić-Bravar 2006, 315-321) jest način rezanja i finoća završne obrade mramora. Iako je količina uzoraka puno manja u odnosu na druge objavljene lokalitete, na ulomcima mramora nema vidljivih tragova piljenja odnosno pažljivo su polirani, a rubovi pločica vrlo su oštri, zaglađeni i rezani pod gotovo savršenim pravim kutom. Ovo se može povezati s prisustvom putujućih majstora, koji su unajmljeni da bi obradili i postavili mramorne dekoracije vile te podučili lokalne majstore tim vještinama.

ZAVRŠNI ZAKLJUČAK

Malobrojni ulomci oslikane žbuke s očuvanim motivima i mramornih pločica na lokalitetima Katoro i Katoro-Tiola značajni su jer omogućuju barem djelomičan uvid u podne, zidne i stropne dekoracije, kako na području Umaga, tako i na području zapadne obale Istre u rimsko doba. Najstariji su ulomci s motivima čipkaste bordure datirani u drugu polovicu I. st., a otkriveni su na lokalitetu Katoro, dok je na lokalitetu Katoro-Tiola očuvan samo jedan ulomak s kraja I. st. ili početka II. st. Motivi bordura ukazuju na utjecaje koji dolaze iz Rima i Kampanije te praćenje trendova

the reddish rectangles were part of the same decoration motif²⁵, since they were found packed together.

The fragments found at Katoro-Tiola site are specific with regard to other Istrian sites (Majkić, Gobić-Bravar 2016, 149-168; Gobić-Bravar 2006, 315-321), namely due to the method of cutting and the fineness of the finishing processing of marble. Even though the amount of samples is much smaller when compared to the other documented sites, there are no traces of sawing on the marble fragments, i.e. they were carefully smoothed, and the edges of tiles are extremely sharp, smooth and cut at an almost perfect angle of 90°. This type of processing indicates the presence of traveling craftsmen, hired to process and place marble decorations into villas, and to teach local craftsmen how to do the same.

FINAL CONCLUSION

The few fragments of painted plaster with preserved motifs and of marble tiles found on the Katoro and Katoro-Tiola sites are significant because they provide at least a partial insight into the floor, wall and ceiling decorations, both in the area of Umag and the west coast of Istria during the Roman era. The oldest fragments with lace bordure motifs are dated back to the second half of the 1st century, and they were discovered at Katoro site, whilst on the Katoro-Tiola site only one fragment from the end of the 1st or the beginning of the 2nd century has been preserved. The impact of Rome and Campania and the following of trends in the wall and ceiling painting in the second half of the 1st century AD is visible in

²⁵ Inventarni brojevi A8923 i A8905 nemaju precizniju definiciju nalazišta, ali ulomak A8849 ima definirano nalazište "centralne prostorije" pa je moguće pretpostaviti da svi ulomci pripadaju nalazištu centralnih prostorija.

²⁵ For the fragments with inventory numbers A8923 and A8905, the exact former location on the site remains unknown, while for the fragment with number A8849, "central room" has been defined as the original location, so it is possible to assume that all fragments belong to that same location.

u oslikavanju zidova i stropova u drugoj polovici I st. pos. Kr., budući da su čipkaste bordure zaštitni znak IV. stila. U II. st. se datiraju malobrojni oslikani ulomci s prikazom motiva koji su otkriveni na lokalitetu Katoro-Tiola, no na temelju njih nije moguće shvatiti dekorativne sisteme. Na lokalitetu Katoro nisu sačuvani ulomci koje bi mogli datirati u II. st., što ne znači da ih nije bilo. Uvidima u lokalitet, kao i istraživanjima, dokumentirano je da su na lokalitetu bili prisutni mozaični podovi, no slijedom nalaza mramornih pločica i pločica iz sivo-crnog vapnenca moguće je zaključiti da su podovi bili izrađeni i drugim izvedbenim tehnikama, poput jednostavnih modularnih podova i onih *opus sectile* ili umetanjem mramornih motiva unutar mozaičnih podova. Pronađeni zidni mramorni elementi svjedoče raščlanjivanju zidnih površina u horizontalne i vertikalne cjeline, bilo da se radilo o mramorom obloženim zidovima ili ožbukanim i fresko oslikanim površinama.

Na osnovu stilističke analize ulomaka žbuke ustanovljeno je da je oslikana žbuka na lokalitetu Katoro starija od one na lokalitetu Katoro-Tiola, što međutim ne mora biti ispravno, s obzirom da se na tlocrtu rimske vile s presjecima (sl. 19) može uočiti više razvojnih faza. Samo daljnjim istraživanjima i obradom pokretnog materijala moguće je dobiti jasniju sliku razvoja vile, kao i njeno točnije datiranje. Očuvani ulomak zidne dekoracije s podlogom crvene i bijele boje iz prostorije na ognjištu, gornji sloj, s lokaliteta Katoro-Tiola, moguće je pripisati kasnijoj fazi, kada opadanje socijalno-ekonomske razine života dovodi i do opadanja kvalitete u oslikavanju. Kasnija datacija ulomka može se povezati s opadanjem životnog standarda primijećenom na lokalitetu Katoro, gdje je otkriven grob muža i žene iznad razine mozaičkog poda, s novcem Konstansa (337.-350.) (Marušić, 1975, 342), s obzirom da je ukapanju pokojnika sigurno prethodio proces napuštanja vile kao mjesta stanovanja.

Lokaliteti Katoro i Katoro-Tiola prilično su opustošeni kada je riječ o dekorativnim građevinskim elementima poput fresaka, mozaika, mramora i arhitektonske plastike. Razlozi tomu leže vjerojatno i u činjenici da su lokaliteti u neposrednoj blizini mora, koje je stoljećima uništavalo kako arhitekturu, tako i nalaze, kao i u činjenici da su napušteni lokaliteti antičkih rimskih vila bili bogato nalazište za preuzimanje materijala i naknadno ugrađivanje u vidu spolija u zidine, kuće i crkve, kako u okolnim mjestima, tako i dalje, npr. u Veneciji i Ravenni. Ipak, pregledom materijala koji je zatečen na nalazištima dobiven je okvirni uvid u nekadašnji izgled i bogatstvo objekata koji su nekoliko stoljeća rasli, živjeli i na kraju odumrli.

bordure motifs, since lace bordures are a characteristic of the Fourth style. The few painted fragments with motifs that were discovered on the Katoro-Tiola site have been dated into the 2nd century, but it is not possible to understand the decoration systems based on them. There were no preserved fragments found on the Katoro site dating back to the 2nd century, which does not have to mean that there were none. Analysis and research of the site showed evidence of the existence of mosaic floors, but following the findings of marble tiles and tiles made of grey-black limestone, it can be concluded that other techniques were used as well, e.g. as simple module and *opus sectile* techniques or the technique of inserting marble motifs into mosaic floors. The wall marble elements that were found show the division of wall surfaces into horizontal and vertical units, both in marble-coated and plastered and fresco-painted walls.

Based on the stylistic analysis of the plaster fragments it was concluded that the painted plaster on Katoro site was older than the one on Katoro-Tiola site. However, this is not necessarily true, since the ground plan with cross-sections of the Roman villa (Fig. 19) shows several developmental stages. Only further research and processing of movable material will provide a clearer picture of the development of the villa, and her exact dating. It is possible to assign the preserved fragment of the wall decoration with a red and white background from the fireplace room, upper layer, from Katoro-Tiola site to a later phase, when the decline in socioeconomic standard of living leads to the decline in quality of painting. Later dating of the fragment can be attributed to the decline of the standard of living, which was noticed on the Katoro site where a grave of a husband and wife was found above the level of the mosaic floor, with coins from the period of Constans (337 - 350 AD) (Marušić 1975, 342), since the process of abandoning the villa definitely preceded the burying of the deceased.

Katoro and Katoro-Tiola sites are pretty desolate when it comes to decorative construction elements such as frescoes, mosaics, marble and architectural decoration. The reasons for that probably lie in the fact that the sites are close to the sea, which has been destroying both architecture and findings for centuries, and the fact that the abandoned sites of antique Roman villas were a rich source of material subsequently incorporated into walls, houses and churches, both in the surrounding areas and beyond, e.g. Venice and Ravenna. Nevertheless, by analysing the materials found on the sites, an approximate insight was given into the former appearance and the richness of the objects that, for a few centuries, grew, lived and, ultimately, died out.

LITERATURA / LITERATURE

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