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*Inscriptiones Spalatenses
ineditae 3: tri spolija iz
Dioklecijanove palače*

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Sažetak

U članku se donose tri dosad neobjavljena epigrafska spomenika koji su iskorišteni kao spoliji. Sva tri evidentirana su u splitskoj užoj gradskoj jezgri, odnosno na području Dioklecijanove palače.¹ Dva se nalaze na pročeljima građevina, a jedan je ugrađen u dvorišni zid. Svi fragmenti pripadali su nadgrobnim spomenicima: jednoj nadgrobnoj ari, jednoj steli ili titulu te sarkofagu ili steli. Podrijetlo ovih spolija ne

1 Na ovom bih mjestu zahvalio kolegici dr. sc. Helgi Zglav-Martinac koja mi je ukazala na postojanje spolija ovdje opisanih kao br. 2 i 3.

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Abstract

This paper presents three thus far unpublished epigraphic monuments used as spolia. All three were registered in the narrower urban core of Split, i.e., in the area of Diocletian's Palace.¹ Two are on the façades of buildings, and one is built into a courtyard wall. All of these fragments were originally parts of grave monuments: a funerary altar, a stele or titulus, and a sarcophagus or stele. The origin of these spolia cannot

1 Here I would like to thank by colleague Helga Zglav-Martinac, Ph.D., who alerted me to the existence of the spolia herein described as no. 2 and 3.

može se sa sigurnošću utvrditi, budući da su svi uzidani u građevine dosta kasnije od Dioklecijanove palače. Pretpostavlja se da dva fragmenta uzidana na pročelju dosad nisu bila objavljena zbog toga što su nekoć bila prekrivena žbukom koja je u međuvremenu uklonjena. Dva se spomenika mogu datirati u razdoblje od 1. do 3. stoljeća, odnosno prije Dioklecijanove palače, dok je jedan fragment mogao pripadati i kasnijem razdoblju. Tekstovi natpisa otkrili su nekoliko imena koja su relativno rijetko zastupljena na natpisima Dalmacije.

Ključne riječi: Split, epigrafija, Dioklecijanova palača, spoliji, rimski natpisi

be established with any certainty, since they were all built into structures that considerably post-date Diocletian's Palace. It is assumed that the two fragments built into façades had not been published until now because they had previously been covered with stucco which had been removed in the meantime. These two monuments may be dated to the 1st to 3rd centuries, i.e., prior to Diocletian's Palace, while the remaining fragment may have possibly belonged to a later period. The texts of the inscriptions reveal several names that are rather rare in the inscriptions of Dalmatia.

Key words: Split, epigraphy, Diocletian's Palace, spolia, Roman inscriptions

Uvod

Mnogi antički epigrafski spomenici sačuvali su se samo zato što su u nekom razdoblju bili iskorišteni u sekundarnoj upotrebi. Govoreći o epigrafskoj građi s područja provincije Dalmacije, posebice teritorija Salone, sa sigurnošću se može ustanoviti da je većina najznačajnijih spomenika pronađena u upotrebi drugačijoj od one prvotno namijenjene. Pritom se ponajprije misli na spomenike upotrijebljene kao građevinski materijal u raznim vrstama građevina koje su nastajale od antike do novog vijeka. Arhitektonski repertoar građevina u koje su ugrađeni antički epigrafski spomenici uistinu je šarolik: bedemi, terme, crkve, zvonici, podovi, pragovi, unutarnji i vanjski zidovi palača i pučkih stambenih objekata, konobe, mlinice i dr. U svim su ovim objektima natpisi korišteni na najrazličitije načine, pritom često doživljavajući fizičku transformaciju, odnosno preradu od npr. počasne baze za carsku statuu u romaničku ukrasnu konzolu;² od nadgrobnih ili počasnih spomenika u kamenje bedema;³ od nadgrobne are u bazu crkvenoga oltara;⁴ od natpisa na pročelju hrama u poklopac kanala otpadnih voda;⁵ od počasnog carskog natpisa do latora;⁶ od počasne baze za carevu suprugu do dijela odvodnog kanala...⁷ Svoj su naknadni život natpisi imali i kao predmeti svakodnevne namjene, od kojih su posebno iskoristivu namjenu imali sarkofazi i urne koji su bili korišteni kao kamenice za ulje, pojila za stoku, kao kade u termalnim kupalištima, posude za čuvanje sira u ulju i oraha i sl.⁸

Sve je više dokaza koji upućuju na to da je na području splitskog poluotoka prije Dioklecijana postojalo naselje ili više njih u sklopu kojih su se nalazile nekropole s nadgrobnim spomenicima.⁹ U novije je vrijeme prisutno mišljenje da je prostor na kojem je kasnije nastala Dioklecijanova palača bio u sklopu

Introduction

Many monuments of Antiquity have only been preserved because at some point in history they were put into secondary use. Speaking of the epigraphic materials from the province of Dalmatia, and particularly the territory of Salona, it may be established with certainty that most of the major monuments were discovered in some use different than their original purpose. This mostly applies to monuments used as construction materials in various types of structures that were built from Antiquity to the Early Modern period. The architectural repertoire of the structures into which ancient monuments were installed truly cover a broad spectrum: ramparts, baths, churches, campaniles, floors, thresholds, internal and external walls of palaces or dwellings of common people, inns, mills, etc. In all of these structures, the masonry containing inscriptions was used in the most diverse ways, often undergoing a physical transformation or reworking from, e.g., an honorary pedestal for an imperial statue into a Romanesque decorative corbel;² from a funerary or honorary monument into stones for a rampart;³ from a funerary altar into the base of church altar;⁴ from an inscription on a temple façade into a lid for a wastewater drain;⁵ from an honorary imperial inscription into a basin;⁶ from an honorary base for the emperor's wife into part of a storm gutter...⁷ Objects with inscriptions on them also had a second life as items of everyday use; sarcophagi and urns were particularly useful as basins to store oil, water troughs for livestock, tubs at thermal baths, vessels to hold cheese in oil or to store walnuts, etc.⁸

There is increasing evidence to indicate that prior to Diocletian there were one or more settlements on the Split peninsula, which included necropolises with gravestones.⁹ An opinion expressed more recently is that the area in which Diocletian's Palace would later

2 Demicheli, Demicheli 2017.

3 Npr. CIL III 1988, 1997, 2075, 8713, 8740, 8745, 8764, 8806, 8967, 9301, 9302, 9379, 9450, 14712, 14713, 14777¹, 14827²; ILJug 2074, 2076, 2203; Jeličić-Radonić 2006. Više o pojedinim natpisima v. Demicheli 2017, str. 184-186.

4 CIL III 1985=8571.

5 Demicheli 2015a.

6 CIL III 14687=Salona IV, 11; o tome više Cambi 2017.

7 Spomenik je pripadao Aureliji Priski, ženi cara Dioklecijana (Jeličić-Radonić 2009).

8 Više o tim specifičnostima v. Demicheli 2017, str. 202, s literaturom.

9 Općenito o antičkim nekropolama na splitskom poluotoku v. Rismondo 2002.

2 Demicheli, Demicheli 2017.

3 E.g. CIL III 1988, 1997, 2075, 8713, 8740, 8745, 8764, 8806, 8967, 9301, 9302, 9379, 9450, 14712, 14713, 14777¹, 14827²; ILJug 2074, 2076, 2203; Jeličić-Radonić 2006. For more on individual inscriptions, see Demicheli 2017, pp. 184-186.

4 CIL III 1985=8571.

5 Demicheli 2015a.

6 CIL III 14687=Salona IV, 11; more on this in Cambi 2017.

7 The monument belonged to Aurelia Prisca, Emperor Diocletian's wife (Jeličić-Radonić 2009).

8 For more on these details, see Demicheli 2017, p. 202, with the cited literature.

9 On ancient necropolises on the Split peninsula in general, see Rismondo 2002.

carskoga posjeda što je Dioklecijanu omogućilo neometano građenje svoje nove rezidencije.¹⁰

Teško je odrediti koji je od pronađenih spomenika izvorno donesen iz Salone, a koji je pripadao rimskome Spalatu, no katkad sam natpis ili kontekst u kojem je pronađen može dati odgovor na to. Građevinska aktivnost romaničkog razdoblja, kada je započeta gradnja zvonika splitske katedrale sv. Duje, potvrđuje da su za potrebe njegove izgradnje donošeni i prerađivani spomenici iz Salone.¹¹ Spomenici koji su pripadali Papalićevoj zbirci, a koje je opisao Marko Marulić, donoseni su iz Salone tijekom 15. i 16. stoljeća, a kasnije su bili iskorištavani kao građevinski materijal.¹² Također, među starijim je Splitsanima još živo sjećanje na kuću Katić, srušenu 70-ih godina prošloga stoljeća, koja je imala mnoštvo salonitanskih spolija na sebi.¹³ S druge strane, za spolije po Lučcu, Velome varošu, Dobrome ili Poljudu uglavnom prevladava mišljenje da potječu sa splitskog poluotoka.¹⁴ Neki su antički epigrafski spomenici pronađeni *in situ*, pa nema sumnje u njihovo splitsko (aspalatsko) podrijetlo.¹⁵

Ulomak nadgrobnog natpisa iz Nepotove ulice 3

Veći dio nadgrobnog spomenika uzidan je na kutu južnoga i istočnog dijela zgrade na adresi Nepotova ulica 3 (sl. 1). Ulomak je ugrađen na visini od otprilike 3 metra. Natpis je djelomično prekriven crnim mrljama, no slova se mogu dobro čitati. Kako je ugrađen u kut građevine, može se vidjeti da je sačuvana debljina spomenika iznosila oko pola metra, po čemu je jasno da se radi o nadgrobnjoj ari. Na istoj adresi, samo na vanjskome istočnome zidu lijevo od ulaza ugrađen je fragment otpiljenoga natpisa koji je spominjao nekog carskog namjesnika, koji je već otprije poznat (sl. 2).¹⁶ Iz spomenutih se objava vidi da se ova kuća navodila kao kuća Camber ili prema njezinu vlasniku krajem 19. stoljeća Jurju Matkoviću.

be built was part of an imperial estate, which made it possible for Diocletian to build his new residence unimpeded.¹⁰

It is difficult to determine which of the discovered monuments had been originally brought from Salona, and which belonged to Roman Spalatum, but at times the inscription itself or the context in which it was found can provide an answer to that question. Building activities during the Romanesque era, when construction of the campanile of Split's Cathedral of St. Domnio began, confirm that monuments from Salona were brought and reworked to serve as construction materials.¹¹ The monuments that belonged to the Papalić Collection, and which were described by Marko Marulić, were brought from Salona during the 15th and 16th centuries, and they were later used as construction materials.¹² Furthermore, older residents of Split still recall the Katić house, demolished in the 1970s, which had many Salona spolia in it.¹³ On the other hand, the prevailing view is that the spolia that can be seen about Lučac, Veli varoš, Dobri or Poljud originated on the Split peninsula.¹⁴ Some of the ancient epigraphic monuments were found *in situ*, so there is no doubt about their origin in Split (Aspalatum/Spalatum).¹⁵

Fragment of the funerary inscription from Nepotova street no. 3

Most of the grave monument was built into the corner of the southern and eastern part of the building at the street address Nepotova ulica 3 (Fig. 1). The fragment was installed at a height of approximately 3 meters. The inscription was partially obscured by black stains, but the letters are quite legible. Since it was built into the corner of the building, it is apparent that the preserved thickness of the monument was roughly a half meter, obviously indicating that it was a grave altar. At that same address, only on the external eastern wall left of the entrance, a fragment of a sawn-off inscription mentioning an imperial governor

10 Basić 2012, str. 35; Cambi 2017, str. 149, 154.

11 O tome više Babić 2007; Demicheli, Demicheli 2017.

12 Demicheli 2009; Demicheli 2015b.

13 Za natpise nekoć ugrađene u ovu kuću pouzdano se zna da su onamo dospjeli nastojanjima don Ante Katića koji je u drugoj pol. 19. st. osim petnaestak natpisa u nju ugradio i dijelove skulpture kao i mozaične podove iz salonitanske bazilike.

14 Cambi 1987, str. 15-16; Cambi 2007; Basić 2015; Demicheli 2016; Cambi 2017, str. 142-143.

15 Npr. Cambi, Rapanić 1979; Demicheli 2007.

16 CIL III 1990 (=8573); BASD 12, str. 83, br. 73. Premda je pronađen u Splitu, natpis se vodi kao salonitanski. Natpis bi se prema paleografiji mogao datirati u 1. stoljeće, a sudeći po dimenzijama slova moralo se raditi o monumentalnome natpisu.

10 Basić 2012, p. 35; Cambi 2017, pp. 149, 154.

11 On this, see Babić 2007; Demicheli, Demicheli 2017.

12 Demicheli 2009; Demicheli 2015b.

13 It is known for certain that the inscriptions were installed in this house thanks to the efforts of Fr. Ante Katić, who, besides about fifteen inscriptions, also had parts of sculptures and the mosaic floors from the Salona basilica installed in it in the latter half of the 19th century.

14 Cambi 1987, pp. 15-16; Cambi 2007; Basić 2015; Demicheli 2016; Cambi 2017, pp. 142-143.

15 E.g. Cambi, Rapanić 1979; Demicheli 2007.



Sl. 1. Nadgrobni spomenik uzidan u kut južnoga i istočnog dijela zgrade na adresi Nepotova ulica 3
 Fig. 1. Grave monument built into the corner of the southern and eastern part of the building at the street address Nepotova 3

Natpisno je polje s lijeve i donje strane obrubljeno profilacijom u obliku obrnutog kimatija (*cymatium inversum*). Slova natpisa lijepo su i pravilno klesana, a između slova *V* i *F* te nakon *F* u drugome retku nalaze se rastavni znakovi u obliku bršljanova lista. Sačuvani se dio teksta vidi uklesan u šest redaka:

[-----]
L(uci) f(ilius) Pro[culus?]
v(ivus) f(ecit) [sibi et]
Vatinia[e]
Quarti[llae] [con]
iugi su[ae] [bene]
merit[ae] [pos(uit)]

Prijevod: -----, Lucijev sin, Prokul?, za života je postavio sebi i Vatiniji Kvartili, svojoj zaslužnoj supruzi.

Kako nedostaje vrh i desna strana spomenika, natpis je necjelovit i nijedno ime nije sačuvano u cijelosti. Pretpostavljam da natpisu nedostaje jedan početni redak u kojem su bili uklesani predime i gentilicij osobe spomenute u drugome retku. Kratica *v(ivus) f(ecit)* određuje subjekt koji postavlja spomenik, a radi se o osobi koja je navedena u prvome retku natpisa. Od imenske formule ove osobe sačuvan je podatak da je bio Lucijev sin i da mu je kognomen započinjao slovima *Pro[--]*, što može navoditi da je izvorno glasilo *Proculus*, premda i druga imena mogu doći u obzir. Drugi sačuvani redak nadopunjen je riječima *sibi et*. Naime, ne čini se izglednim da je želio reći kako je spomenik za svoga života napravio samo za nekoga drugoga, već takvo naglašavanje ima smisla samo ako će i on sam biti korisnik ovog nadgrobnog spomenika. Još bi dva podatka ukazivala na to da



Sl. 2. Ulomak počasnog natpisa (CIL III 1990) na vanjskome istočnome zidu lijevo od ulaza iz Nepotove ulice 3

Fig. 2. Fragment of the honorific inscription (CIL III 1990) on the external eastern wall left of the entrance from Nepotova street no. 3

was installed (Fig. 2).¹⁶ The existence of the latter had already been previously known. The aforementioned publications indicate that this house was described as the Camber house or under the name of its owner at the end of the 19th century, Juraj Matković. The inscription field is bordered to its left and lower side by a *cymatium inversum*. The letters in the inscription are nicely and regularly carved, and between the letters *V* and *F* and after the *F* in the second line there are inter-puncts shaped like ivy leaves. The preserved portion of the text can be seen in six lines:

[-----]
L(uci) f(ilius) Pro[culus?]
v(ivus) f(ecit) [sibi et]
Vatinia[e]
Quarti[llae] [con]
iugi su[ae] [bene]
merit[ae] [pos(uit)]

Translation: -----, Lucius' son, Proculus?, during his lifetime placed for himself and Vatinia Quartilla, his worthy spouse.

Since the top and right side of the monument are missing, the inscription is incomplete and not a single

16 CIL III 1990 (=8573); BASD 12, p. 83, no. 73. Although found in Split, the inscription is classified as originating in Salona. Based on its palaeography, the inscription may be dated to the 1st century, and judging by the dimensions of its letters it had to have been a monumental inscription.



Sl. 3. Ulomak natpisa u Dioklecijanovoj ulici 8
Fig. 3. Fragment of an inscription in Dioklecijanova street no. 8

se nakon sintagme *vivus fecit* nalazilo još uklesanog teksta: nakon kratice *F* uklesan je još jedan rastavni znak koji je morao odvajati ovo slovo od idućega, a sama kratica *v(ivus) fecit* započinje od početka retka i nije bila ordinirana na sredini retka. Nakon ovog podatka navedeno je ime supruge koja se vjerojatno zvala *Vatinia Quartilla*. U gentilicij *Vatinia* možemo biti sigurni da je tako glasio, dok necjelovito sačuvani dio kognomena *Quarti[---]* ostavlja otvorenom mogućnost restitucije kao *Quartilla* ili *Quartina*. Od ova dva kognomena ime *Quartilla* je bolje potvrđeno u Carstvu, ali i u Dalmaciji.¹⁷ Gentilicij *Vatinius/a* u Dalmaciji je rijedak i osim ovog primjera potvrđen je još samo jednom, na natpisu Gaja Vatinija Kapitona (*C. Vatinus Sex. f. Capito*), vojnika legije *VII CPF* iz italskoga grada Arecija (*Aretium*).¹⁸ Radi se o gentiliciju dobro potvrđenom u Italiji i zapadnim provincijama, posebice u južnoj Galiji.¹⁹ Kognomen *Quartina* u

name has been entirely preserved. I presume that the inscription is missing its initial line in which the praenomen and gentilicium of the person mentioned in the second line were engraved. The abbreviation *v(ivus) fecit* specifies the subject who commissioned the monument, and this was the person cited in the first line of the inscription. Of this person's name formula, only the fact that he was the son of Lucius and had a cognomen that began with the letters *Pro[---]* have been preserved, so it may be stated that the latter was originally Proculus, although other names may also be considered. The second preserved line has been supplemented with the words *sibi et*. This is because it does not seem probable that he wanted to state that he had commissioned the monument during his lifetime for someone else, rather such emphasis only makes sense if this gravestone was also intended for him. Two other aspects indicate that after the phrase *vivus fecit* there were more engraved words: after the abbreviation *F* another interpunct was engraved, which had to have separated this letter from the next one, and the actual abbreviation *v(ivus) fecit* began at the beginning of the line and was not set in the middle of the line. After this information, the spouse's name is stated, and it was probably *Vatinia Quartilla*. We may be certain that the gentilicium was *Vatinia*, while the incompletely preserved cognomen *Quarti[---]* leaves room for its possible restoration as *Quartilla* or *Quartina*. Out of these two cognomina, the name *Quartilla* is better confirmed in the Empire, and also in Dalmatia.¹⁷ The gentilicium *Vatinius/a* was rare in Dalmatia, and except for this example it has been confirmed only once more, in the inscription of Gaius *Vatinius Capito* (*C. Vatinus Sex. f. Capito*), a soldier of *Legio VII CPF* from the Italian city of *Aretium*.¹⁸ This is a gentilicium that has been well confirmed in Italy and the western provinces, particularly in southern Gallia.¹⁹ The cognomen *Quartina* has not been registered in Dalmatia, but it has been confirmed in the masculine form *Quartinus* in five inscriptions.²⁰

Based on the type of monument, the letters and the onomastic formula, i.e., the expression of the filiation, it may be dated from the mid-1st to the first half of the 2nd century.

17 Kognomen *Quartilla* poznat je s pet dalmatinskih natpisa: CIL III 8730; 9251; ILJug 2568 (Solin); ILJug 625 (Sovići); ILJug 2878 (Biograd).

18 CIL III 8764 (Salona).

19 Alföldy 1969, str. 134, s. v. *Vatinius*.

17 The cognomen *Quartilla* is known in five Dalmatian inscriptions: CIL III 8730; 9251; ILJug 2568 (Solin); ILJug 625 (Sovići); ILJug 2878 (Biograd).

18 CIL III 8764 (Salona).

19 Alföldy 1969, p. 134, s. v. *Vatinius*.

20 CIL III 2194; 2615; 13052; ILJug 2231 (Salona); CIL III 2765 (=8383) (Travnik).



Sl. 4. Ulomak nadgrobnog spomenika ugrađen u ogradni zid u dvorištu između kuća na adresama Vuškovićeve 1 i Vuškovićeve 3

Fig. 4. Fragment of a gravestone installed on the fence wall in the yard between the houses at the addresses Vuškovićeve 1 and Vuškovićeve 3

Dalmaciji nije zabilježen, ali je potvrđen u muškome obliku *Quartinus* na pet natpisa.²⁰

Natpis bi se prema vrsti spomenika, slovima i prema onomastičkoj formuli, odnosno izražavanju filijacije, mogao datirati od sredine 1. stoljeća do prve polovice 2. st.

Ulomak natpisa u Dioklecijanovoj ulici 8

Fragment je pronađen prilikom nedavne obnove zapadnog pročelja zgrade u Dioklecijanovoj ulici 8, a prethodno je bio prekriven žbukom (sl. 3). Nakon njegova pronalaska ulomak je očišćen od žbuke te je ostavljen na pročelju. Dimenzije ulomka su: duž. 24 cm, vis. 27 cm, a veličina slova je 3-4 cm. Prema otučenju rubnoj profilaciji jasno je da se radi o donjem desnom dijelu natpisa, vjerojatno o steli ili eventualno titulu. Sačuvani je dio natpisa s tri djelomično vidljiva retka:

 [---]++r
 [libertis liber]tabusq(ue)
 [suis?] [po]s(uit)

Slova prvoga sačuvanog retka vidljiva su djelomično jer je natpis prelomljen preko slova. Klesana su načinom koji bi se mogao prepoznati kao rustična kapitala. Prema riječi *libertabus* jasno je da je spomenik bio postavljen i za oslobođenice, a enklitički veznik

Fragment of an inscription in Dioklecijanova street no. 8

The fragment was found during the recent restoration of the western façade of a building in at the street address Dioklecijanova ulica br. 8, and it was previously covered with stucco. After its discovery, the stucco was removed from the fragment, although it was left on the façade. Its dimensions are: length 24 cm, height 27 cm, and the size of the letters ranges from 3-4 cm. Based on the battered edge moulding, it is clear that this is the lower right-hand section of the inscription, probably a stele or possibly a titulus. The preserved part of the inscription is in three partially visible lines:

 [---]++r
 [libertis liber]tabusq(ue)
 [suis?] [po]s(uit)

The letters in the first preserved line are only partially visible because the inscription was broken off over the letters. They are carved in a manner that allows for their recognition as rustic capitals. Based on the word *libertabus* it is clear that the monument was placed for a freedwoman as well, while the enclitic *que* suggests that the preceding text included the mention of a freedman (*libertis*). The phrase *libertis libertabusque* (freedmen and freedwomen in the dative case) generally follows after the name of the former owner of the slaves who had freed them at some point. This has been assumed in the restoration by citing the pronoun *suis* (which may have also been *eorum* or *eius*), and it may have also been placed prior to the name of the freedman. Besides the type of letters, the monument does not offer any other element which could help date it. Rustic capitals were long in use, so the monument may be dated from the mid-1st to the first half of the 3rd century.

Fragment of a gravestone from Vuškovićeve street

In the yard between the houses at the addresses Vuškovićeve 1 and Vuškovićeve 3, there is a small fence wall on which part of a Roman-era inscription was installed on the upper side (Fig. 4). When it was installed there is not known, and it generally went unnoticed since that part of the wall was often covered with a flower pot. The dimensions of the fragment are: length 29 cm, height 16 cm, size of letters 4.5 cm. This was most likely a piece of a sarcophagus, but since the monument is poorly preserved, it may have also been a stele or inscription plate. The remains of the first two lines have been preserved, which read:

20 CIL III 2194; 2615; 13052; ILJug 2231 (Salona); CIL III 2765 (=8383) (Travnik).

que sugerira da je prethodni tekst uključivao spomen oslobođenika (*libertis*). Sintagma *libertis libertabusque* (oslobođenicama i oslobođenicama) u pravilu slijedi nakon imena bivšeg vlasnika/vlasnice robova koji ih je nekad bio oslobodio. To je pretpostavljeno u restituciji navođenjem zamjenice *suis* (koja je mogla glasiti i *eorum* ili *eius*), a mogla je i stajati prije spomena oslobođenika. Spomenik osim vrste slova ne pruža neki drugi element pomoću kojeg bi ga se moglo datirati. Rustična je kapitala bila dugo u uporabi pa bi se spomenik mogao datirati od polovice 1. do 1. pol. 3. stoljeća.

Ulomak nadgrobnog spomenika iz Vuškovićeve ulice

U dvorištu između kuća na adresama Vuškovićeve 1 i Vuškovićeve 3 nalazi se manji ogradni zid na čijoj je gornjoj strani ugrađen dio antičkog natpisa (sl. 4). Ne zna se kada je ondje ugrađen, a uglavnom ostaje neprimijećen budući da je taj dio zida često prekriven posudom s cvijećem. Dimenzije ulomka su: duž. 29 cm, vis. 16 cm, veličina slova 4,5 cm. Najvjerojatnije se radi o ulomku sarkofaga, no kako je spomenik loše sačuvan u obzir dolazi stela i natpisna ploča. Sačuvani su ostaci dvaju prvih redaka natpisa koji glase:

[-----A]deidata AV[----]
[carissi?]m(a)e et obs[equentissimae]

Prema spomenu osobe u prvome retku natpisa jasno je da se radi o ženi. Čitanje prvoga retka malo je nejasno, no slova sugeriraju da se radi o imenu *Adeodata*, odnosno *Adeidata*, kako se ovdje najvjerojatnije čita. Ime stoji u nominativu, dok su izrazi u drugome retku iskazani u dativu, što ne pokazuje odnosnu vezu između pridjeva i imena. Moguće je ili da je ime napisano u skraćenom dativu kao *Adeidata(e)* ili je spomenuta Adeodata postavila spomenik nekoj drugoj ženskoj osobi koja je *[carissi?]ma et obsequentissima*. Ime *Adeodata* potvrđeno je isključivo u razdoblju ranoga kršćanstva te bi se slijedom toga spomenik mogao datirati od kraja 3. stoljeća nadalje. Ako se radi o steli, datacija ne bi mogla biti kasnija od 4. stoljeća, nakon kojeg proizvodnja stela čini se posve prestaje,²¹ no ako se radi o sarkofagu, ili natpisnoj

[-----A]deidata AV[----]
[carissi?]m(a)e et obs[equentissimae]

Based on the name in the first line of the inscription, the person was clearly a woman. The reading of the first line is somewhat unclear, but the letters suggest that it is the name Adeodata or Adeidata, as it is most likely read here. The name is in the nominative case, while the expressions in the second line are expressed in the dative, which does not indicate a grammatical link between the adjectives and the name. It is possible that either the name was written in the abbreviated dative as *Adeidata(e)* or this Adeodata placed a monument to another female individual who was *[carissi?]ma et obsequentissima*. The name *Adeodata* has been confirmed exclusively in the Early Christian period, and consequently the monument may be dated to the end of the 3rd century onward. If it had been a stela, the dating could not be later than the 4th century, after which the production of stelae apparently ceased entirely,²¹ but if it had been part of a sarcophagus, or an inscription plaque, the dating would allow for a somewhat greater chronological range. Superlative expressions were generally a feature of the 2nd and 3rd centuries, while the letters exhibit qualities of Late Roman epigraphy (particularly the letter *A* carved with a broken internal bar). The name Adeodatus has been confirmed only once in Dalmatia,²² while it has not yet been registered in its feminine form. Based on the forms *Adeidata* and the dative ending in *-me*, the presence of Vulgar Latin is apparent, wherein the first case involves a change in the vowel *o* into the vowel *i*, while in the second case involves the monophthongization of the diphthong *ae* into *e*. Given all of these points, it would appear that this was a monument that appeared at the end of the 3rd century at the earliest, while its upper boundary would be the 4th or 5th century.

Conclusion

The installation of spolia into “vernacular” architecture was once far more common than it is today, which is understandable, since over the past

21 Stele su u Dalmaciji u razdoblju kasne antike vrlo rijetke. U Saloni je, u kojoj je pronađeno oko 90 % natpisa kasnoantičkog razdoblja u Dalmaciji, u ovome razdoblju potvrđeno 7 stela na latinskom i tri na grčkom jeziku, a sve pripadaju razdoblju 4. stoljeća. Više o ovome v. raspravu u *Salona* IV, str. 35-36.

21 Stelae in Dalmatia during Late Antiquity were very rare. In Salona, where approximately 90% of the Late Roman inscriptions in Dalmatia were found, 7 stelae with Latin inscriptions and 3 with Greek inscriptions were confirmed for this period, and all date to the 4th century. For more on this, see the discussion in *Salona* IV, pp. 35-36.

22 AE 1992, 1378.

ploči, datacija bi dopuštala i nešto veći vremenski raspon. Izrazi u superlativu uglavnom su značajka 2. i 3. stoljeća, dok slova pokazuju odlike kasnoantičke epigrafije (posebice slovo *A* klesano s prelomljenom unutrašnjom hastom). Ime *Adeodatus* u Dalmaciji je potvrđeno samo jednom,²² dok u ženskome obliku još nije posvjedočeno. Prema oblicima *Adeidata* i dativu na *-me* razvidna je prisutnost vulgarnog latinizata pri čemu se u prvome slučaju radi o promjeni vokala *o* u vokal *i*, dok se u drugom slučaju vidi monoftongizacija diftonga *ae* u *e*. S obzirom na sve rečeno, čini se da se radi o spomeniku nastalome najranije krajem 3. stoljeća, dok je gornja granica 4. ili 5. stoljeće.

Zaključak

Ugrađivanje spolja u pučku arhitekturu nekoć je bilo puno više prisutno nego danas, što je i razumljivo, budući da je u posljednja dva stoljeća briga za očuvanje kulturne baštine institucionalizirana u vidu osnivanja muzeja i konzervatorskih zavoda. Izvješća iz 19. stoljeća, bilo iz pera putopisaca ili znanstvenika, vrlo slikovito govore o obilatom korištenju spolja na području Salone.²³ Salona je ipak bila antički velegrad koji je nakon svoje propasti za sobom ostavio neizmjernu količinu obrađenog kamenog materijala. To je omogućilo stanovnicima budućeg Solina i okolnih mjesta koja su se razvijala tijekom povijesti iskorištavanje već postojeće, obrađene, a često i lijepo ukrašene kamene građe pri gradnji kuća, štala, mlinica i sl. Većina tih objekata danas je srušena pa se ni približno ne može dobiti dojam o nekadašnjem izgledu. Vjerojatno vrijedi isto i za korištenje antičkih ostataka sa splitskog poluotoka, premda je epigrafske građe bilo manje nego u Saloni/Solinu.

Ovdje doneseni natpisi vjerojatno su ostali neobjavljeni samo zato što je njihova površina nekoć bila prekrivena žbukom. U protivnom teško da bi promaknuli npr. don Frani Buliću koji je među ostalima objavljivao i splitske natpise. Iako se radi o fragmentima, ova su tri natpisa ipak donijela par novih informacija o stanovništvu antičke Dalmacije, a najviše podataka u onomastičkom smislu dao je natpis iz Nepotove ulice.

two centuries care for the preservation of the cultural heritage has been institutionalized with the establishment of museums and conservation departments. Accounts from the 19th century, penned by either travel writers or scholars, very picturesquely speak of the abundant use of spolia in the territory of Salona.²³ Salona was in fact a Roman-era metropolis, which after its collapse left behind an immeasurable quantity of dressed stone materials. This made it possible for the residents of the future Solin and surrounding settlements that emerged over the course of history to make use of already existing, dressed and often exquisitely decorated stonework when building their own houses, barns, mills and so forth. Most of these structures are currently in ruins, so it is impossible to even approximately envisage their former appearance. The same probably applies to the use of Roman-era remains on the Split peninsula, although the epigraphic materials are fewer than in Salona/Solin.

The inscriptions presented herein probably went unpublished solely because their surfaces were formerly covered by stucco. Otherwise, it is unlikely that they would have been overlooked by Fr. Frane Bulić, who, among other things, published the inscriptions found in Split. Even though they are fragments, these three inscriptions nonetheless provide some new information on the population of Roman-era Dalmatia, and the most data in the onomastic sense are provided by the inscription from Nepotova street. Every discovered inscription is vital, but the location of the inscription is also important, even if it had been in secondary use. There are few inscriptions from Split for which their archaeological context is known and, as stated above, the fact that they were originally installed in this area is only known for a few of them. The Split inscriptions found as spolia frequently leave considerable leeway for their attribution to the area of ancient Spalatum, since only some of them are known for certain to have originated in Salona. Indirectly, the discovery of these fragments as spolia has revealed something about the attitude on the ancient heritage held by house builders inside Diocletian's Palace. The

22 AE 1992, 1378.

23 Osim komentara kod Bulića i arheologa koji su evidentirali natpise prije njegova doba, mnoge lokacije ugrađenih natpisa donose opisi u zbirkama CIL i ILJug. Usto, dojam o množini spomenika ugrađenih u solinske kuće donosi i njemački putopisac Theodor Schiff u 2. pol. 19. stoljeća: *Skoro u svakoj kući ima mramornih reljefa, rimskih i grčkih natpisa – često i naopako ugrađenih, a preokrenuti mramorni sarkofazi služe seljacima kao kameni stolovi ispred kuća* (Schiff 1997, str. 61).

23 Besides the comments written by Bulić and archaeologists who recorded inscriptions before his time, many locations of installed inscriptions are cited in the descriptions published in the CIL and ILJug collections. Furthermore, the impression of a multitude of monuments built into Solin's houses was also conveyed by German travel writer Theodor Schiff in the latter half of the 19th century: "In virtually every house there is a marble relief, Roman and Greek inscriptions – often installed backwards, and overturned sarcophagi serve the peasants as stone tables in front of their homes" (Schiff 1997, p. 61).

Za proučavanje antičke populacije svaki je pronađeni natpis bitan, no također je od važnosti podatak gdje je natpis pronađen, čak i kad je u sekundarnoj uporabi. Malo je natpisa iz Splita kod kojih je poznat njihov arheološki kontekst te se, kako je rečeno, tek za nekolicinu može znati da su izvorno bili postavljeni na ovome području. Splitski natpisi pronađeni kao spoliji često ostavljaju podosta prostora za njihovu atribuciju prostoru antičkoga Spalata, budući da je tek za neke posve jasno da su salonitanski. Posredno, pronalasci ovih ulomaka kao spolija otkrili su i ponešto o odnosu graditelja kuća unutar Dioklecijanove palače prema antičkoj baštini. Ugradba kamenih antičkih spomenika u pročelja stambenih kuća uglavnom se promatra kao graditeljeva briga za baštinu koji takvim činom šalje poruku društvu o svjesnosti baštinjenja predmeta iz prošlih vremena.²⁴ Antički kamen sa slovima, kao neupitni dokaz civilizacije na visokoj razini, bio je omiljeni ugradbeni predmet na mnogim objektima pučke arhitekture na ovom području. Budući da je ovaj običaj i dalje prisutan prilikom gradnje novih ili obnove postojećih građevina, očito je da se i dalje ugradba spolija smatra zanimljivim detaljem, bez obzira radi li se o osjećaju za baštinu ili za estetiku.

installation of Classical stone monuments into the façades of residential houses is generally seen as the concern of these builders for the heritage, who by such acts conveyed a message to society of their awareness of preserving items from times past.²⁴ Ancient stonework containing letters, as unambiguous evidence of a high level of civilization, were favoured installation pieces in many common architectural structures in this area. Since this custom persisted during the construction or renovation of existing structures, it is apparent that the installation of spolia was deemed an interesting detail, regardless of whether this practice was driven by a sense of heritage or aesthetics.

24 O ovim razlozima više u: Barišić, Marinković 2011; Demicheli 2017. Upravo iz potrebe očuvanja baštine, prema kazivanju jednog od graditelja obiteljske kuće na Pazdigradu, u novije su doba ugrađene dvije stele u dvorište i pročelje. Spoliji su salonitanskog podrijetla, a rad o njima je u pripremi.

24 For more on these reasons see: Barišić, Marinković 2011; Demicheli 2017. According to the account of a builder of a family home in Pazdigrad, it was precisely to preserve this heritage that two stelae were installed in a yard and façade more recently. The spolia originated in Salona, and a paper on them is forthcoming.

KRATICE / ABBREVIATIONS

BASD	Bullettino di archeologia e storia dalmata, Split
CIL	Corpus inscriptionum Latinarum, Berlin
ILJug	Inscriptiones Latinae quae in Iugoslavia repertae et editae sunt, Ljubljana
KB	Kulturna baština, Split
Salona IV	Inscriptions de Salone chrétienne IV ^e -VII ^e siècles, Roma – Split 2010.
VAHD	Vjesnik za arheologiju i historiju dalmatinsku, Split
VAPD	Vjesnik za arheologiju i povijest dalmatinsku, Split

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