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ULOMCI OSLIKANE ŽBUKE PRVOG STILA S PODRUČJA RIMSKIH HRAMOVA U NEZAKCIJU IZ ARHEOLOŠKIH ISTRAŽIVANJA 1978. I 1980./81.

FRAGMENTS OF THE FIRST-STYLE PAINTED PLASTER FROM THE AREA OF ROMAN TEMPLES IN NESACTIUM FROM THE ARCHAEOLOGICAL RESEARCH OF 1978 AND 1980/81

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U ovom se članku obrađuju ulomci oslikane žbuke s karakteristikama prvog stila, koji su u najvećem broju pronađeni u srednjoj prostoriji sjevernog hrama (C) smještenog na rimskom kapitoliju u Nezakciju. Lokalitet je udaljen od Pule oko 12 km. Očuvani dekor pripadao je zidnoj površini i uglavnom se radi o jednobožnim žutim, ružičastim i tamnocrvenim ulomcima, dijelovima bunja ili ortostata. Imitacija mramora je malobrojna, ali značajna, jer ukazuje na raznovrsnost u načinu dekoracije. Budući da su ulomci pronađeni u sekundarnom položaju te nisu međusobno povezani, nije moguće rekonstruirati dekorativne sisteme. Također, postoje teškoće u povezivanju oslikane žbuke s izvornom građevinom i prostorima kojima su pripadali. Unatoč brojnim nepoznanicama, prikazani ulomci predstavljaju značajan primjer upotrebe prvog stila u kasnijem razdoblju, ne samo na području hrvatske Istre već i u X. regiji Venetia et Histria kojoj Nezakcij pripada.

This article deals with fragments of painted plaster with characteristics of the First style that were mostly found in the central room of the north temple (C) located on the Roman capitolium in Nesactium. The site is located about 12 km from Pula. The preserved decor belonged to the wall surface, and it mainly consists of monochrome yellow, pink, and dark red fragments, parts of hewn stones or orthostates. The imitation of marble is rare but significant because it indicates diversity in decoration. Since the fragments were found in their secondary position, and do not conjoin, it is not possible to reconstruct the decoration systems. Also, there are difficulties in connecting the painted plaster with the original building and the areas to which they belonged. Despite many unknowns, the presented fragments represent a significant example of the use of First style in a later period, not only in the area of Istria but also in the Region X of Venetia et Histria, to which Nesactium belongs.

KLJUČNE RIJEČI: *Nezakcij; prvi stil; zidna dekoracija*

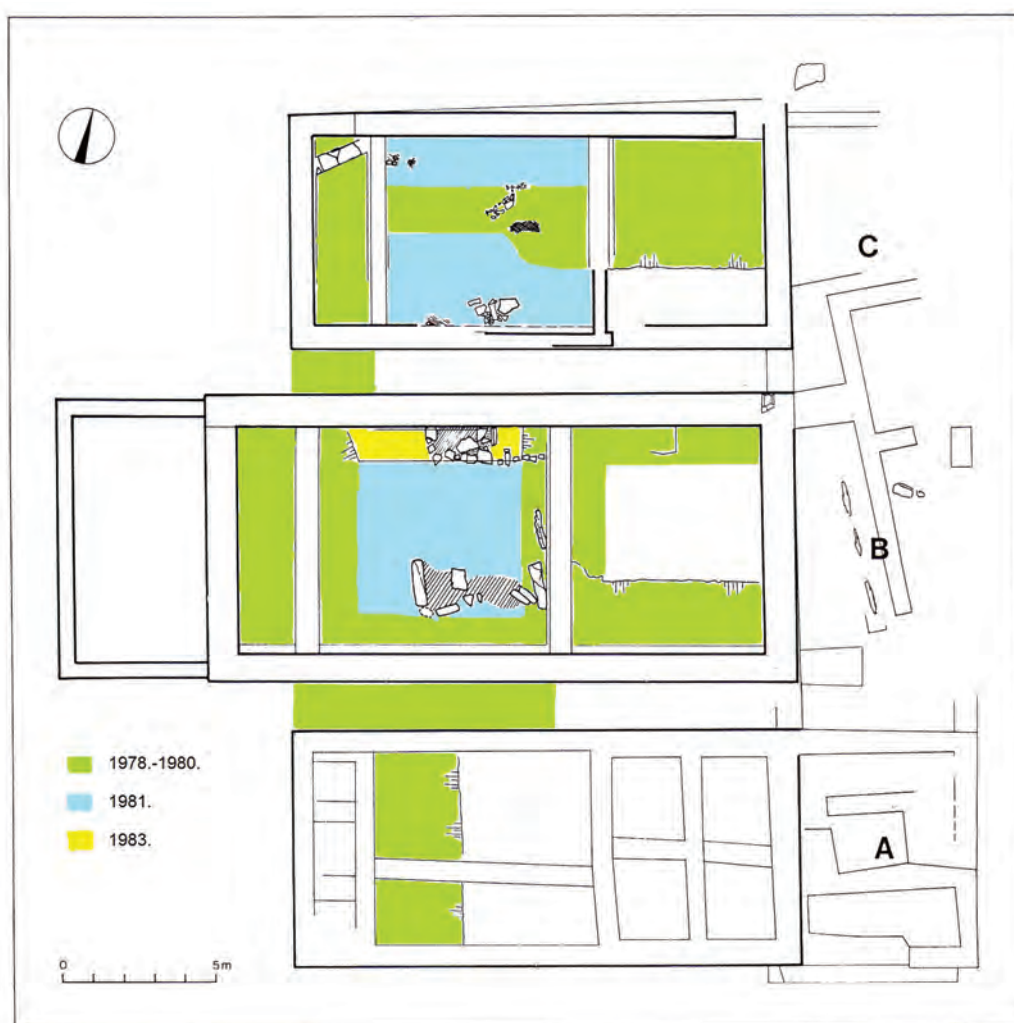
KEY WORDS: *Nesactium; First style; wall decoration*

PREGLED ISTRAŽIVANJA RIMSKIH HRAMOVA U NEZAKCIJU

Sjeverni hram (C) iz kojeg potječe najveći broj ulomaka prvog stila, uz srednji hram (B) i južni hram (A) sastavni je dio rimskog kapitolija u Nezakciju. Arheološki lokalitet *Nesactium* udaljen je oko 12 km od Pule (Matijašić, 1998, 6). Istraživanja su s prekidima trajala nekoliko desetljeća, a mogu se podijeliti u nekoliko faza. Prve dijelove temelja hrama (A) otkriva Sticotti¹ 1922. godine (Sticotti 1934, 258-264, T. II-III), zatim se 1941. godine nastavljaju iskopavanja pod vodstvom stručnjaka² Konzervatorskog zavoda u Padovi i te su godine otkriveni temeljni zidovi podija triju rimskih hramova koji se otvaraju na Forum (Mirabella Roberti 1949, 271-715, fig. 26). Pod vodstvom

OVERVIEW OF THE RESEARCH OF ROMAN TEMPLES IN NESACTIUM

The north temple (C), where the largest number of First-style fragments originates from, is an integral part of the Roman capitolium in Nesactium, along with the central temple (B) and the south temple (A). The archaeological site *Nesactium* is situated about 12 km from Pula (Matijašić 1998, 6). Excavations lasted for several decades, with interruptions, and they can be divided into several phases. First parts of the temple (A) foundation were discovered by Sticotti¹ in 1922 (Sticotti 1934, 258-264, T. II-III), then in 1941 the excavations continued, conducted by experts² from the Conservation Institute of Padua, and it was in this year



Sl. 1 Nezakcij. Tlocrt rimskih hramova s označenim istraženim sondama i položajem grobova (crtež: K. Mihovilić, 2017, sl. 1).

Fig. 1 Nesactium. Layout of Roman temples with markings of explored trenches and locations of graves (drawing by: K. Mihovilić, 2017, Fig. 1).

¹ Smatrajući ih ostatkom prapovijesnih obrambenih zidova.

² Mirabella Roberti, Giovanni Brusin te Giulia Fogolari, ispravljajući interpretaciju Sticottija, označili su hramove slovima A, B i C.

¹ He considered them the remains of prehistoric defence walls.

² In a correction of Sticotti's interpretation, Mirabella Roberti, Giovanni Brusin and Giulia Fogolari marked the temples with letters A, B, and C.

Vesne Girardi-Jurkić od 1978. do 1982. godine provedena su revizijska istraživanja i sondiranja na području rimskog kapitolija ne bi li se provela konzervacija hramova (Girardi-Jurkić 1983, 39-40; Girardi-Jurkić 1996a, 18-19; Girardi-Jurkić 1996b, 84) te prezentacija arhitektonske dekoracije (Matijašić 1983, 41; 1990, 635-652; 1996, 91-110). Prapovijesni sloj ispod temelja srednjeg hrama (B) i sjevernog hrama (C) istraživala je 1981. i 1983. godine Kristina Mihovilić (Girardi-Jurkić 1996a, 84; Mihovilić 2017, 259).

Od 1993. do 1995. godine Guido Rosada zajedno sa suradnicima sa Sveučilišta u Padovi proveo je sveobuhvatna revizijska arheološka istraživanja na lokalitetu u Nezakciju te objavio njihove rezultate (Rosada 1999).

KONTEKST NALAZA ZIDNE DEKORACIJE

Ulomci prikazani u ovom članku dio su nalaza oslikane žbuke koja pripada kasnijem razdoblju. Otkriveni su 1978. i 1980./81. godine na području rimskih hramova u Nezakciju (sl. 1). Izdvojena je i obrađena skupina s karakteristikama prvog stila (oko 200.- 80. god. pr. Kr.). Osnovne karakteristike prvog stila, grčko-helenističkog porijekla, jesu reljefno oblikovanje ili urezivanje arhitektonskih elemenata koji reproduciraju vanjske zidove monumentalne arhitekture u kamenu ili mramoru te ih prenose na zidove unutarnjeg prostora, u kombinaciji s tehnikom oslikavanja (Laidlaw 1985; Laidlaw 1991, 203-210; Ling 1991, 12-22; Croisille 2005, 32-46; Barbet 2009, 12-34). Ali, primjeri prvog stila pojavljuju se i kasnije³, osobito u Pompejima nakon potresa 62. god. pos. Kr. (Laidlaw 1985; Laidlaw 1991, 203-210).

Na području hramova pronađeno je 110 ulomaka oslikane žbuke; dimenzije najvećeg ulomka iznose 11,5 x 8,5 cm, a najmanjeg 3,1 x 2,9 cm. Većina oslikane žbuke potječe iz sjevernog hrama (C), dok za trinaest ulomaka⁴ koji su otkriveni 1978. godine, kao i za pet ulomaka⁵ otkrivenih 1980. nije jasno kojem hramu

that the foundation walls of podiums of three Roman temples opening towards the Forum were discovered (Mirabella Roberti 1949, 271-715, Fig. 26). From 1978 to 1982, under the guidance of Vesna Girardi-Jurkić, revisional research and probe excavations in the area of the Roman capitolium were conducted with the intention of carrying out conservation work on the temples (Girardi-Jurkić 1983, 39-40, Girardi-Jurkić 1996a, 18-19 Girardi-Jurkić 1996b, 84) and presenting the architectural decoration (Matijašić 1983, 41, 1990, 635-652, 1996, 91-110). The prehistoric layer under the foundations of the central temple (B) and the north temple (C) was explored in 1981 and 1983 by Kristina Mihovilić (Girardi-Jurkić 1996a, 84; Mihovilić 2017, 259).

From 1993 to 1995, together with his associates from the University of Padua, Guido Rosada carried out comprehensive revisional archaeological excavations at the Nesactium site, and published the results (Rosada, 1999).

CONTEXT OF THE WALL DECORATION FINDS

The fragments presented in this article form part of the finds of painted plaster dating from a later period. They were discovered in 1978 and 1980/81 in the area of Roman temples in Nesactium (Fig. 1). The group with First-style characteristics (around 200 BC - 80 BC) was singled out and studied. Basic characteristics of the First style, Hellenistic Greek in origin, are architectural elements executed in relief or incised in such a manner that they reproduce the appearance of outer walls of monumental architecture in stone or marble, and transfer it to the walls of the interior space, in combination with the painting technique (Laidlaw 1985; Laidlaw 1991, 203-210; Ling 1991, 12-22; Croisille 2005, 32-46; Barbet 2009, 12-34). However, examples of the First style appear later on as well³, especially in Pompeii after the earthquake of 62 AD (Laidlaw 1985; Laidlaw 1991, 203-210).

A total of 110 fragments of painted plaster were found in the area of the temples; their dimensions range from 11.5 cm x 8.5 cm for the largest one to 3.1 cm x 2.9 cm for the smallest one. Most of the painted plaster comes from the north temple (C), but in the case of the thirteen

³ U Naroni, na lokalitetima Forum i Gornje njive u razdoblju od 1997. do 1999. godine otkriveni su ulomci fresaka i štukature iz kasnorepublikanskog razdoblja, datirani u početak I. st. pr. Kr. do 30. god. pr. Kr. (Glučina 2017, 124-132).

⁴ Od navedenog broja ulomaka, zabilježeno je za jedan ulomak kao mjesto nalaza - istočno od istočnog zida (26.06.1978.); za dva ulomka - prva sjeveroistočna prostorija, zatrpana slojevito (26.06.1978.); za deset ulomaka - srednja prostorija (30.06.1978.).

⁵ Od navedenog broja ulomaka, za dva nije zabilježeno mjesto nalaza, dok se za tri navodi - istočna prostorija. Istočna prostorija se povezuje sa srednjim hramom (B) u iskopavanjima 1979./80. godine, u kojima su pronađeni ulomci oslikane žbuke iz kasnijeg razdoblja, čija je obrada u tijeku. Najvjerojatnije se tri ulomka mogu pripisati srednjem hramu (B).

³ In the period from 1997 to 1999, fragments of frescoes and stuccoes from the late Republican period, dated to the period between the beginning of the 1st century BC and 30 BC, were discovered in Naronia, at the sites of Forum and Gornje njive (Glučina 2017, 124-132).

pripadaju. Osnovni podaci o mjestu nalaza zabilježeni su na papirićima koji su priloženi nalazima u kutijama. Iz tih se podataka može zaključiti da je debljina nasutih antičkih slojeva u srednjoj prostoriji hrama (C), u kojoj je pronađen najveći broj ulomaka oslikane žbuke pomiješan s rimskim materijalom (ulomci keramike, amfora, kamene arhitektonske dekoracije itd.), iznosila maksimalno 100 cm. U jednom uglu svetišta hrama (C) sačuvan je dio mozaičkog poda koji sigurno nije raniji od IV. st. s obzirom na veličinu kockica (Matijašić, 1996, 104-105). Ispod te razine poda pronađena je većina ulomaka prikazana u ovom članku.

Obradeni materijal, koji pripada zidnim cjelinama, razvrstan je u četiri osnovne skupine koje se razlikuju po načinu oslikavanja slikarske podloge i sastavu žbuke: imitacija mramora, jednoboje ili višebojne kombinacije bunja ili ortostata, reljefne trake⁶ i ružičasta površina. Budući da se radi o ulomcima pronađenim u sekundarnom položaju, pitanje datacije podređeno je stilističkim kriterijima te su mišljenja o dataciji razmatrana u zaključku.

ANALIZA ULOMAKA

Prva skupina

Imitacija mramora

Zidnoj cjelini pripada šesnaest ulomaka⁷ (sl. 2). Dimenzije najvećeg ulomka iznose 8,9 cm x 5,0 cm, a najmanjeg 2,8 x 3,4 cm. Očuvani slojevi oslikane žbuke sastavljeni su od dva sloja grube i jednog fine žbuke. Polazeći od sloja koji se izvorno oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijelo-sive boje, debljine od 0,3 cm do 0,9 cm, mješavina je vapna, pijeska te primjesa morskih pužica, sitnih kamenčića i mljevene opeke; b) bijelo-sive boje, debljine od 0,3 cm do 0,7 cm, nalik prethodnom, ali su primjese sitnije mljevene; c) bijelo-ružičaste boje, debljine od 0,1 do 0,3 cm, mješavina vapna, kalcita i rijetkih primjesa mljevene opeke. Na oštećenoj slikarskoj podlozi vidljivo je ljuštenje boje, koje je umanjilo čitljivost motiva. Neujednačeno i slojevito nanošenje boje, koja je ponekad gušća, a ponekad rjeđa, karakteristika je ove

⁶ Primjer reljefne trake koji pripada prvoj skupini; zbog sastava žbuke i načina oslikavanja prikazan je unutar navedene skupine.

⁷ Mjesto nalaza ulomaka: sjeverni hram, srednji prostor, nasip antičkog materijala uz južni zid; sjeverni hram, srednji prostor, iz antičkih nasutih slojeva; sjeverni hram, srednji prostor, iz nasutih antičkih slojeva. Dubina = visina 100 cm; srednja prostorija. Zabilježena su dva mjesta nalaza za jedan ulomak - sjeverni hram, srednji prostor, iz zemlje prokopane 1980. te sjeverni hram, srednji prostor. Područje groba 3 (?).

fragments⁴ discovered in 1978, as well as five fragments⁵ discovered in 1980, it is not clear which temple they belong to. The basic information on the exact place of discovery was recorded on pieces of paper that were enclosed with the finds in boxes. On the basis of this information, it can be concluded that the thickness of the filled Antiquity period layers in the central room of the temple (C), where the largest number of painted plaster fragments were found, mixed with Roman material (fragments of ceramics, amphorae, architectural stone decoration, etc.), amounted to a maximum of 100 cm. In one corner of the temple sanctuary (C) a part of a mosaic floor was preserved. Considering the size of the mosaic pieces, it definitely does not pre-date the 4th century (Matijašić 1996, 104-105). Most of the fragments presented in this article were found underneath this floor level.

The examined material, which belongs to the wall units, is classified into four basic groups that differ in the manner of painting and in the composition of the plaster: imitation of marble, monochrome or multicoloured combinations of hewn stones or orthostates, relief bands⁶, and pink surface. Since the fragments were found in their secondary position, the dating is dependent upon the stylistic criteria, and the opinions on dating are examined in the conclusion.

FRAGMENT ANALYSIS

First group

Imitation of marble

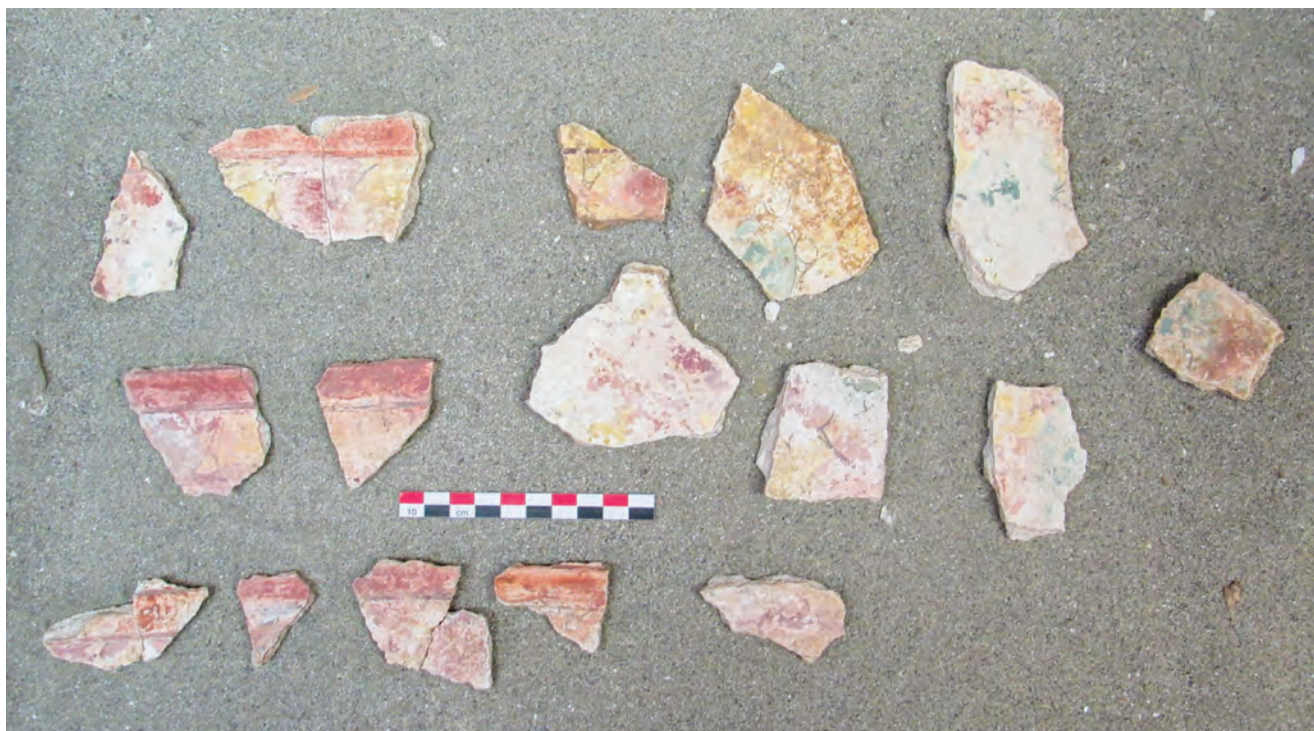
There are sixteen wall fragments⁷ (Fig. 2). The fragments' dimensions range from 8.9 cm x 5.0 cm for the largest one to 2.8 cm x 3.4 cm for the smallest one.

⁴ Out of this number of fragments, places of their discovery were recorded as follows: one fragment - east of the east wall (26/06/1978); another two fragments - the first northeast room, covered in layers (26/06/1978); another ten fragments - the central room (30/06/1978).

⁵ Out of this number of fragments, two of them had no recorded place of discovery, and another three were recorded to have been found in the east room. The east room was revealed to be connected to the central temple (B) in the excavations of 1979/80, during which some painted plaster fragments from a later period were found, which are currently under study. The three fragments can be attributed to the central temple (B).

⁶ Example of a relief band belonging to the first group; due to the composition of the plaster and the painting style, it is presented within this group.

⁷ Place of discovery: north temple, central area, the fill layer of the material from the Antique period along the south wall; north temple, central room, from the filled Antique period layers; north temple, central area, from the filled Antique period layers. Depth = height 100 cm; central area. Two places of discovery were recorded for one fragment - north temple, central room, from the soil dug out in 1980, and north temple, central area. Area of the grave 3 (?).



Sl. 2 Ulomci oslikane žbuke ukrašeni imitacijom mramora (fotografija: autor).

Fig. 2 Painted plaster fragments decorated with imitation of marble (photo by: the author).

skupine. Paleta boja svodi se na crvenu, zelenu, žutu i crnu, koje su karakteristične za prvi stil (Laidlaw 1985). Boje se ljušte jer su vjerojatno nanese *a secco*.

Četiri ulomka očuvala su po jedan urezani žlijeb polukružnog profila, širine 0,2 cm (sl. 2), dok su dva paralelna žlijeba širine 0,2 cm vidljiva također na četiri ulomka. Žljebovi su međusobno udaljeni od 1,3 do 1,6 cm. Reljefno oblikovana traka s tragovima tamnocrvene boje raščlanjivala je bunje ili ortostate (sl. 4) formirajući udubljeni okvir izbočenih manjih ili većih panela. Tamnocrvena uska traka širine oko 0,2 cm (sl. 2), izvedena tehnikom oslikavanja, pobuđuje predodžbu izbočene površine, a dio je unutarne oslikane imitacije bunje⁸. Dijelovi tamnocrvene trake također su očuvani na tri ulomka oslikane žbuke (sl. 2).

Može se zaključiti da je kod navedene skupine izražena kombinacija elemenata prvog i drugog stila (oko 80.–15. god. pr. Kr.), čija je osnovna karakteristika imitacija arhitektonskih elemenata isključivo tehnikom oslikavanja. Spajanje elemenata oba stila, tj. izbočenih panela na kojima su uvučene stranice oslikane crnom i bijelom bojom, potvrđeno je u Ateni, u Keramiku ispred Dipilonskih i Svetih vrata, rano I. st. pr. Kr. (Laidlaw 1985, 40, pl. 53c).

⁸ Nedostaju tri stranice – dvije su obično oslikane bijelom uskom trakom označavajući izvor svjetlosti, dok tamnije stranice reproduciraju sjenu.

The preserved layers of painted plaster consist of two layers of coarse plaster and one layer of fine plaster. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white-greyish colour, 0.3 to 0.9 cm thick, mixture of lime, sand, and admixtures of sea snail shells, tiny stones and crushed brick; b) white-greyish colour, 0.3 to 0.7 cm thick, similar to the previous one, but with more finely crushed admixtures; c) white-pinkish colour, 0.1 to 0.3 cm thick, mixture of lime, calcite, and rare traces of crushed brick. On the damaged painting surface there is visible peeling of paint, which has reduced the legibility of the motif. An uneven and layered application of colour, sometimes thick and sometimes thin, is characteristic of this group. The colour palette consists of red, green, yellow and black, which are characteristic of the First style (Laidlaw 1985). The paint is peeling off as it was presumably applied *a secco*.

One incised groove, semi-circular in profile and 0.2 cm wide (Fig. 2), was preserved on four fragments, and two parallel grooves, 0.2 cm wide, are visible on another four fragments. The grooves are spaced 1.3 to 1.6 cm apart. A band executed in relief, with traces of dark red paint, divided the surface of hewn stones or orthostates (Fig. 4) forming a concave frame of protuberant smaller or larger panels. A dark red narrow band, approximately 0.2 cm wide (Fig. 2), executed in the painting technique,

Ulomci oslikane žbuke djelomično su očuvali dekoraciju imitacije mramora (sl. 2-4). Ukrašeni su žutim, zelenim, ružičastim i crvenim ovalnim oblicima obrubljenim crnom bojom, koji su na nekim ulomcima povezani većim i/ili manjim ovalnim oblicima iste boje. Boja i tipologija primjesa upućuje na višebojne breče (Mulliez 2014, 94-95; 103-104; 108-110; 113; 115-119), te bi primjeri iz Nezakcija pripadali u skupinu imitacija breče (Mulliez 2014, 98-101; 106-108). Vjerojatno se kod ulomaka gdje prevladava žuta, oker i crvena boja radi o imitaciji breče antičkog žutog mramora (*Marmor Numidicum*) te kod ulomaka gdje je prisutna i zelena boja o imitaciji afričkog mramora (*Marmor Luculleum*).⁹ Ulomak oslikane žbuke (sl. 3) tipičan je primjer imitacije antičke žute breče; oslikan je na žutoj podlozi nanošenjem boja od ružičaste do tamnocrvene jezgre na vrhu (Mulliez 2014, 95, fig. 54; 95-98). Imitacija jedne vrste antičkog žutog mramora (Bartali 2005, Tav. V b), pored imitacija raznovrsnih tipova alabastra, od kojih najmanje pet realno reproducira izvorni mramor te najmanje četiri tipa višebojne breče, od kojih su dvije vrste identificirane, nalazi se u tzv. građevini Loge u Populoniji (Italija). Građevina se datira od kraja II. st. pr. Kr. do ranog I. st. pr. Kr. (Cavari, Donati 2014, textband 64; Cavari, Donati 2014, tafelband, Tafel XVII, abb. 1-3).

Primjere ulomaka reljefnih bunji prvog stila, oslikanih imitacijom breče, s jednobožnim primjesama zelene, crvene, žute i plave boje nalazimo npr. u Akvileji, od kojih jedan s nepoznatog lokaliteta datira od kraja II. st. pr. Kr. do početka I. st. pr. Kr. (Bragantini 1989, 257, fig. 1), dok je drugi pronađen na lokalitetu Scofa (Oriolo, Salvadori 2009, 222, fig. 1b). Ulomke bunji, koji pripadaju prvom stilu, a prikazuju imitaciju breče te se po načinu oslikavanja primjesa približavaju primjerima iz Nezakcija, nalazimo ponovo u Akvileji, via Gemina - žuta, bijela, crna i crvena podloga na kojoj su primjese obrubljene crnom bojom (Murgia 2012, 410, sl. 8; Murgia 2017, 6, fig. 6). Ulomci su datirani u razdoblje između zadnje četvrtine druge polovice II. st. pr. Kr. i prve polovice I. st. pr. Kr. (Murgia 2017, 7); u Milanu, via Gorani, reljefne bunje obrubljene crnom urezanom trakom, dok su primjese crvene ili žute obrubljene smeđom bojom (Mariani, Pagani 2012, 330, fig. 4-5).

U Brescii se nalazi poznato kasnorepublikansko svetište, čiji su zidovi cela ukrašeni pored ostalog i imitacijama breče i alabastra, a zidno slikarstvo je datirano u prvu fazu drugog stila, izvedeno u razdoblju koje ide u drugu četvrtinu I. st. pr. Kr. (Bianchi 2014, 219-259).

⁹ Poveznicu oslikanih imitacija i pravih mramora korištenih u vrijeme antike napravila je Đeni Gobić-Bravar.

evokes an image of a protuberant surface, and forms part of the inner painted imitation of hewn stone⁸. Three fragments of painted plaster have also preserved parts of the dark red band (Fig. 2).

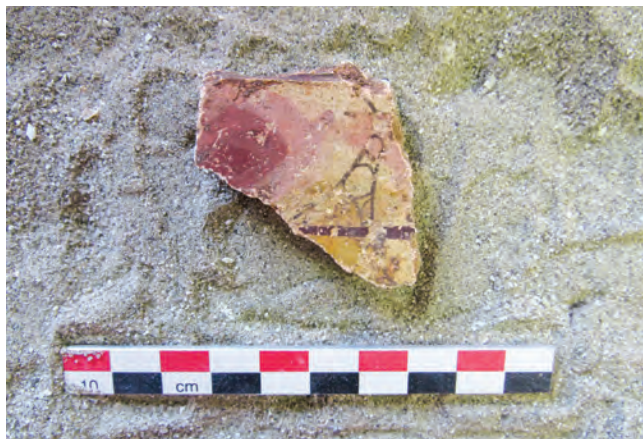
It can be concluded that the combination of elements of the First and Second styles (around 80 BC to 15 BC), whose main characteristic is the imitation of architectural elements solely through the painting technique, is prominent within this group. Joining of the elements of both styles, i.e. the protuberant panels whose inward-drawn sides were painted in black and white, was confirmed in Athens, in Cerameicos, in front of the Dipylon and the Sacred Gate, early 1st century BC (Laidlaw 1985, 40, Pl. 53c).

Some painted plaster fragments have partially preserved the decoration in the form of imitation of marble (Fig. 2-4). They are decorated with yellow, green, pink, and red oval forms bordered in black, which are, on some fragments, connected with larger and/or smaller oval forms of the same colour. The colour and the typology of the admixtures point to multicoloured breccia (Mulliez 2014, 94-95, 103-104, 108-110, 113, 115-119), and the Nesactium examples belong to the group with the imitation of breccia (Mulliez 2014, 98-101 106-108). The fragments dominated by yellow, ochre, and red colours are probably an imitation of the Antique yellow marble breccia (*Marmor Numidicum*), and the fragments that also feature green colour probably represent an imitation of the African marble (*Marmor Luculleum*).⁹ The painted plaster fragment (Fig. 3) is a typical example of an imitation of the Antique yellow breccia; it is painted on a yellow background by applying colours from pink to dark red, the latter featuring as a core at the top (Mulliez 2014, 95, Fig. 54; 95-98). An imitation of one type of Antique yellow marble (Bartali 2005, T.Vb), along with imitations of various types of alabaster, at least five of which realistically reproduce the original marble, and at least four types of multicoloured breccia, two of which are identified, is located in the so-called Logge building in Populonia (Italy). The building dates from the end of 2nd century BC to the beginning of the 1st century BC (Cavari, Donati 2014, Textband 64; Cavari, Donati 2014, Tafelband, T. XVII, 1-3).

Examples of fragments of embossed First-style hewn stones, painted as an imitation of breccia, with

⁸ Three sides are missing - two are usually painted with a white narrow band that marks the source of light, while the darker sides reproduce the shadow.

⁹ The link between the painted imitations and real marble that was used in Antiquity period was pointed out by Đeni Gobić-Bravar.



Sl. 3 Ulomak oslikane žbuke s imitacijom antičke žute breče (fotografija: autor).

Fig. 3 Fragment of painted plaster with painted imitation of the Antique yellow breccia (photo by: the author).



Sl. 4 Ulomak oslikane žbuke s reljefnom trakom koja raščlanjuje dva ortostata ili bunje (fotografija: autor).

Fig. 4 Fragment of painted plaster with a relief band separating two orthostates or hewn stones (photo by: the author).

Raznolika paleta boja – žuta, zelena, ružičasta te razne nijanse crvene – sigurno je ostavljala snažan dojam na posjetitelje.

Druga skupina

Jednoboje ili višebojne kombinacije bunja ili ortostata

Prva kombinacija

Zidnoj cjelini pripadaju tri ulomka¹⁰ (sl. 5). Dimenzije najvećeg iznose 3,1 cm x 2,9 cm, a najmanjeg 3,6 x 2,1 cm. Očuvani slojevi oslikane žbuke sastavljeni su od jednog do dva sloja grube i jednog fine žbuke. Polazeći od sloja koji se izvorno oslanjao na zid, makroskopskom analizom

monochrome green, red, yellow, and blue colours, can be found, for example, in Aquileia. One of them, from an unknown site, dates from the period between the end of 2nd century BC and the beginning of the 1st century BC (Bragantini 1989, 257, Fig. 1), and the other was found at the Scofa site (Oriolo, Salvadori 2009, 222, Fig. 1b). The hewn stone fragments belonging to the First style that depict the imitation of breccia and display similarities with the examples from Nesactium in the manner of painting the admixtures can again be found in Aquileia, via Gemina – yellow, white, black, and red background with admixtures bordered in black (Murgia 2012, 410, Fig. 8, *idem*; Murgia 2017, 6, Fig. 6). The fragments are dated to the period between the last quarter of the second half of the 2nd century BC and the first half of the 1st century BC (Murgia 2017, 7); in Milan, via Gorani, embossed hewn stones bordered with black incised band, while the traces of red or yellow are bordered in brown (Mariani, Pagani 2012, 330, Fig. 4-5).

In Brescia there is a well-known late Republican sanctuary where the cella walls are decorated with, among other things, imitations of breccia and alabaster, and wall paintings date from the first phase of the Second style, and were made in the second quarter of the 1st century BC (Bianchi 2014, pp. 219–259).

The diverse colour palette – yellow, green, pink, and various shades of red – certainly had to leave a strong impression on visitors.

Second group

Monochrome or multicoloured combinations of hewn stones or orthostates

First combination

There are three wall fragments¹⁰ (Fig. 5). The fragments' dimensions range from 3.1 cm x 2.9 cm for the largest one to 3.6 cm x 2.1 cm for the smallest one. The preserved layers of painted plaster consist of one to two layers of coarse plaster and one layer of fine plaster. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white-greyish colour, 0.7 to 0.9 cm thick, mixture of lime, sand, and admixtures of sea snail shells, tiny stones, and crushed brick; b) white colour, 0.4 to 0.7 cm thick, similar to the previous one, but with more finely crushed admixtures; c) white-pinkish colour, 0.3

¹⁰ Mjesto nalaza ulomaka: sjeverni hram, srednji prostor, iz nasutih antičkih slojeva. Dubina = visina 100 cm; sjeverni hram, srednji prostor, iz antičkih nasutih slojeva; istočna prostorija.

¹⁰ Place of discovery: north temple, central area, from the filled Antique period layers. Depth = height 100 cm; north temple, central area, from the Antique period filled layers; east room.

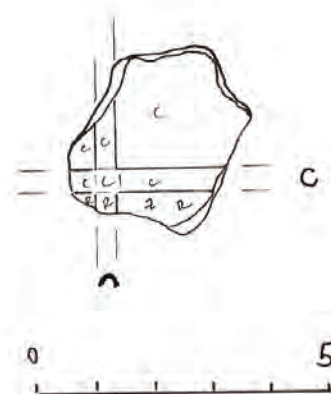


Sl. 5 Ulomci bunje ili ortostata (fotografija: autor).
Fig. 5 Fragments of a hewn stone or an orthostat (photo by: the author).

mogle su se utvrditi sljedeće karakteristike: a) bijelo-sive boje, debljine od 0,7 cm do 0,9 cm, mješavina je vapna, pijeska te primjesa morskih pužica, sitnih kamenčića i mljevene opeke; b) bijele boje, debljine od 0,4 cm do 0,7 cm, nalik prethodnom, ali su primjese sitnije mljevene; c) bijelo-ružičaste boje, debljine od 0,3 do 0,4 cm, mješavina vapna, kalcita i rijetkih primjesa mljevene opeke.

Dva ulomka bunje bila su ružičaste boje. Drugi ulomak je ružičaste boje s povezanim zaobljenim i točkastim kružnim oblicima bijele boje, koji podsjećaju na imitiranje irealne vrste mramora. Zelenom bojom, koja se skoro u potpunosti oljuštila, naglašen je vanjski rub bunje, a crnom bojom naglašena je dubina. Iznad ružičaste boje trećeg ulomka, s uvučenim rubom, nanosena je zelena boja, koja se također oljuštila, a dubina žlijeba naglašena je crnom bojom nanesenom iznad zelene. Ulomak bunje iz Nezakcija može se usporediti s ulomkom bunje prvog stila iz Akvileje, crvene boje, nađenom u sondažnom istraživanju u ulici U. Pellis (Oriolo 2012a, 404, fig. 2).

Prvi ulomak oslikane žbuke crne je boje i očuvao je jedan vodoravno urezani žlijeb polukružnog profila, širine 0,4 cm, te jedan okomiti žlijeb polukružnog profila, širine 0,3 cm (sl. 5 i 6). Četverostrani način urezivanja – kako vertikalno, tako i horizontalno – u reljefnom oblikovanju ortostata ili bunji upućuje na imitaciju spojeva zidne konstrukcije, npr. ulomak bijele boje sa sličnim načinom raščlanjivanja površine iz rimskog svetišta u Buchtenu (Laken, Mols, Swinkels 2018, 795, fig. 1) ili spajanje mramornih oplata. Ulomak bijele štukature sa sličnim tipom urezivanja pronađen je u Napulju, trg Nicole Amorea (Bragantini; Cavalieri Manasse; Febbraio; Giampaola; Roncella 2010, 614, fig. 7f). Datiran je u razdoblje Antonina, a ukrašavao je zidove cele hrama



Sl. 6 Crtež dekoracije ulomka s vodoravno i okomito urezanim žljebovima i označenim izgledom presjeka urezanih dijelova (crtež: M. Petrović).

R - ružičasta C - crna Z - zelena

Fig. 6 Drawing of a fragment decoration with horizontally and vertically incised grooves with the marked cross-section of the grooved parts (drawing by: M. Petrović).

R - pink C - black Z - green

to 0.4 cm thick, mixture of lime, calcite, and rare traces of crushed brick.

Two hewn stone fragments were pink in colour. The second fragment is pink, with connected rounded and dotted circular shapes of white colour, which remind of an imitation of some surreal type of marble. The green colour, that has almost completely peeled off, was used to highlight the outer edge of the hewn stone, and the black colour was used to highlight depth. Above the pink colour on the third fragment, with the edge drawn inwards, green colour that has also peeled off was applied, and the depth of the groove was highlighted with black colour applied above the green. The hewn stone fragment from Nesactium can be compared to the First-style hewn stone fragment from Aquileia, red in colour, found during the probe research in U. Pellis Street (Oriolo 2012a, 404, Fig.2).

The first painted plaster fragment is black in colour, and it has preserved one horizontally incised groove, semi-circular in profile and 0.4 cm wide, and one vertical groove, semi-circular in profile and 0.3 cm wide (Fig. 5 and 6). The four-side incising method – both vertically and horizontally – used in the relief execution of orthostates or hewn stones points to an imitation of wall structure joints. For example, the white fragment with surface divided in a similar way from the Roman shrine in Buchtenu (Laken, Mols, Swinkels 2018, 795, Fig. 1), or joining of marble facings. A white stucco fragment with similar type of incising was found in Naples, Nicole Amore Square (Bragantini, Cavalieri Manasse, February,

(Bragantini; Cavalieri Manasse; Giampaola; Roncella 2010, 617). Shema ortostata i bunji te njihove kombinacije na osnovu sačuvanog ulomka iz Nezakcija nije pronađena u primjerima prvog pompejanskog stila, kao ni na području grčkog helenističkog svijeta. Crna boja upotrebljavala se za oslikavanje bunji ili ortostata, ali uvijek u kombinaciji sa svijetlim bojama (Laidlaw 1985). Iz navedenog se može zaključiti da ulomci pripadaju kasnijem razdoblju, što je potvrđeno u Pompejima nakon potresa 62. god. pos. Kr., prilikom obnavljanja javnih građevina ili privatnih kuća, npr. hram Izide (Laidlaw 1985, 311-312), Eumahijina građevina (320-321). Veliki broj grobnica također je namjerno ukrašen prvim stilom (Laidlaw 1985, 321).

U Bordeauxu (Francuska), Rue Castelnau d'Auros, pronađen je ulomak s bunjastom površinom crvene i bijele boje, iz cele fanuma koja je izgrađena između 40. i 60. god. pos. Kr. Datiran je u I. st. pos. Kr. te pripada tradiciji dekora inspiriranog prvim stilom (Tessariol 2018, 744, fig. 7).

Druga kombinacija

Zidnoj cjelini pripada osamnaest ulomaka¹¹ (sl. 7). Dimenzije najvećeg¹² ulomka iznose 20 x 7,8 cm, a najmanjeg 4,4 x 3,8 cm. Očuvani slojevi oslikane žbuke sastavljeni su od dva sloja grube i jednog sloja fine žbuke. Nekoliko je ulomaka očuvalo tragove zidne podloge u negativu. Polazeći od sloja koji se oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijelo-sive boje, debljine od 0,4 cm do 1,4 cm, mješavina je vapna, pijeska te primjese morskih pužića, sitnih kamenčića i mljevene opeke; b) bijelo-sive boje, debljine od 0,3 cm do 0,9 cm, nalik prethodnom, ali su primjese sitnije mljevene; c) bijelo-ružičaste boje, debljine od 0,3 do 0,4 cm, mješavina vapna, kalcita i rijetkih primjese mljevene opeke. Slikarska podloga je oštećena, a bijela boja se ljušti jer je drugi sloj vjerojatno nanesen *a secco*. Tamnocrvena boja nanesena je u razrijeđenom obliku i ispod nje vidljiva je podloga ružičaste boje.

Dva ulomka tamnocrvene i bijele boje raščlanjena su urezanim žlijebom polukružnog profila širine 0,3 cm do 0,35 cm, oblikujući blago izbočene površine bunji ili ortostata. Moguća je usporedba s ulomcima prvog stila iz Akvileje, pripisanih¹³ dekoraciji kuće iz II. st pr. Kr.,

Giampaola, Roncella 2010, 614, Fig. 7f). It was dated to the Antonine period, and it decorated the walls of the temple cella (Bragantini, Cavalieri Manasse, Giampaolo, Roncella 2010, 617). The arrangement of orthostates and hewn stones and their combinations such as those on the preserved fragment from Nesactium was not found among the examples of the First Pompeian style, nor in the area of the Hellenistic Greek world. The black colour was used for painting hewn stones or orthostates, but always in combination with light colours (Laidlaw 1985). This points to the conclusion that the fragments belong to a later period, which was confirmed in Pompeii, after the earthquake of 62 AD, during renovations of public buildings or private houses, e.g. the temple of Isis (Laidlaw 1985, 311-312), the building of Eumachia (320-321). A large number of tombs were also deliberately decorated in the First style (Laidlaw 1985, 321).

In Bordeaux (France), Rue Castelnau d'Auros, a fragment with hewn stone-like surface in red and white colours was found, from a fanum cella that was built between 40 AD and 60 AD. It was dated to the 1st century AD, and it belongs to the tradition of the First style-inspired decor (Tessariol 2018, 744, Fig. 7).

Second combination

There are eighteen wall fragments¹¹ (Fig. 7). The fragment's dimensions range from 20.0 cm x 7.8 cm for the largest¹² one to 4.4 cm x 3.8 cm for the smallest one. The preserved layers of painted plaster consist of two layers of coarse plaster and one layer of fine plaster. Several fragments have preserved traces of the wall background in negative. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white-greyish colour, 0.4 to 1.4 cm thick, mixture of lime, sand, and admixtures of sea snail shells, tiny stones, and crushed brick; b) white-greyish colour, 0.3 to 0.9 cm thick, similar to the previous one, but with more finely crushed admixtures; c) white-pinkish colour, 0.3 to 0.4 cm thick, mixture of lime, calcite, and rare traces of crushed brick. The painting surface is damaged, and the white paint is peeling off as the second layer was presumably applied *a secco*. The dark red paint was applied in dilute form, and a pink background is visible underneath.

Two fragments of dark red and white colour are divided with an incised groove, semi-circular in profile and 0.3

¹¹ Mjesto nalaza ulomaka: sjeverni hram, srednji prostor. Nasip antičkog materijala uz južni zid; sjeverni hram, srednji prostor, čišćenje profila; sjeverni hram, srednji prostor, iz nasutih antičkih slojeva. Dubina = visina 100 cm; srednja prostorija.

¹² Spojenog od šest manjih ulomaka.

¹³ Ulomci potječu s područja sjeverno od riječne luke, a pronađeni su na nivou ispune te stratigrafski datirani u razdoblje između 50. god. pos. Kr. i 100. god. pos. Kr. (Oriolo 2012b, 250).

¹¹ Place of discovery: north temple, central area. A fill layer of Antique period material along the south wall; north temple, central room, cleaning of the profile; north temple, central room, from the filled Antique period layers. Depth = height 100 cm; central area.

¹² Put together from six smaller fragments.



Sl. 7 Ulomci bunje ili ortostata (fotografija: autor).

Fig. 7 Fragments of a hewn stone or an orthostat (photo by: the author).

čija je površina također raščlanjena urezanim žlijebom te blago izbočena¹⁴ (Oriolo 2012b, 245, fig. 2).

Treća kombinacija

Zidnoj cjelini pripadaju dva spojena ulomka¹⁵ (sl. 8). Dimenzije ulomka iznose 8,0 x 7,6 cm. Očuvani slojevi oslikane žbuke sastavljeni su od dva sloja grube i jednog sloja fine žbuke. Očuvan je trag zidne podloge u negativu. Polazeći od sloja koji se oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijele boje, debljine od 0,5 cm do 0,7 cm, mješavina je vapna, pijeska te veće količine sitnih kamenčića; b) bijele boje, debljine od 0,4 cm do 0,5 cm, nalik prethodnom sa sitnijim primjesama kamenčića; c) bijele boje, debljine oko 0,2 cm, mješavina vapna i velike količine kalcita.

¹⁴ Nije moguće navesti boje jer je fotografija crno-bijela.

¹⁵ Mjesto nalaza ulomka: sjeverni hram, srednji prostor, iz antičkih nasutih slojeva.

- 0.35 cm wide, which moulds the slightly protuberant surfaces of hewn stones or orthostates. They can be compared to the First-style fragments from Aquileia, which were attributed¹³ to a house decoration from the 2nd century BC, whose surface is also divided by an incised groove, and is slightly protuberant¹⁴ (Oriolo 2012b, 245, Fig. 2).

Third combination

There are two conjoined wall fragments¹⁵ (Fig. 8). The fragment's dimensions are 8.0 cm x 7.6 cm. The preserved layers of painted plaster consist of two layers of

¹³ Fragments originate from the area north of the river port, and were found at the fill level. On the basis of the stratigraphy, they were dated to the period between 50 AD and 100 AD (Oriolo 2012b, 250).

¹⁴ It is not possible to specify colours because the photograph is in black and white.

¹⁵ Place of discovery of the fragment: north temple, central area, from the filled Antique period layers.



Sl. 8 Ulomak bunje ili ortostata (fotografija: autor).
Fig. 8 Fragments of a hewn stone or an orthostat (photo by: the author).

Ulomak bijele boje s izbočenim stranicama i uvučenim rubom iste boje dio je bunje ili ortostata. Bijela boja ortostata nije karakteristična za prvi stil, već zelena, žuta, crvena, crna te imitacije mramora. Primjere nalazimo u Pompejima, IX, 3,2, kasno II. st. pr. Kr. ili rano I. st (Ling 1991, 81, IA; Croisille 2005, 41, fig. 23); VI, 2 4 (Salustijeva kuća), tablinum, kasno II. st. pr. Kr. ili rano I. st (Ling 1991, 81, IB) ili u Volteri, zidna dekoracija prvog stila iz svetišta B na akropoli (Cavari, Donati 2014, Tafel XIX, Abb. 7). Može se navesti rani primjer ortostata donje zone bijele boje, iznad kojih se nalazi niz višebojnih bunji iz helenističke kuće “Mozaika s lavovima i panterama” u drevnom italskom gradu Arpi (blizu Foggie, Italija) iz III. st. pr. Kr., koji prethodi razvoju italskog prvog stila (Patate, Pouzadoux, Montoni, Garavelli, Pinto 2018, 331, fig. 5; 336).

Četvrta kombinacija

Zidnoj cjelini pripadaju tri ulomka¹⁶ (sl. 9). Dimenzije najvećeg iznose 5,8 cm x 6,5 cm, a najmanjeg 3,3 x 3,0 cm. Očuvani slojevi oslikane žbuke sastavljeni su od dva sloja grube i dva sloja fine žbuke. Očuvan je trag zidne podloge u negativu. Polazeći od sloja koji se oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijele boje, debljine od 0,5 cm do 0,9 cm, mješavina je vapna, pijeska te primjesa morskih pužica, mljevene opeke i veće količine sitnih kamenčića; b) bijele boje, debljine od 0,4 cm do 0,7 cm, nalik prethodnom sa sitnijim primjesama; c) bijele boje, debljine oko 0,3 cm, mješavina vapna i kalcita; d) bijele boje, nalik prethodnom. Karakteristika navedene skupine je dvostruki sloj fine žbuke, koji je prisutan samo ispod

coarse plaster and one layer of fine plaster. The trace of the wall background in negative was preserved. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white colour, 0.5 to 0.7 cm thick, mixture of lime, sand, and larger quantities of tiny stones; b) white colour, 0.4 to 0.5 cm thick, similar to the previous one but with crushed admixtures of tiny stones; c) white colour, about 0.2 cm thick, mixture of lime and large quantity of calcite.

White fragment with protuberant sides and an edge drawn inwards in the same colour forms part of a hewn stone or orthostate. Unlike green, yellow, red, black, and the imitations of marble, the white colour of the orthostate is not characteristic of the First style. Examples can be found in Pompeii, IX, 3, 2, late 2nd century BC or early 1st century BC (Ling 1991, 81, IA; Croisette 2005, 41, Fig. 23); VI, 2 4 (House of Sallust), tablinum, late 2nd century BC or early 1st century BC (Ling 1991, 81, IB) or in Volterra, the First-style wall decoration from temple B on the Acropolis (Cavari, Donati 2014 T. XIX, Abb. 7). There is an early example of an orthostate with lower zone in white colour and with a series of multicoloured hewn stones above it, from the Hellenistic House of “Mosaic with Lions and Panthers” in the ancient Italic city of Arpi (near Foggia, Italy), from 3rd century BC, which precedes the development of the First Italic style (Patate, Pouzadoux, Montoni, Garavelli, Pinto 2018, 331, Fig. 5; 336).

Fourth combination

There are three wall fragments¹⁶ (Fig. 9). The fragments' dimensions range from 5.8 cm x 6.5 cm for the largest one to 3.3 cm x 3.0 cm for the smallest one. The preserved layers of painted plaster consist of two layers of coarse plaster and one layer of fine plaster. The trace of the wall background in negative was preserved. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white colour, 0.5 to 0.9 cm thick, mixture of lime, sand, and admixtures of sea snail shells, crushed brick and larger quantities of tiny stones; b) white colour, 0.4 to 0.7 cm thick, similar to the previous one, but with finer admixtures; c) white colour, around 0.3 cm thick, mixture of lime and calcite; d) white colour, similar to the previous one. A double layer of fine plaster, present only under the protuberant part of a hewn stone or orthostate, is characteristic of this group. The protuberant

¹⁶ Mjesto nalaza ulomaka: istočna prostorija; nije zabilježeno.

¹⁶ Place of discovery of the fragment: east room; not recorded.



Sl. 9 Ulomci bunje ili ortostata (fotografija: autor).

Fig. 9 Fragments of a hewn stone or an orthostat (photo by: the author).

izbočenog dijela bunje ili ortostata. Izbočena površina ima visinu oko 1,0 cm, uzdignutu pod kutom od 130 stupnjeva, uz minimalna odstupanja. Tamnocrvena boja se ljušti jer je vjerojatno nanescena *a secco*. Može se nadodati da ulomci višebojnih bunji iz Akvileje, via Gemina, imaju izbočenu površinu visine od 0,5 cm do 1,5 cm (Murgia 2017, 5, fig. 2-4).

Tamnocrvena, odnosno crvena boja pripada paleti boja prvog stila; navode se primjeri na području sjeverne Italije: u Riminiju Palača Diotallevi, prostor E – iznad niske plinte crne boje nalazi se podni rub crvene boje te srednja zona raščlanjena bunjama u reljefu, u kombinaciji tamnocrvene i žute boje; predložena je datacija između kraja II. st. pr. Kr. i početka I. st. pr. Kr. (Ravara Montebelli 2004, 401-402, fig. 3-4); u Milanu Trg katedrale – jednobojni ulomci, crvene, žute i zelene boje, blago izbočeni, dijelovi panela malih dimenzija, pronađeni u slojevima datiranim između prve polovice I. st. pr. Kr. i I. st. pos. Kr. (Pagani 1995, 289, fig. 8).

Peta kombinacija

Zidnoj cjelini pripada pet ulomaka¹⁷ (sl. 10). Dimenzije najvećeg iznose 5,6 cm x 3,6 cm, a najmanjeg 3,3 x 4,0 cm. Dva ulomka očuvala su tragove zidne podloge u negativu. Polazeći od sloja koji se oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijele boje, debljine od 0,3 cm do 0,9 cm, mješavina

surface is about 1.0 cm high, elevated at a 130 degrees angle, with minimal deviations. The dark red-colour is peeling off as it was presumably applied *a secco*. It can be added that the fragments of multicoloured hewn stones from Aquileia, via Gemina, have a protuberant surface, 0.5 cm to 1.5 cm high (Murgia 2017, 5, Fig. 2-4).

The dark red or red colour belongs to the First-style colour palette; there are examples in the area of northern Italy: the Diotallevi Palace in Rimini, room E – above a low black plinth, there is a red floor border and a central zone divided by hewn stones in relief, in a combination of dark red and yellow; the proposed date lies between the end of the 2nd century BC and the beginning of the 1st century BC (Ravara Montebelli 2004, 401-402, Fig. 3-4); in Milan, the Cathedral Square – monochrome fragments in red, yellow, and green colours, slightly protuberant, parts of panels of small dimensions found in layers dated to the period between the first half of the 1st century BC and the 1st century AD (Pagani 1995, 289, Fig. 8).

Fifth combination

There are five wall fragments¹⁷ (Fig. 10). The fragments' dimensions range from 5.6 cm x 3.6 cm for the largest one to 3.3 cm x 4.0 cm for the smallest one. Two fragments have preserved traces of the wall background in negative. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white colour, 0.3 to 0.9 cm thick, mixture of lime, sand, and rare admixtures of sea snail shells and crushed brick; b) white colour, 0.4 to 0.5 cm thick, similar to the previous one, but with finer admixtures; c) white colour, 0.3 to 0.4 cm thick, mixture of lime, calcite, and very rare traces of brick. The colour palette is reduced to yellow, white and dark red. The yellow and dark red paint are peeling off as they were presumably applied *a secco*.

Three of the fragments preserved one incised groove, semi-circular in profile and 0.3 to 0.5 cm wide, and some groove traces are visible on one more fragment. The groove divides the white and yellow hewn-stone surface. On their right and left sides, the fragments are additionally decorated with a narrow dark red horizontal band, 0.1 cm wide, as well as the last fragment from the left. Traces of undefined elements painted in yellow are also visible on the white background. Due to the scarcity of the

¹⁷ Mjesto nalaza ulomka: sjeverni hram, srednji prostor, iz antičkih nasutih slojeva; sjeverni hram, srednji prostor, iz nasutih antičkih slojeva. Dubina = visina 100 cm. Pronađeno je također 15 ulomaka oslikane žbuke žute boje, od kojih samo jedan ima tragove urezivanja; razlikuju se u sastavu žbuke od iznad navedene skupine.

¹⁷ Place of discovery of the fragment: north temple, central area, from the filled Antique period layers; Depth = height 100 cm. 15 fragments of painted yellow plaster were also found, only one of which has traces of incising; they differ from the above-mentioned group in the composition of the plaster.

je vapna, pijeska te rijetkih primjesa morskih pužica i mljevene opeke; b) bijele boje, debljine od 0,4 cm do 0,5 cm, nalik prethodnom sa sitnijim primjesama; c) bijele boje, debljine od 0,3 cm do 0,4 cm, mješavina vapna i kalcita te vrlo rijetkih primjesa opeke. Paleta boje je svedena na žutu, bijelu i tamnocrvenu. Žuta i tamnocrvena boja se ljušte jer su vjerojatno nanese *a secco*.

Tri ulomka očuvala su po jedan urezani žlijeb polukružnog profila, širine od 0,3 do 0,5 cm, dok su tragovi žlijeba vidljivi na jednom ulomku. Žlijeb raščlanjuje bijelu i žutu bunjastu površinu. Ulomci su s lijeve i desne strane ukrašeni i tamnocrvenom uskom vodoravnom trakom širine 0,1 cm, kao i zadnji ulomak s lijeva. Na bijeloj podlozi vidljivi su i tragovi nedefiniranih elemenata izvedenih žutom bojom. Zbog oskudnih ostataka nije moguća identifikacija izvedenih motiva. Može se nadodati da je oslikavanje, iako rijetko, bilo prisutno u prvom stilu (Laidlaw 1985, 31-34). Slični ulomci bunji ili ortostata bijele boje, u kombinacijama s crvenom, zelenom, žutom ili crnom bojom, otkriveni su na području sjeverne Italije u prvom stilu – npr. u Brescii, oslikana žbuka tzv. “prvog svetišta”, koja je bila raščlanjena utiskivanjem konopa (Mariani 2014, 184, fig. 1; 4-5); u Akvileji, ulomak bunje prvog stila (Murgia 2012, 409, fig.4). Također iz Akvileje, s područja riječne luke, potječu ulomci bunje ili ortostata žute, crvene, crne ili bijele boje, pripisani kući iz II. st. pr. Kr. Pronađeni su pomiješani s materijalom datiranim na osnovi stratigrafije u razdoblje između 50. god. pos. Kr. i 100. god. pos. Kr. (Oriolo 2012b, 250). Ulomci bijele boje, također raščlanjeni utiskivanjem konopa, otkriveni su u Altinu (*Altinum*), lokalitet Fornasotti, prvi stil (Oriolo 2012c, 395, fig. 3-5); u kompleksu Školarice (Slovenija) nađeni su ulomci bijele boje s izbočenim površinama ostvarenim tehnikom urezivanja, koji bi mogli pripadati starijoj građevini koja je prethodila izgradnji kompleksa u carskom razdoblju u drugoj četvrtini I. st. pos. Kr. (Zanier 2012, 459. fig. 1).

Treća skupina

Reljefne trake

Prva kombinacija

Zidnoj cjelini pripada jedan ulomak¹⁸ (sl. 11). Dimenzije ulomka iznose 5,5 x 4,0 cm. Polazeći od sloja koji se izvorno oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijele boje, debljine od 0,6 cm do 0,7 cm, mješavina je vapna, pijeska



Sl. 10 Ulomci bunje ili ortostata (fotografija: autor).

Fig. 10 Fragments of a hewn stone or an orthostat (photo by: the author).

remains, it is not possible to identify the painted motifs. It can be added that painting was present in the First style (Laidlaw 1985, 31-34), although on rare occasions. Similar fragments of hewn stones or orthostates in white colour, in combinations with red, green, yellow or black, were discovered in the area of northern Italy, decorated in the First style – for example in Brescia, painted plaster from the so-called “first shrine”, divided with the method of rope impression (Mariani 2014, 184, Fig. 1; 4-5); in Aquileia, a fragment of a First-style hewn stone (Murgia 2012, 409, Fig.4). Also from Aquileia, from the river port area, come the fragments of hewn stones (or orthostates) in yellow, red, black or white, attributed to a house from the 2nd century BC. They were found mixed with material that was, on the basis of the stratigraphy, dated to the period between 50 AD and 100 AD (Oriolo 2012b, 250). White fragments, also “dissected” with the rope impression method, were discovered in Altino (*Altinum*), Fornasotti site, First style (Oriolo 2012c, 395, Fig. 3-5); in the Školarice complex (Slovenia), white fragments with protuberant surfaces made with incising technique were found – they could belong to an older building that preceded the construction of the complex in the

¹⁸ Mjesto nalaza ulomka: istočna prostorija.



Sl. 11 Ulomak reljefne trake (fotografija: autor).
Fig. 11 Fragment of a relief band (photo by: the author).

te rijetkih primjesa morskih pužića, sitnih kamenčića i mljevene opeke; b) bijele i ružičaste boje, debljine 0,3 cm, nalik prethodnom sa sitnijim primjesama, dok je ružičasti sloj prisutan na nekim mjestima na kojima je prisutna veća količina mljevene opeke; c) bijele boje, debljine 0,3 cm, mješavina vapna i kalcita. Na slikarskoj podlozi imamo tragove inkrustacije zemlje. Bijela i crvena boja se ljušte jer su vjerojatno nanese *a secco*.

Ulomak oslikane žbuke raščlanjen je urezanim žlijebom polukružnog profila širine 0,4 cm; paralelno je na udaljenosti od oko 1,8 cm urezana linija, tankim, oštrim instrumentom u svježu žbuku. Središnja, blago ispupčena površina crvene boje odvajala je vodoravno dvije zone, srednju od gornje ili donju od srednje zone. Moguće je da se radi o imitaciji razdjelnih letvica od antičkog crvenog mramora (*Marmor Taenarium*) kakve su često korištene u tu svrhu, posebno kod zidnih mramornih obloga (Lazzarini 2007, 72-76).¹⁹ Reljefne trake koje raščlanjuju oslikane površine pronađene su npr. u Akvileji. Moguća je usporedba s ulomcima crvene i zelene boje iz Akvileje, via Gemina (Murgia 2014, 120, fig. 3). Ulomci se možda mogu datirati u drugu polovicu II. st. pr. Kr. (Murgia 2014, 121).

Druga kombinacija

Ulomak²⁰ zidne dekoracije (sl. 12-13). Dimenzije ulomka iznose 9,5 x 7,2 cm. Očuvani slojevi oslikane žbuke sastavljeni su od dva sloja grube i jednog sloja fine žbuke. Očuvan je trag zidne podloge u negativu. Polazeći

¹⁹ Poveznicu crvenih letvica s mogućom imitacijom letvica iz antičkog crvenog mramora napravila je Đeni Gobić-Bravar.

²⁰ Mjesto nalaza ulomka: sjeverni hram, srednji prostor, iz antičkih nasutih slojeva.

imperial period, in the second quarter of the 1st century AD (Zanier 2012, 459, Fig. 1).

Third group

Relief bands

First combination

There is one wall fragment¹⁸ (Fig. 11). Its dimensions are 5.5 cm x 4.0 cm. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white colour, 0.6 cm to 0.7 cm thick, mixture of lime, sand, and rare admixtures of sea snail shells, tiny stones, and crushed brick; b) white and pink colours, 0.3 cm thick, similar to the previous one, but with finer admixtures, while the pink layer is present in some spots with larger quantity of crushed brick; c) white colour, 0.3 cm thick, mixture of lime and calcite. There are traces of earthen incrustation on the painting surface. The white and red paint are peeling off as they were presumably applied *a secco*.

The fragment of the painted plaster is divided by an incised groove, 0.4 cm wide, semi-circular in profile; in parallel with it, at a distance of about 1.8 cm there is a line incised with a thin, sharp instrument into the fresh plaster. The central surface, slightly protuberant and red in colour, horizontally separated two zones, the central from the upper one, or the lower from the central one. It is possible that it was an imitation of the divider slats of Antique red marble (*Marmor Taenarium*) that were often used for this purpose, especially in the case of wall marble facings (Lazzarini 2007, 72-76).¹⁹ Relief bands that divide painted surfaces were found, for example, in Aquileia. It can be compared to the red and green fragments from Aquileia, via Gemina (Murgia 2014, 120, Fig. 3). The fragments may date from the second half of the 2nd century BC (Murgia 2014, 121).

Second combination

Fragment²⁰ of the wall decoration (Fig. 12-13). The fragment's dimensions are 9.5 x 7.2 cm. The preserved layers of painted plaster consist of two layers of coarse plaster and one layer of fine plaster. A trace of the wall background in negative was preserved. Starting from

¹⁸ Place of discovery of the fragment: east room.

¹⁹ The connection to the possible imitation of the Antique red marble slats was pointed out by Đeni Gobić-Bravar.

²⁰ Place of discovery of the fragment: north temple, central area, from the filled Antique period layers.



Sl. 12 Ulomak reljefne trake (fotografija: autor).
Fig. 12 Fragment of a relief band (photo by: the author).

od sloja koji se oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijelo-sive boje, debljine oko 1,0 cm, mješavina je vapna, pijeska te rijetkih primjesa morskih pužića, sitnih kamenčića i mljevene opeke; b) bijele boje, debljine oko 0,6 cm, nalik prethodnom sa sitnijim primjesama; c) bijele boje, debljine oko 0,3 cm, mješavina vapna i kalcita. Crna boja, nanosena u razrijeđenom obliku, očuvana je u tragovima, dok se zelena boja gornjeg žlijeba skoro u potpunosti oljuštila jer je vjerojatno nanosena *a secco*.

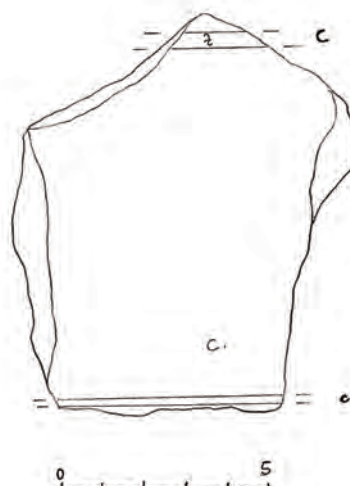
Ulomak oslikane žbuke raščlanjen je dvama urezanim žljebovima polukružnog profila širine 0,4 cm i 0,2 cm. Reljefna traka crne boje odvajala je dvije zone, srednju od gornje ili donju od srednje zone. Moguća je usporedba s primjerima prvog stila iz Cremona, koji su očuvali tragove oslikavanja (Mariani 2017, 135 fig. 4-6).

Četvrta skupina

Ružičaste površine

Zidnoj cjelini pripada dvadeset ulomaka²¹ (sl. 14). Dimenzije najvećeg ulomka iznose 8,3 cm x 6,0 cm, a najmanjeg 3,5 x 1,8 cm. Očuvani slojevi oslikane žbuke sastavljeni su od dva sloja grube i jednog sloja

²¹ Mjesto nalaza ulomaka: sjeverni hram, srednji prostor, iz antičkih nasutih slojeva; sjeverni hram, srednji prostor, iz nasutih antičkih slojeva. Dubina = visina 100 cm; sjeverni hram, srednji prostor, iz zemlje prokopane 1980.; prva sjeveroistočna prostorija zatrpana slojevito; sjeverni hram, srednji prostor, nasip antičkog materijala uz južni zid; srednja prostorija te istočno od istočnog zida.



Sl. 13 Crtež reljefne trake (crtež: M. Petrović).
C - crna Z - zelena
Fig. 13 Drawing of a relief band (drawing by: M. Petrović).
C - black Z - green

the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white-greyish colour, around 1.0 cm thick, mixture of lime, sand, and rare admixtures of sea snail shells, tiny stones, and crushed brick; b) white colour, around 0.6 cm thick, similar to the previous one but with finer admixtures; c) white colour, around 0.3 cm thick, mixture of lime and calcite. The black paint, applied in dilute form, is preserved in traces, while the green paint of the upper groove has almost completely peeled off as it was presumably applied *a secco*.

The fragment of the painted plaster is divided by two incised grooves of a semi-circular profile, 0.4 cm and 0.2 cm wide. A black relief band separated two zones, the central from the upper one or the lower from the central one. It can be compared to the examples of the First style from Cremona, which have preserved the traces of painting (Mariani 2017, 135 Fig. 4-6).

Fourth group

Pink surfaces

There are twenty wall fragments²¹ (Fig. 14). The fragments' dimensions range from 8.3 cm x 6.0 cm for the largest one to 3.5 cm x 1.8 cm for the smallest one.

²¹ Place of discovery: north temple, central area, from the filled Antique period layers; north temple, central room, from the filled Antique period layers. Depth = height 100 cm; north temple, central area, from the soil dug out in 1980; first northeast room covered in layers; north temple, central area, a fill layer of Antique period material along the south wall; central area and east of the east wall.



Sl. 14 Ulomci na ružičastoj podlozi (fotografija: autor).

Fig. 14 Fragments with pink background (photo by: the author).

fine žbuke. Polazeći od sloja koji se izvorno oslanjao na zid, makroskopskom analizom mogle su se utvrditi sljedeće karakteristike: a) bijelo-sive boje, debljine od 0,3 cm do 0,9 cm, mješavina je vapna, pijeska te primjesa morskih pužica i mljevene opeke; b) bijelo-sive boje, debljine od 0,3 cm do 0,6 cm, nalik je prethodnom, ali su primjese sitnije mljevene; c) bijele boje, debljine od 0,2 do 0,4 cm, mješavina vapna, kalcita i vrlo rijetkih primjesa mljevene opeke. Na slikarskoj podlozi vidljivo je ljuštenje zelene i bijele boje, dok je crna nanescena u razrijeđenom obliku te izbljedjela. Vidljivi su i tragovi crvene boje iznad motiva bijele boje (sl. 14d-f).

Tri ulomka očuvala su urezani trag žlijeba polukružnog profila (sl. 14c-d,g). Jedan ulomak (sl. 14e) očuvao je širinu žlijeba od 0,2 cm, također polukružnog profila, dok je ulomak (sl. 14j) profiliran s dva polukružna

The preserved layers of painted plaster consist of one to two layers of coarse plaster and one layer of fine plaster. Starting from the layer that was originally adhered to the wall, the macroscopic analysis was able to determine the following characteristics: a) white-greyish colour, 0.3 to 0.9 cm thick, mixture of lime, sand, and admixtures of sea snail shells and crushed brick; b) white colour, 0.3 to 0.6 cm thick, similar to the previous one but with more finely crushed admixtures; c) white colour, 0.2 to 0.4 cm thick, mixture of lime, calcite, and very rare traces of crushed brick. On the painting surface, the green and white paint are peeling off, while the black was applied in dilute form and it has faded. Traces of red colour over the white motifs are also visible (Fig. 14d-f).

Three fragments have preserved an incised trace of a groove of semi-circular profile (Fig. 14c-d, g). One

žlijeba; donji je crvene boje širine oko 0,3 cm, a gornji je blago zakošen, širine 0,1 cm i ružičaste boje. Očuvani ukrasi sastoje se od niza uskih traka: ulomak ortostata (sl. 14a) s dvije paralelne bijele trake (š. 0,2 cm i 0,1 cm) te ulomak ortostata (sl. 14g) s blago izbočenom površinom ukrašenom uskom trakom zelene boje (š. 0,1 cm) ispod koje teku dvije paralelne crne trake (š. 0,2–0,3 cm i 0,3–0,4 cm). Na jednom je ulomku vidljiv i trag izveden tankim zelenim potezom kista, koji se vjerojatno dogodio slučajno prilikom oslikavanja – budući da je potez očuvan, nije bio primjetan te se može pretpostaviti da je ulomak stajao pri vrhu srednje zone. Na ulomcima, dijelovima ortostata prisutni su neprepoznatljivi elementi bijele i zelene boje (sl. 14b,h,i) te djelići oslikane žbuke, možda kao imitacija mramora, vjerojatno dijelovi reljefne trake (sl. 4d–f) koji su horizontalno razdvajali donju zonu od srednje; moguća je usporedba s ulomcima reljefnih traka s očuvanim motivima prvog stila iz Cremona (Mariani 2017, 135 fig. 4–6).

Može se nadodati da na istočnom Mediteranu krajem III. st. pr. Kr. i cijelo II. st. pr. Kr. trake koje raščlanjuju donju od srednje ili srednju od gornje zone karakterizira sve veće dekorativno obogaćivanje (Barresi 2014, 424–425). Ulomak reljefne imitacije arhitektonskog elementa vijenca (sl. 14j) sigurno ne pripada prvom stilu, čiji su vijenci od štukature teški i veliki (Laidlaw 1985, 22, fig. 3), već podsjeća na iluzionistički oslikane primjere iz kasnijeg razdoblja.

Prikazanu skupinu oslikane žbuke karakterizira jednobojna ružičasta površina koja naglašava plošnost zida. Jednobojne površine zida karakteristične su za treći stil (oko 20. pr. Kr. pa do oko 45. posl. Kr.), bijele, crne ili crvene boje (Bastet, de Vos 1979, 135, sinoptička tablica). Ružičastom bojom oslikavala se srednja zona, ali se upotrebljavala vrlo rijetko u odnosu na ostale boje (Mulliez 2014, 42, Graphique 3). Motivi traka koji su iznad prikazani također nisu karakteristični za prvi stil, kao ni jednobojne površine zida. Iz navedenog se može zaključiti da ulomci pripadaju kasnijem razdoblju.

ZAKLJUČAK

Istaknuto je već na početku članka da su ulomci oslikane žbuke iz hramova u Nezakciju pronađeni u sekundarnom položaju, vjerojatno kao posljedica urušavanja prostorija kojima je pripadala zidna dekoracija. Oslikana žbuka uglavnom je malih dimenzija, što upućuje na prebacivanje materijala s jednog mjesta na drugo, što je uzrokovalo lomove i rasipavanje unutar sloja.

fragment (Fig. 14e) has preserved a 0.2 cm wide groove, also with a semi-circular profile, while the fragment (Fig. 14j) was moulded with two semi-circular grooves; the lower one is red in colour and about 0.3 cm wide, and the upper one is slightly tilted, 0.1 cm wide and pink in colour. Preserved decorations consist of a series of narrow bands: an orthostate fragment (Fig. 14a) with two parallel white bands (0.2 cm and 0.1 cm wide) and an orthostate fragment (Fig. 14g) with a slightly protuberant surface adorned with a narrow green band (0.1 cm wide) below which there are two parallel black bands (0.2–0.3 cm and 0.3–0.4 cm wide). One fragment even features a random thin green brush stroke, which probably occurred accidentally during painting – the fact that the stroke was preserved means that it was unnoticeable, and therefore, it can be assumed that the fragment was positioned at the top of the central zone. On the fragments of orthostates there are unrecognizable white and green elements (Fig. 14b, h, i) and little fragments of painted plaster, perhaps as an imitation of surreal marble, probably parts of the relief band (Fig. 4d–f) that horizontally separated the lower from the central zone; they can be compared to the fragments of relief bands with preserved First-style motifs from Cremona (Mariani 2017, 135 Fig. 4–6).

The end of the 3rd century BC and the whole 2nd century BC in eastern Mediterranean saw a growing enrichment in decoration of the bands separating the lower from the central zone or the central from the upper zone (Barresi 2014, 424–425). The fragment of the embossed imitation of the architectural element of cornice (Fig. 14j) definitely does not belong to the First style, whose stucco cornices are heavy and large (Laidlaw 1985, 22, Fig. 3), but instead reminds of the examples painted in illusionist manner from the later period.

The presented group of painted plaster is characterized by a monochrome pink surface that emphasises the flatness of the wall. Monochrome wall surfaces are characteristic of the Third style (around 20 BC to around 45 AD), white, black or red (Bastet, de Vos 1979, 135, synoptic table). The pink colour was used for painting the central zone, but in comparison with other colours, it was very rarely used (Mulliez 2014, 42, Graphique 3). The above-presented band motifs as well as the monochrome wall surfaces are also not typical for the First style. This leads to the conclusion that the fragments belong to a later period.

CONCLUSION

At the beginning of the article it was pointed out that the painted plaster fragments from the temples in Nesactium



Sl. 15 Nezakcij, plan naselja (preuzeto iz *Atria longa patescunt*. Schede, 351).

Fig. 15 Nesactium, plan of the settlement (taken from *Atria longa patescunt*. Schede, 351).

Karakteristika prikazanih ulomaka s područja rimskih hramova u Nezakciju je reljefno oblikovanje i urezivanje arhitektonskih elemenata, što ih uvrštava u prvi stil. Tehničke karakteristike oslikane žbuke upućuju na jednak vremenski period izrade, a to sugerira i upotrijebljena paleta boja. Ulomci oslikane žbuke (sl. 5-6) pripadaju kasnijem razdoblju, a shemu koju koriste nije bilo moguće pronaći unutar prvog stila. Također, upotreba crne boje za bunje i ortostate koji slijede jedan do ili jedan ispod drugoga nije karakteristika navedenog stila. Skupina ulomaka (sl. 14) oslikana na ružičastoj podlozi, koja naglašava plošnost zida, kao i oslikavanje linearnih motiva, također nisu karakteristični za prvi stil. Kasnija upotreba prvog stila, s raznim varijacijama netipičnima za stil, svjedoči o namjernom izboru naručitelja određenog načina zidnih dekoracija koje su ukrašavale zidove prostorija. Navedeni ulomci oslikane žbuke jedini su koji omogućuju pokušaj određivanja datacije.

were found in their secondary position, probably due to the collapsing of rooms with wall decoration. The painted plaster is mostly small in dimensions, which points to a transfer of material from one place to another, which caused ruptures and dissipation within the layer.

Architectural elements executed in relief, or incised, are characteristic of the presented fragments from the area of Roman temples in Nesactium, which groups them with the examples of the First style. Technical characteristics of the painted plaster indicate that all of it was made at the same time, which is also implied by the colour palette that was used. The painted plaster fragments (Fig. 5-6) belong to a later period, and the scheme they display could not be found within the First style. Also, the use of black colour for hewn stones and orthostates that are lined up next to one another or one under another is not a characteristic of this style. The group of fragments (Fig. 14) with the pink background that emphasises the flatness of the wall, and with painted linear motifs, is

Ako se uzmu u obzir navedene činjenice te u nastavku istaknute datacije kuća, kao i činjenica da se imitacije ranih tipova mramora ponovno pojavljuju u četvrtom stilu, npr. primjeri iz Pompeja (Eristov 1979), mogla bi se predložiti datacija prikazanih ulomaka oslikane žbuke u razdoblje vladavine Nerona, kada se upotreba mramora i njegovih imitacija, posebno imitacije breča (Fusco 2006, 35–37) ponovno vraćaju u modu.

Kojoj građevini je materijal mogao izvorno pripadati? Nekoliko je kuća²² otkriveno na području arheološkog lokaliteta Nezakcij (sl.15). Kuća 1, poznata u literaturi pod nazivom Kuća do stražareve kućice, sjeverozapadno od foruma, datirana od druge polovice I. st. pr. Kr. do I. st. pos. Kr., najstarija je građevina u kojoj je od oslikane žbuke pronađen podni rub crvene boje (Rosada 1999, 69–71; *Atria longa patescunt*. Schede 2012, 351–353). Na području pod nazivom južni kvart nalaze se: Kuća 2, datirana od druge polovice I. st. pos. Kr. do kraja I. st. pos. Kr., u kojoj nisu pronađeni ostaci oslikane žbuke (Rosada 1999, 65–67; *Atria longa patescunt*. Schede 2012, 353); Kuća 3, datirana u drugu polovicu I. st. pos. Kr., u kojoj također nisu zabilježeni ostaci oslikane žbuke (Rosada 1999, 65–68; *Atria longa patescunt*. Schede 2012, 354); Kuća 5 - datirana u drugu polovicu I. st. pos. Kr.: u jednoj prostoriji zidovi su bili ukrašeni oslikanom žbukom bijelo–crvene boje (Rosada, 1999, 63–65; *Atria longa patescunt*. Schede 2012, 355–356). U Kući 4, poznatoj u literaturi pod nazivom Kuća južno od foruma, pronađena je velika količina ulomaka oslikane žbuke zidne dekoracije; debljina žbuke bila je od 2 cm do 4 cm, a sastavljena je od mljevenog mramora; tu su ljubičaste podloge ukrašene bijelim trakama, bijele podloge ukrašene ružičastim trakama te ulomci ukrašeni s trima paralelnim zonama bijele, crvene i zelene boje. Kuća je datirana od druge polovice I. st. pos. Kr. do IV. st. (Sticotti 1934, 265; Rosada 1999, 68–69; D’Inca 2012, 354–355), a tragove paljenja i naglog prestanka korištenja kuće otkrio je i zabilježio Sticotti (1934, 265). Po podacima u literaturi, ni u jednoj od tih kuća nisu pronađeni ulomci prvog stila.

Kuće 2, 3, 4 i 5 datirane su od druge polovice I. st. pos. Kr. do kraja I. st. pos. Kr. te je moguće da je oslikana žbuka ukrašavala zidove njihovih prostorija ili pak da ulomci potječu iz rimskih hramova, koji su izgrađeni pred kraj vladavine Klaudija (41. – 54.) ili

also not characteristic of the First style. The later use of the First style, with various untypical variations, testifies of the client’s deliberate choice of a certain style of wall decorations that adorned the walls of rooms. These painted plaster fragments are the only ones that allow an attempt at dating.

Considering the above mentioned facts and the dating of the houses presented below, as well as the fact that the imitations of early types of marble reappear in the Fourth style, e.g. examples from Pompeii (Eristov 1979), the presented fragments of painted plaster may be dated to the period of Nero’s reign, when the use of marble and its imitations, particularly the imitations of breccia (Fusco 2006, 35–37), was coming back into fashion.

What building could the material originally belong to? Several houses²² were discovered in the area of the archaeological site of Nesactium (Fig. 15). House 1, known in the literature as “the house next to the guard’s cottage”, northwest of the forum, dated to the period between the second half of the 1st century BC and the 1st century AD, is the oldest building, and the red floor border fragment of the painted plaster was found there (Rosada 1999, 69–71; *Atria longa patescunt*. Schede, 2012, 351–353). In the area called “the south quarter” there are: House 2, dated to the period between the second half of the 1st century AD and the end of the 1st century AD, where no remains of painted plaster were found (Rosada 1999, 65–67; *Atria longa patescunt*. Schede, 2012, 353); House 3, dated to the second half of the 1st century AD (Rosada 1999, 65–68, *Atria longa patescunt*. Schede, 2012, 354), where also no remains of painted plaster were registered; House 5, dated to the second half of the 1st century AD: in one room the walls were decorated with white–red painted plaster (Rosada 1999, 63–65; *Atria longa patescunt*. Schede, 2012, 355–356). In House 4, known in the literature as “the house south of the forum”, a large quantity of painted plaster fragments of wall decoration was found; the plaster was 2 cm to 4 cm thick, and it was made of ground marble; here there are purple backgrounds decorated with white bands, white backgrounds decorated with pink bands, and fragments decorated with three parallel zones, in white, red, and green. The house is dated to the period between the second half of the 1st century AD and the 4th century AD (Sticotti 1934, 265; Rosada 1999, 68–69; D’Inca 2012, 354–355), and the traces of burning

²² Kuće su imenovane po brojevima i imenima navedenim u knjizi *Atria longa patescunt. Le forme dell’abitare nella Cisalpina romana*, 2012. Zahvaljujem Kristini Mihovilić na ustupanju tlocrta rimskih hramova te Đeni Gobić-Bravar na pruženoj pomoći u tumačenju primjesa u slojevima žbuke i tipologija mramora.

²² The houses were named after numbers and names listed in the book *Atria longa patescunt. Le forme dell’abitare nella cisalpina romana*, 2012. I thank Kristina Mihovilić for providing me with the layouts of Roman temples, and Đeni Gobić-Bravar for her help with the interpretation of admixtures in plaster layers and marble typologies.

početka vladavine Nerona (54. – 68.) (Rosada 1999, 63, s dodatnom bibliografijom). Bez obzira je li u pitanju javna ili privatna građevina, povratak arhaizmu ukazuje na upotrebu prvog stila u kasnijem periodu kao svjestan izbor naručitelja.

and abrupt cessation of use of the house were discovered and recorded by Sticotti (1934, 265). According to the literature data, no First-style fragments were found in any of these houses.

Houses 2, 3, 4, and 5 were dated to the period between the second half of the 1st century AD and the end of the 1st century AD, and it is possible that the painted plaster decorated the walls of their rooms, or that the fragments originate from Roman temples built at the end of the reign of Claudius (41 AD – 54 AD) or at the beginning of the reign of Nero (54 – 68) (Rosada 1999, 63, with additional bibliography). Regardless of whether it was a public or a private building, the return to archaism reveals that the use of the First style in a later period was a conscious choice of the client.

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