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KARAKTERISTIKE RIMSKOG ZIDNOG SLIKARSTVA NA PODRUČJU KOLONIJE POLA

THE CHARACTERISTICS OF ROMAN WALL PAINTING IN THE ROMAN COLONY OF POLA

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U ovom članku prikazuje se pregled oslikane žbuke, koja je već objavljena u raznim publikacijama tijekom prošlog stoljeća, kao i najnovije studije iz rimske kolonije Pola. Navedeni se primjeri odnose na privatne građevine iz Pule, uzimajući u obzir i područje koje administrativno i pravosudno pripada teritoriju toga grada, odnosno lokaliteti Barbariga i Vižula u neposrednoj blizini. Stavljene su naglasak na zidne dekoracije koje su bile očuvane in situ. Od svih prikazanih dekoracija u tekstu samo je jedna danas vidljiva, a nalazi se u Puli u prostoriji s mozaikom „Kažnjavanje Dirke“. Prikazani materijal obuhvaća razdoblje od treće četvrtine I. st. pr. Kr. do druge polovice II. st. posl. Kr.

KLJUČNE RIJEČI: Pula; Barbariga; Vižula; rimsko zidno slikarstvo; domus; maritima vila

This paper presents an overview of paintings on plaster that have been discussed previously in a number of works published in the course of the twentieth century and in the most recent studies of the Roman colony of Pola. The examples are from private buildings in Pula and the area that falls within its administrative scope and jurisdiction, i.e., the nearby Barbariga and Vižula sites. Our focus is on wall decoration preserved in situ. Only one of the decorations discussed here can be viewed to this day, located in Pula in the room with the Punishment of Dirce mosaic. The overview covers the period from the third quarter of the first century BCE to the second half of the second century CE.

KEY WORDS: Pula; Barbariga; Vižula; Roman wall painting; domus; maritime villa

UVOD

U tekstu su prikazani značajniji primjeri rimskog zidnog slikarstva koji su već objavljeni u raznim publikacijama tijekom prošlog stoljeća, kao i najnovije studije na području rimske kolonije *Pola* u sastavu *Regio X* po Augustovoj podjeli. Na temelju objavljene arheološke građe jasno je da se radi uglavnom o ulomcima oslikane žbuke pronađenim u sekundarnom položaju, koje je teško pripisati određenim prostorijama unutar istraživanog lokaliteta. Rijetki su primjeri sačuvane zidne dekoracije *in situ*, koji prikazuju jasniji odnos između prostora te dekoracije zidova i podova. Potrebno je naglasiti da se radi uglavnom o oslikanim ulomcima, koji ograničavaju razumijevanje originalne kompozicijske sheme. Fragmentiranost zidnog slikarstva karakteristična je, pored ostalih regija na području Cisalpine, i za Regiju X *Venetia et Histria* (Salvadori, Didonè 2018, 583–585, s dodatnom bibliografijom).

Prikazat će se razvojni proces rimskog slikarstva u privatnim građevinama u koloniji *Pola*, uzimajući u

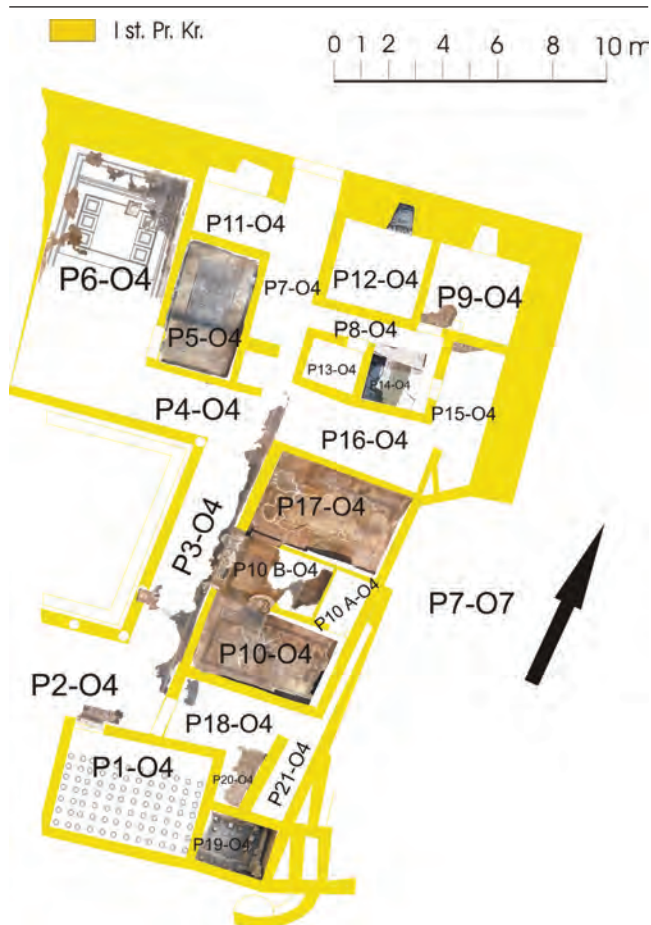
INTRODUCTION

This paper presents significant examples of Roman wall painting that have been discussed previously in a number of publications in the course of the 20th c. and in the most recent studies of the Roman colony of *Pola*, part of the *Regio X* under the Augustan administrative division. Based on the published archaeological material it is evident that these are largely fragments of painted plaster recovered in secondary positions, which are not confidently attributable to particular rooms at an investigated site. There are very few examples of wall decoration preserved *in situ*, showing a clearer relationship between a room and the decoration of walls and floors. Notably, these are largely painted fragments, which limits our understanding of the original compositional scheme. The fragmentary nature of the wall paintings is characteristic—along with the other Cisalpine regions—of the *Regio X Venetia et Histria* (Salvadori, Didonè 2018, 583–585, with additional bibliography).

We will show the developmental process of Roman painting in private buildings in the *Pola* colony, and the area that falls within its administrative scope and jurisdiction¹, i.e., the nearby Barbariga and Vižula sites. Our focus is on the examples of wall decoration preserved *in situ*. Only one of the decorations discussed here is viewable to this day, located in Pula in the room with the Punishment of Dirce mosaic. The overview covers the period from the third quarter of the 1st c. BCE to the second half of the 2nd c. CE.

THE DOMUS AT THE KANDLEROVA STREET SITE

A well-appointed townhouse (*domus*) erected in the third quarter of the 1st c. BCE (Fig. 1) (Starac 2012, 419, Fig. 2) was discovered in the course of rescue archaeology work performed between 2005 and 2009, led by principal investigator Alka Starac, at the St Theodore's Quarter site in Kandlerova street² (Starac 2012, 419, Fig. 1; Starac 2011, 6). The investigated area covers 750 m², but it is likely that the *domus* occupied an area twice this size. Early in the 2nd c. the floors and wall decoration were renovated following a fire around the year 120. It was abandoned and collapsed after a second fire in the late 5th c. (Starac 2012, 241; Starac 2011, 5, 25; Starac 2009, 271–273, 288; Starac 2006, 235–237). As the *domus* collapse layer remained



Sl. 1 Tlocrt rimske kuće u Kandlerovoj ulici (preuzeto od Starac 2012, 419, fig. 2).

Fig. 1 Plan view of the Roman period house at the Kandlerova street site (from: Starac 2012, 419, Fig. 2).

¹ The ager of the *Pola* colony covered the Istrian peninsula south of the Lim valley and ria and the river Raša (Matijašić 1991, 247).

² The location of the site on a map of Pula is indicated as “Kuća” (“house”), to the north of the cathedral (Atria longa patescunt. Schede 2012, 408)



Sl. 2 Hipotetička rekonstrukcija portika (preuzeto od Starac 2012, 422, fig. 17).

Fig. 2 Hypothetical reconstruction of the portico (from: Starac 2012, 422, Fig. 17).

obzir i područje koje administrativno i pravosudno pripada tom teritoriju¹, odnosno lokaliteti Barbariga i Vižula u njezinoj neposrednoj blizini. Naglasak je stavljen na zidne dekoracije koje su bile očuvane *in situ*. Od svih prikazanih ulomaka u tekstu samo je jedna zidna dekoracija danas vidljiva, a nalazi se u Puli, u prostoriji s mozaikom „Kažnjavanje Dirke“. U članku se obuhvaća razdoblje koje se proteže od treće četvrtine I. st. pr. Kr. do druge polovice II. st. posl. Kr.

DOMUS U KANDLEROVOJ ULICI

U Kandlerovoj ulici² je od 2005. do 2009. godine tijekom zaštitnog arheološkog istraživanja pod vodstvom Alke Starac u četvrti sv. Teodora (Starac 2012, 419, fig. 1; Starac 2011, 6) otkrivena bogata gradska kuća (*domus*) izgrađena u trećoj četvrtini I. st. pr. Kr. (sl. 1) (Starac 2012, 419, fig. 2). Istražena površina iznosi 750 m², ali vjerojatno je njezina ukupna površina bila dvaput veća. Početkom II. st. pristupa se obnavljanju podova i zidne dekoracije zbog požara koji je buknuo oko 120. god., a napuštena je i srušena nakon ponovnog izbijanja požara krajem V. st. (Starac 2012, 241; Starac 2011, 5, 25; Starac 2009, 271–273, 288; Starac 2006, 235–237). Budući da je ruševinski sloj domusa ostao netaknut nakon požara u V. st. sve do arheoloških iskopavanja 2005. god. (Starac 2012, 241, 249; Starac 2009, 288), otkriveni ulomci oslikane žbuke na osnovi neporemećenih stratigrafskih slojeva omogućuju kronološki prikaz razvoja rimskog zidnog slikarstva od treće četvrtine I. st. pr. Kr. do druge polovice II. st.³ u Puli. Malobrojni ostaci su očuvani *in situ*, dok je veći dio ulomaka pronađenih u

undisturbed from the 5th c. fire to the archaeological excavation that began in 2005 (Starac 2012, 241, 249; Starac, 2009, 288), the recovered fragments of painted plaster, based on the undisturbed stratigraphic layering, allowed us to identify the chronology of the development of Roman wall painting in Pula from the third quarter of the 1st c. BCE to the second half of the 2nd c.³ A few of the remains were preserved *in situ*, while most of the fragments found in secondary positions had decorated rooms on the ground floor or on the first storey (Starac 2012, 245–248). Based on the published fragments we can identify at least⁴ two decorative phases—the first phase is contemporaneous with the initial erection, while the second, dated to the early 2nd c., is associated with the renovation of the building.

THE FIRST DECORATIVE PHASE

The first decorative phase runs from the third quarter of the 1st c. BCE to the fire around the year 120.

The following is a description of the decorative scheme, indicating the palette of colours in the grand rooms of the ground floor. The red fields of the central zone, divided by black bands⁵ (Fig. 2) (Starac 2012, 419, Fig. 17), decorated the porch around the peristyle (P2–O4, P3–O4, P4–O4) (Starac 2012, 245–246); the bedroom (*cubiculum*) (P5–O4) had a red socle and above it a central yellow zone (Starac 2012, 245; 421, Fig. 14; Starac 2009, 284); fragments found in the reception area (*oecus*) (P6–O4) were done in black, decorated with a narrow band

¹ Ager kolonije *Pola* obuhvaćao je južni dio Istre, od Linskog kanala do Raškog kanala (Matijašić 1991, 247).

² Smještaj nalazišta pogledati na planu Pule, pod nazivom Kuća sjeverno od katedrale (*Atria longa patescunt*. Schede 2012, 408)

³ Donja granica je uzeta na osnovi prikazanih ulomaka (Starac 2012, 419–426). Budući da u II. fazi početkom II. stoljeća dolazi do obnavljanja prostorija nakon požara, prikazani ulomci koji pripadaju II. fazi smješteni su okvirno u prvu polovinu II. stoljeća. Nije moguće na osnovi trenutnog stanja istraživanja točno odrediti koji ulomci pripadaju početku II. st.

³ The lower limit of the date range is based on the presented fragments (Starac 2012, 419–426). Given that in the second phase of the early 2nd c. the rooms were renovated following a fire, the second phase fragments considered here are roughly attributed to the first half of the 2nd c. In the current stage of the study, we cannot confidently determine with precision which of the fragments are from the start of the 2nd c.

⁴ Possible reconstruction of third phase wall paintings lacks clear elements (Starac 2012, 249).

⁵ Picked surface fragments of red-black wall decoration (US16–P5–O4) (Starac 2012, 422, Fig. 18)

sekundarnom položaju ukrašavao prostore u prizemlju ili na prvom katu (Starac 2012, 245–248). Na osnovi objavljenih ulomaka moguće je ustanoviti barem⁴ dvije dekorativne faze – prva je faza istovremena s izgradnjom, dok je druga, datirana početkom II. stoljeća, povezana s obnovom građevine.

PRVA DEKORATIVNA FAZA

Prva dekorativna faza obuhvaća razdoblje od treće četvrtine I. st. pr. Kr. do izbijanja požara oko 120. godine.

Slijedi opis dekorativnih shema uz navođenje palete boja u reprezentativnim prostorijama prizemlja. Crvena polja srednje zone, raščlanjena crnim trakama⁵ (sl.2) (Starac 2012, 419, fig. 17) ukrašavala su portike oko peristila (P2–O4, P3–O4, P4–O4), (Starac 2012, 245–246); spavaća soba (*cubicul*) (P5–O4) imala je podni rub crvene boje iznad kojeg se razvija srednja zona žute boje (Starac 2012, 245; 421, fig.14; Starac 2009, 284); u prostoriji za primanje (*oecus*) (P6–O4) pronađeni su ulomci crne boje ukrašeni uskom trakom crvene cinober boje i širom trakom zelene boje⁶ (Starac 2012, 246; Starac 2009, 284); u blagovaonici (*triclinium*) (P10 –O4) se iznad podnog ruba crvene boje ukrašenog špricanim ukrasom uzdizala srednja zona sa širokim okomitim crnim poljima uokvirenim crvenim trakama i profiliranim bijelim linijama; crna su polja također s unutrašnje strane uokvirena bijelom linijom (Starac 2012, 245, 420, fig. 11; Starac 2009, 285–286); reprezentativna prostorija (P17–O4) imala je istu dekorativnu shemu kao blagovaonica, iznad podnog ruba crvene boje sa špricanim ukrasom bijele i plave boje (Starac 2012, 420, fig. 12) slijedila je srednja zona crne boje. Očuvani ulomak u kutu prostorije, otkriven *in situ*, ukazuje da su crna polja bila uokvirena okomitom crvenom bordurom (š. 10 cm), a paralelno s obje strane na udaljenosti od 12 cm tekle su bijele linije (Starac 2012, 245; 422, fig. 10; Starac 2009, 286). Prostorija za toplu kupelj (*caldarium*) (P1–O4 i P19–O4)⁷ imala je crna polja uokvirena crvenim trakama (Starac 2012, 245, 421, fig. 15).

⁴ Eventualne rekonstrukcije za III. fazu u zidnom slikarstvu ostaju bez jasnih elemenata (Starac 2012, 249).

⁵ Piketirani ulomci zidne crveno–crne dekoracije (US16–P5–O4) (Starac, 2012, 422, fig.18)

⁶ Malobrojni ulomci pronađeni su ispod mozaika II. faze, vjerojatno su pripadali izvornoj dekoraciji prostorije (Starac 2012, 246).

⁷ Jedinствена prostorija za toplu kupelj (P1–O4 i P19–O4) već je u I. fazi ukrašena bijelim mozaikom i mramorima različitih boja, dok je gornja zona dekorirana s dva reda vijenaca od prokoneškog mramora (Starac 2012, 243). Prostorija za saunu (*laconicum*) - P19–O4 stvorena je u II. fazi, smanjivanjem prostorije za toplu kupelj P1–O4 (Starac 2012, 243). Čini se da novi zid nakon pregradnje zadržava isti način ukrašavanja i u II. fazi (Starac 2012, 246).

of vermilion (cinnabar red) and a broader band of green⁶ (Starac 2012, 246; Starac 2009, 284); in the dining room (*triclinium*) (P10–O4) above the red socle at the bottom of the wall decorated with a spattered decoration there is a central zone with broad vertical black fields framed by red bands and white lines; the black fields are also framed to the inside with a white line (Starac 2012, 245, 420, Fig. 11; Starac 2009, 285–286); a grand room (P17–O4) shared the decorative scheme of the dining room; above the red socle at the bottom of the wall with spattered decoration of white and blue (Starac 2012, 420, Fig. 12) there was a black middle zone. A preserved fragment in the corner of the room, discovered *in situ*, indicates that the black field was framed with a vertical red border (w. 10 cm), with white lines running parallel to both sides at a distance of 12 cm (Starac 2012, 245; 422, Fig. 10; Starac 2009, 286). The hot bath (*caldarium*) (P1–O4 and P19–O4)⁷ featured a black field framed with red bands (Starac 2012, 245, 421, Fig. 15).

Characteristic of the secondary rooms on the ground floor are monochrome white fields, e.g., the kitchens (P13–O4, P18–O4), pantries (P10A–O4), possibly a latrine (P9–O4), or white fields, likely of the middle zone, divided with red bands (2–3 cm), e.g., the room with a niche (P11–O4), the room (P12–O4) with a niche for the female deity *Salus* (Starac 2012, 245; 421, Figs. 13 and 15; Starac 2009, 274; 282–286).

At the upper storey⁸ we see four separate rooms and can identify at least three methods of painting. Two rooms were decorated with monochrome white fields with a preserved narrow black band (Starac 2012, 248, 424, Fig. 35). In one room we see a partially preserved decorative scheme in the central zone, divided into fields; a large section of the partition wall has been preserved with white ground decorated with narrow red bands

⁶ The few fragments were recovered under a second phase mosaic; likely from the original decoration of the room (Starac 2012, 246).

⁷ A single hot bath room (P1–O4 and P19–O4) was decorated with white mosaic and variegated marble in the first phase, with the upper zone decorated with two rows of cornices of Proconnesian marble (Starac 2012, 243). The sauna (*laconicum*, P19–O4) was created in the second phase by reducing the size of the hot bath (P1–O4) (Starac 2012, 243). It appears that the new wall, following the partition, retained the same method of decoration in the second phase (Starac 2012, 246).

⁸ Two decorative phases can be identified thanks to large sections of partition walls built in the *opus caecium* technique that preserved two layers of painted plaster. All of the fragments were found in secondary positions, in the collapse layer above the ground floor frescos. The dating elements were sherds from late Lamboglia 2, Dressel 6B amphorae, tegulae sherds, and mosaic fragments that filled the structure of the partition walls (Starac 2012, 247, 249, 419, Fig. 3).

Za sekundarne prostorije u prizemlju karakteristična su jednobojna bijela polja, npr. kuhinje (P13-O4, P18-O4), ostave (P10A -O4), latrine (?) (P9-O4), ili bijela polja, vjerojatno srednje zone, raščlanjena crvenim trakama (2-3 cm), npr. prostor s nišom (P11-O4), prostorija (P12-O4) s nišom posvećenom boginji *Salus* (Starac 2012, 245; 421, fig. 13 i 15; Starac 2009, 274; 282-286).

Na gornjem katu⁸ razlikuju se četiri odvojena prostora, a moguće je izdvojiti najmanje tri različita načina oslikavanja. Dvije prostorije su bile ukrašene jednobojnim bijelim poljima, na kojima je očuvana uska crna traka (Starac 2012, 248, 424, fig.35); jedna prostorija očuvala je djelomično dekorativnu shemu srednje zone koja je bila raščlanjena na polja, budući da je očuvan veći ulomak pregradnog zida s bijelom podlogom ukrašenom uskim crvenim trakama koje formiraju ugao polja (Starac 2012, 248, 419, fig.3), te jedna prostorija kojoj su pripadali ulomci s bijelom podlogom na kojoj je očuvana jednostavna linearna dekoracija crvene boje u obliku paralelne šire i uže trake (Starac 2012, 424, fig. 36). Može se nadodati da se upotreba linearnih elemenata u raščlanjivanju zidne podloge na gornjem katu podudara s načinom oslikavanja sekundarnih prostorija u prizemlju.

Na osnovi navedenih dekorativnih shema uočava se razlika u ukrašavanju reprezentativnih i sekundarnih prostorija, što govori o njihovim različitim funkcijama. Sekundarne prostorije bile su ukrašene jednostavnim bijelim poljima ili bijelim poljima koja su raščlanjena linearnim elementima crvene ili crne boje. Na osnovi oskudne palete crvene i crne, moguća je usporedba⁹ s dekoracijom u Pompejima, u tzv. „*Nebenzimmer*“ III i IV stilu (Strocka 1975, 101-106).

Dekoratívno slikarstvo koje je ukrašavalo reprezentativne prostorije karakterizira plošnost i zatvorenost zidne površine, princip koji (ponovno) započinje u drugoj fazi II. stila, npr. u Pompejima I, 6, 2, Kuća kriptoportika, oko 40. pr. Kr. - 30. pr. Kr. (Ling 1991, 31-33, fig. 30), te se nastavlja u prvoj fazi III. stila

⁸ Moguće je izdvojiti dvije dekorativne faze zahvaljujući većim dijelovima pregradnih zidova koji su izgrađeni u tehnici *opus craticium* i sačuvali su dva sloja oslikane žbuke. Svi su ulomci pronađeni u sekundarnom položaju, u ruševnom sloju iznad freski iz prizemlja. Kao elementi za dataciju poslužili su ulomci amfore kasne Lamboglia 2 Dressel 6B te ulomci tegula i mozaika koji su ispunjavali strukturu pregradnih zidova (Starac 2012, 247, 249, 419, fig. 3).

⁹ Može se nadodati da postoji i shematični II. stil (oko 30. pr. Kr. do 25. pr. Kr.), vrlo jednostavan način linearnog ukrašavanja bijele podloge crvenim i crnim linijama, čiji podni rub karakterizira stilizirani kandelabar s volutama. Karakterističan je za sekundarne prostorije kuća čija je dekoracija visoke kvalitete (Barbet 2009, 98-103; Barbet 2008, 50-52).

forming a corner field (Starac 2012, 248, 419, Fig. 3), and one room from which there are fragments with white ground on which a plain linear decoration in red is preserved in the form of parallel broader and narrower bands (Starac 2012, 424, Fig. 36). Notably, the use of linear elements to articulate the ground colour of the wall on the upper storey is consistent with the manner in which the secondary rooms on the ground floor are painted.

Based on the mentioned decorative scheme we see a difference in the decoration of the grand and the secondary rooms, which speaks to their different functions. The secondary rooms were decorated with plain white fields or white fields divided with linear elements in red or black. Based on the modest palette of red and black, we can draw comparisons⁹ with the decoration in Pompeii done in the *Nebenzimmer* Third and Fourth Styles (Strocka 1975, 101-106).

The decorative painting that adorned the grand rooms is characterised by the flatness (two-dimensionality) and closed appearance of the wall surface, a principle seen (again) in the second phase of the Second Style, e.g., at the House of the Cryptoporticus in Pompeii (I.6.2), ca. 40 BCE-30 BCE (Ling 1991, 31-33, Fig. 30), and continuing in the first phase of the Third Style (from ca. 20 BCE-1 BCE), the chief characteristic of which was the articulation of the flat, monochrome wall planes with candelabra, and the negation of architectural illusionism in favour of intricate ornaments (Barbet 2009, 104-109). The townhouse at the Kandlerova street site is characterised by a decorative system that features broad planes in the middle zones and monochromatic, closed wall surfaces framed with plain bands. The black fields are framed with red bands, and vice versa, and we see one example with a red socle and a spattered¹⁰ ornament

⁹ We can add that there is also a schematic Second Style (ca. 30 BCE to 25 BCE), a very simple method of linear decoration on white ground with red and black lines, the socle of which is characterised by a stylised candelabrum with volutes. It is characteristic of the secondary rooms of houses with decoration of high quality (Barbet 2009, 98-103; Barbet 2008, 50-52).

¹⁰ The spattering technique was already in use in the First Style to mimic porphyry or granite, which appears often on red or black ground in the Second Style (Basted, de Vos 1975, Tav. 76, examples of the Second and Third Styles). This is a simple and cheap technique used in the Roman provinces (*idem* 75) and remained in use through to the end of the empire. We find an example in hall XII (décor B) at the Paul-Deviolaine street in Soissons, France, likely mid-2nd c. (Barbet 2008, 165, Fig. 240). In the Cisalpine area this technique is also widespread, e.g.: the red socle with grey-white spattering in room 16 of *Domus* B in Brescia, late Hadrian or early Antonine period (Pagani 2005, 91, 93). We find many examples in the Cisalpine area (*idem* 2005, note 150, 97). Alka Starac cites an example from Emona in Slovenia: the house of Decius Avitus, second half of the 1st c. or early 2nd c. (Starac 2012, 245).

(od oko 20. god. pr. Kr. do 1. god. pr. Kr.), čija je glavna karakteristika raščlanjenost plošnih, jednobojskih zidnih površina kandelabrima, kao i negiranje arhitektonskog iluzionizma u korist pažljivo obrađenih ornamenata (Barbet 2009, 104-109). Gradsku kuću u Kandlerovoj ulici karakterizira dekorativni sistem s velikim poljima srednje zone te s jednobojskim, zatvorenim zidnim površinama uokvirenim jednostavnim trakama. Crna su polja uokvirena crvenim trakama i obrnuto, a zabilježen je i jedan primjer s crvenim podnim rubom i špricanim¹⁰ ukrasom te žutom srednjom zonom¹¹. Prevladavaju crna te crvena boja podloge, to su boje koje se često koriste krajem II. stila¹², ali su također dominantne kombinacije od početka III. stila (Bastet, de Vos 1979, 132). Dekorativni sistem u Kandlerovoj ulici karakterizira upotreba crvene i crne boje, što bi se moglo protumačiti kao vrlo rana upotreba III. stila ili rana promjena u načinu ukrašavanja, čije tragove nije moguće ustanoviti budući da je domus izgrađen između 40. pr. Kr. i 30. pr. Kr., kada je u modi II. stil¹³.

Ulomci s dekorativnim motivima III. ili IV. stila

Iz gornjeg kata potječe skupina ulomaka na žutoj podlozi koji su pripadali istom prostoru, zbog sastava

and a yellow central zone¹¹. Black and red ground is dominant—colours often used in the late Second Style¹², and also a dominant combination of the early Third Style (Bastet, de Vos 1979, 132). The decorative system at the Kandlerova street site is characterised by the use of red and black, which could be interpreted as a very early use of the Third Style, or an early change in the method of decoration, the traces of which cannot be determined given that the domus was erected between 40 BCE and 30 BCE, when the Second Style was the fashion¹³.

Fragments with decorative motifs of the Third or Fourth Style

From the upper storey we have a group of fragments on yellow ground from one room, evident from the composition of the white plaster, which leads us to conclude that they were done in the same period. The following groups of fragments are from this room:

a) A group of fragments on yellow ground on which the upper part of an aedicula¹⁴ is painted in white with smooth columns and Corinthian capitals supporting an architrave¹⁵ decorated with rounded white and some red elements (Starac 2012, 245, Fig. 38; Starac 2009, 280, Fig. 15). The architectural character of the architrave in abandoned in the second phase of the Third Style with the introduction of other ornamental elements (Bastet, de Vos 1979, 124, note 8). The columns of the aedicula are replaced with thyrsi or candelabra, especially in phase Ic (1 CE–25 CE) (Bastet, de Vos 1979, 126). On the fragments from the rural house at the Kandlerova

¹⁰ Tehnika špricanja koristi se već od I. stila za imitaciju porfida ili granita, koji se pojavljuje često na crvenim ili crnim podlogama u II. stilu (Bastet, de Vos 1975, Tav. 76, primjeri II. i III. stila). Riječ je o jednostavnoj i jeftinoj tehnici koja se upotrebljava i u rimskim provincijama (*idem* 75) te ostaje u upotrebi do kraja Rimskog Carstva. Primjer toga je u Francuskoj, Soissons, ulica Paul-Deviolaine, sala XII (dekor B), vjerojatno polovina II. st. (Barbet 2008, 165, fig. 240). Na cisalpinskom području navedena tehnika je također vrlo rasprostranjena, npr. u Brescii *Domus* B, prostor, 16, crveni podni rub sa špricanim točkicama sivo-bijele boje, kasno razdoblje Hadrijana ili rano razdoblje Antonina (Pagani 2005, 91, 93). Brojne navedene primjere nalazimo na području Cisalpine (*idem* 2005, bilješka 150, 97). Može se spomenuti primjer iz Emone u Sloveniji, kuća Decija Avita, druga polovina I. st. ili početak II. st. (Starac 2012, 245).

¹¹ Upotreba crveno-žute kombinacije širi se od II. faze III. stila (Bastet, de Vos 1979, 135) od oko trećeg desetljeća prvog stoljeća te je popularna u razdoblju vladavine Antonina i Severa (Ling 1991, 176, 178). Nije karakteristična kombinacija prije navedenog razdoblja za područje Rima, Kampanije i sjeverne Italije.

¹² Primjeri upotrebe crvene, crne i žute boje u srednjoj zoni: crvena npr. u Rimu, u Augustovoj kući, donji kubikul, srednja zona (Jacopi 2007, 78), crnu boju nalazimo također u Rimu, vila Farnesina, triklinij C, srednja zona (Bragantini 2014, 325, fig. 8.5), dok se žuta boja u srednjoj zoni nalazi samo na dva primjera u II. stilu u Vili misterija, kubikul 3 i u Kući srebrnog pira (V, 2 E) (Barbet 2009, 126).

¹³ O rijetkim i nehomogenim karakteristikama II. stila na području sjeverne Italije (Murgia 2019, bilješka, 1) te primjeri iz Akvileje (*idem* 2019, 194-195).

¹¹ The use of the red-yellow combination spread from the second phase of the Third Style (Bastet, de Vos 1979, 135) from about the third decade of the 1st c. and was popular under Antoninus and Severus (Ling 1991, 176, 178). It was not a characteristic combination prior to this period in Rome, Campania and the north of Roman Italia.

¹² Examples of the use of red, black and yellow in the middle zone: red in the lower cubiculum in Augustus' house in Rome (Jacopi 2007, 78); black in triclinium C at the Villa of the Farnesina, also in Rome (Bragantini 2014, 325, Fig. 8.5); we see yellow in only two examples of the Second Style: in cubiculum 3 of the Villa of the Mysteries, and at the House of the Silver Wedding (V.2.E) (Barbet 2009, 126).

¹³ On rare and non-homogeneous characteristics of the Second Style in the north of Roman Italia see Murgia 2019 (note 1) and examples in Aquileia (Murgia 2019, 194-195).

¹⁴ The aedicula is the fixed central element of wall decoration with a symmetrical scheme. The aedicula developed through a lengthy and complicated process over the course of the Second Style (Bastet, de Vos 1979, 124).

¹⁵ A similar method of decoration was not found on account of the very simple decoration type. In the Third Style the aedicula was decorated with friezes in the form of metopes, grotesques or vegetal ornaments (Bastet, de Vos 1979, 124).

žbuke bijele boje, što dovodi do zaključka da su izvedeni u istom razdoblju. Navedenom prostoru pripadaju sljedeće skupine ulomaka:

a) skupina ulomaka na žutoj podlozi, na kojima je bijelom bojom oslikan gornji dio edikule¹⁴ s glatkim stupovima te korintskim kapitelom, koji pridržavaju arhitrav¹⁵ ukrašen zaobljenim bijelim i ponekim crvenim elementom (Starac 2012, 245, fig. 38; Starac 2009, 280, fig. 15). Arhitrav u II. fazi III. stila gubi arhitektonski karakter zbog uvođenja drugih ornamentalnih elemenata (Bastet, de Vos 1979, 124, bilješka 8). Stupovi edikula zamijenjeni su tirsima ili kandelabrima, osobito u fazi I. c (1. god. posl. Kr. – 25 god. posl. Kr.) (Bastet, de Vos 1979, 126). Na ulomcima iz gradske kuće u Kandlerovoj ulici zadržan je arhitektonski karakter arhitrava i stupova te je moguće predložiti dataciju na kraj I. st. pr. Kr. i početak I. st. posl. Kr.

b) skupina ulomaka na žutoj podlozi koji su s donje strane obrubljeni dvjema odvojenim, vodoravnim, paralelnim uskim trakama bijele boje. Iznad trake su slabo vidljivi ostaci jednostavnog, vitkog¹⁶ stupa također bijele boje, koji raščlanjuje žuto polje. Na jednom ulomku vidljiv je vrh kapitela koji nalikuje kapitelu edikule koji smo spomenuli, ali u umanjenoj verziji (Starac 2012, 425, fig. 37). Budući da su ulomci povezani sličnom shemom kapitela, analogijom se predlaže ista datacija.

c) dva ulomka s motivom krošnje stabla, zelene boje (Starac 2012, 425, fig. 40); motiv stabla je prisutan u oslikavanju pejzaža i vrtova III. i IV. stila (Ling 1991, 141–153).

d) ulomak glave i sinusoidnog vrata labuda¹⁷ bijele boje koji kljunom crvene boje pridržava perle (Starac 2012, 425, fig. 41). Motiv simetrično postavljenih labudova s

street site the architectural character of the architrave has been retained; the proposed date is the late 1st c. BCE/early 1st c. CE.

b) A group of fragments on yellow ground framed to the lower side by a pair of separate horizontal and parallel narrow bands of white. Above these bands are the faint traces of a plain slender¹⁶ column, also white, which divides the yellow plane. On one fragment there is the top of a capital similar to but smaller than the above mentioned capital of the aedicula (Starac 2012, 425, Fig. 37). Given that the fragments are linked by the similar scheme of the capitals, the same date is proposed by analogy.

c) Two fragments with a green tree crown motif (Starac 2012, 425, Fig. 40); the tree motif is present in landscape and garden scenes of the Third and Fourth Styles (Ling 1991, 141–153).

d) A fragment with the white head and sinusoidal neck of a swan¹⁷ holding beads in its red beak (Starac 2012, 425, Fig. 41). We see the motif of symmetrical swans with beads in beak on black ground in Rome at the house of Augustus on the Palatine, upper cubiculum, ceiling frieze (Jacopi 2007, 54, 78). In a room with black walls at the *Boscotrecase* villa near Naples the side field is decorated with slender candelabra; the central candelabrum has scrolls, and to the left and right are facing swans in flight holding beads, early 1st c. CE (Bragantini 2014, 329, Fig. 8.6); the triclinium M of the House of Ceres in Pompeii (I.9.13) features a symmetrical pair of swans: each in its field, divided by a slender candelabrum, holding beads, second third of the 1st c. CE (Bastet, de Vos Fig. 15, 167; Barbet 2009, 114, Fig. 70). From the House of Frescoes in classical Luna in the Liguria region of Italy we have a fragment with a depiction of a swan holding beads in its beak. The beads form an arc above its head, second quarter of the 1st c. (Bulgarelli, Gervasini 2012, 355, Fig. 4). Based on the stylistic analysis of the fragments on yellow ground the proposed date is the late 1st c. BCE/ early 1st c. CE.

¹⁴ Edikula je centralni fiksni element zidne dekoracije sa simetričnom shemom. Edikula se razvila dugim i kompliciranim procesom tijekom II. stila (Bastet, de Vos 1979, 124).

¹⁵ Sličan način ukrašavanja nije pronađen zbog vrlo jednostavnog tipa dekoracije. Inače, edikule tijekom III. stila ukrašavane su frizovima u obliku metopa, grotesknim ili biljnim ornamentima (Bastet, de Vos 1979, 124).

¹⁶ Zidno slikarstvo iz vile Farnezine u Rimu pokazuje progresivno stanjivanje arhitektonskih elemenata koji raščlanjuju zidnu dekoraciju; datacija vile – druga polovica I. st. pr. Kr. (Bragantini 2014, 322–323).

¹⁷ Otkad se motiv labuda pojavio na oltaru *Ara Pacis Augustae* (13. g. pr. Kr. – 9. g. posl. Kr.), bit će uvijek prisutan na slikarskom repertoaru, a od faze I c (1. posl. Kr. – 25. posl. Kr.) često je prikazivan s perlama u kljunu (Bastet, de Vos 1976, 62). Jedan je od motiva koji se uz grifone i sfinge prenosi Augustovom propagandnom politikom. Skoro su uvijek prikazani u grupi ili paru (Scagliarini Corlàita 2006, 145).

¹⁶ Wall painting in the Villa of the Farnesina in Rome exhibits progressive thinning of the architectural elements that articulate the wall decoration; the villa is dated to the second half of the 1st c. BCE (Bragantini 2014, 322–323).

¹⁷ From the time that the swan motif appeared on the altar of the *Ara Pacis Augustae* (13 BCE–9 CE) it was a constant feature of the painter's repertoire, and from phase Ic (1 CE–25 CE) it was often depicted holding beads in its beak (de Vos, 1976, 62). It was one of the motifs, along with the gryphon and the sphinx, expressed in the Augustan propaganda. They are almost always depicted in groups or as a pair (Scagliarini Corlàita 2006, 145).

perlama u kljunu na crnoj podlozi pojavljuje se u Rimu na Palatinu u Augustovoj kući, gornji kubikul, friz stropa (Jacopi 2007, 54, 78). Nedaleko od Napulja, u vili *Boscotrecase*, u prostoriji s crnim zidovima, bočna polja ukrašena su vitkim kandelabrima, sredina kandelabra ima vitice, a slijeva i zdesna nalaze se simetrično postavljeni labudovi u letu koji pridržavaju perle, rano I. st. posl. Kr. (Bragantini 2014, 329, fig. 8.6); u Pompejima Cererina kuća (I, 9, 13) u trikliniju m ima simetrično postavljene labudove u paru: svaki je u svome polju, raščlanjenom vitkim kandelabrom, i pridržavaju perle, druga trećina I. st. posl. Kr. (Bastet, de Vos 1979, fig. 15, 167; Barbet 2009, 114, fig. 70). Na području Italije, u Liguriji, u mjestu Luni iz gradske Kuće fresaka potječe ulomak s prikazom labuda koji drži perle u kljunu. Perle prave luk iznad glave, druga četvrtina I. st. (Bulgarelli, Gervasini 2012, 355, fig. 4). Na osnovi stilističke analize ulomaka na žutoj podlozi moguće je predložiti dataciju na kraj I. st. pr. Kr. i početak I. st. posl. Kr.

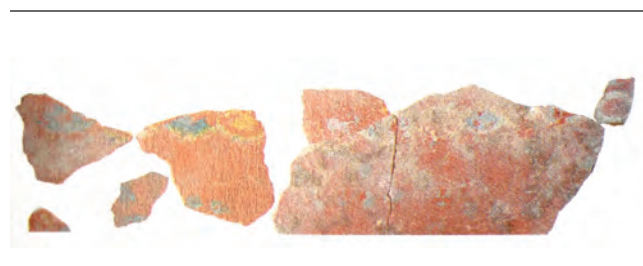
Prostoriji na gornjem katu, koja nije očuvana, pripadaju ulomci također na žutoj podlozi, sa žbukom ružičaste boje¹⁸. Najznačajniji je ulomak s motivom ptice ružičasto-plave boje, koja u kljunu pridržava grančicu s trešnjama. Ptica stoji na vodoravnoj podlozi zelene boje, koja je profilirana bijelom linijom s donje strane (Starac 2012, 425, fig. 42; Starac 2009, 280, fig. 17). Motivi na ulomku pripadaju u kategoriju oslikavanja mrtve prirode¹⁹. Jednobojna plošna podloga i pažljiva izvedba detalja kao što su trešnje, grančica s listovima, bijela profilirana linija podloga, upućivali bi na III. stil, dok je sam smještaj teže procijeniti. Npr. uska zona friza na prijelazu iz srednje u gornju zonu, Pompeji *Casa dei Bronzi* (VII, 4 59), druga prostorija lijevo od atrija, južni zid (Bastet, de Vos 1979, Tav. XVII, 32); Pompeji, Vila misterija, sala s crnim zidovima, sjeverni zid, predela (Bastet, de Vos 1979, 162, fig. 9). Moguće je na osnovi stilističke analize predložiti dataciju na kraj I. st. pr. Kr. i početak I. st. posl. Kr., kao i za prethodnu skupinu na žutoj podlozi.

¹⁸ Ulomci pronađeni u prostoru istočno od peristila (US 16-P10-O4; US 16-P17-O4) (Starac 2012, 248).

¹⁹ Mrtva priroda u zidnom slikarstvu pojavljuje se u prvoj polovici I. st. pr. Kr., u II. stilu. Karakterizira je realističko prikazivanje motiva, kao i realistički raspored elemenata mrtve prirode unutar arhitektonski raščlanjenih zidnih površina. Radikalne promjene nastaju u prijelaznom razdoblju iz II. na III. stil, kada oslikavanje mrtve prirode preživljava u obliku slika na plošnim zidnim površinama. U III. stilu smanjuju se slike mrtve prirode na nekoliko desetina centimetara te ih nalazimo na određenim zonama zidane površine kao što su predela, smještena između donje i srednje zone, zona ispod i iznad središnje edikule, prijelaz iz gornje u srednju zonu. Maksimalno širenje oslikavanja mrtve prirode događa se u razdoblju III. i IV. stila. U IV. stilu mrtva priroda pojavljuje se u središtu polja srednje zone (De Caro 2009, 77-97).

Fragments, also with yellow ground, are from the room on the upper storey (not preserved) with pink plaster¹⁸. The most significant fragment features a bird motif of pink-blue colour, holding a branch with cherries in its beak. The bird is standing on horizontal green ground, demarcated at the bottom with a white line (Starac 2012, 425, Fig. 42; Starac 2009, 280, Fig. 17). The motifs on the fragment are of the still life category¹⁹. The flat monochrome ground and the meticulous execution of the details such as the cherries, leafy branches, the white profile line on the ground, all point to the Third Style, while the actual position is harder to ascertain. E.g.: the narrow zone of the frieze at the transition from the middle to the upper zone at the *Casa dei Bronzi* in Pompeii (VII.4.59) in the second room to the left of the atrium, south wall (Bastet, de Vos 1979, Tav. XVII, 32); Pompeii, Villa of the Mysteries, the room with black walls, north wall, the predella (Bastet, de Vos 1979, 162, Fig. 9). Based on the stylistic analysis the proposed date, as with the previous group on yellow ground, is the late 1st c. BCE/early 1st c. CE.

The following fragments have also been attributed to the upper storey:



Sl. 3 Kandelabar na crvenoj podlozi s motivima ovalnih gema žute i plave boje, obavijenih stabljikom u obliku pletenice (preuzeto od Starac 2012, 423, fig. 24).

Fig. 3 A candelabrum on red ground with yellow and blue oval gem motifs, enveloped by a braided stem (from: Starac 2012, 423, Fig. 24).

¹⁸ Fragments found in the area to the east of the peristyle (SU 16-P10-O4; SU 16-P17-O4) (Starac, 2012, 248).

¹⁹ Still lives appear in wall painting in the first half of the 1st c. BCE, in the Second Style. They are characterised by the realistic depiction of the motif, and the realistic distribution of the elements of the still life within the architecturally articulated wall surfaces. Radical changes occur in the transitional period from the Second to the Third Style, when still life painting survives as images in flat treatments of wall surfaces. In the third Style the still life images are reduced to a few dozen centimetres, and we see them in certain zones of the wall, like the predella, between the lower and middle zone, the zone below and above the central aedicula, and the transition from the upper to the middle zone. The greatest spread of still life painting occurred in the Third and Fourth Styles. In the Fourth Style the still life also appears at the centre of the fields of the middle zone (De Caro 2009, 77-97).

Gornjem katu pripisani su također i sljedeći ulomci:

a) ulomci kandelabara na crvenoj podlozi s motivima ovalnih gema²⁰ (sl. 3) (Starac 2012, 419, fig. 24) žute i plave boje, koje se izmjenjuju. Geme su obavijene stabljikom u obliku pletenice bijele (?) boje. S desne strane vidljivi su tragovi malih zelenih listića – motiv podsjeća na kandelabar koji raščlanjuje srednju zonu također crvene boje u Švicarskoj, Avenches (*Aventicum*) *insula* 18, datiran oko 45. god. posl. Kr. (Pittura romana 2006, 210).

b) ulomci s crvenom podlogom na kojoj su vidljivi dijelovi vitkog kandelabra te dio lijevog, okomitog, shematiziranog krila figure (sfinge? Viktorije?) (Starac 2012, 423, fig. 25). Oba se motiva vrlo često susreću u III. stilu, npr. u Pompejima, kuća Marka Lukrecija Frontona, kubikul g, (Bastet de Vos 1979, 202, Tav. XXX, 56) ili u Herkulaneju, Kuća lijepog dvorišta, triklinij 2 (Esposito 2014, Tav. 89, fig. 2).

c) ulomak koji prikazuje dio arhitektonske strukture u perspektivi²¹. Očuvan je dio stupa bijela boje, dio arhitrava crvene i žute boje, a vidljivi su i tragovi svjetlojubičaste, plave i zelene boje (Starac 2012, 424, fig. 31). Dijelovi arhitekture u perspektivi oslikani su pastelnim tonovima. Slična paleta boja upotrijebljena je i u Vili 9, na lokalitetu *Valle Porcina* (područje između Rima i Ostije), III. stil, julijejsko-klaudijejsko razdoblje (Badello Tata, Falzone 2017, 332, fig.3), a sličnu paletu boja nalazimo i u IV. stilu, Stabija, antički grad u Napuljskome zaljevu, u blizini današnjega Castellammare di Stabia (Barbet, Miniero 1999). Predlaže se datacija u III. ili IV. stil.

a) Fragments with candelabra on red ground with alternating yellow and blue oval gem motifs²⁰ (Fig. 3) (Starac 2012, 419, Fig. 24). The gems are enveloped with a stem formed as a (likely) white braid. To the right side are traces of small green leaves, the motif is reminiscent of the candelabrum that divides the central red plane at the *insula* 18 in *Aventicum* (Avenches, Switzerland) dated to ca. 45 CE (Pittura romana 2006, 210).

b) Fragments with red ground with sections of a slender candelabrum and a part of the vertical schematic left wing of a figure (possibly a sphinx or Victory) (Starac 2012, 423, Fig. 25). Both motifs are frequent in the Third Style, e.g., in Pompeii at the House of *Marcus Lucretius Fronto*, cubiculum G (Bastet, de Vos 1979, 202, Tav. XXX, 56), or in triclinium 2 of the House of the Beautiful Courtyard in Herculaneum (Esposito, 2014, Tav. 89, Fig. 2).

c) A fragment that depicts a section of architectural structure in perspective²¹. A part of a white column, a red and yellow architrave, and traces of light violet, blue and green colour are preserved (Starac 2012, 424, Fig. 31). The architectural elements in perspective were painted in pastel tones. A similar palette of colours was used in Villa 9 at the *Valle Porcina* site (between Rome and Ostia) in the Third Style during the Julio-Claudian dynasty (Badello Tata, Falzone 2017, 332, Fig. 3), and in the Fourth Style in Stabiae facing the Bay of Naples near present day Castellammare di Stabia (Barbet, Miniero 1999). The proposed date is during the Third and Fourth Styles.

Two fragments²² on red ground were found at the ground floor, decorated with a broad black band with a

²⁰ Primjeri rafiniranih gema – Augustova kuća u Rimu, gornji kubikul, sjeverni zid, friz s cvjetovima lotosa ukrašenim gemama crvene i zelene boje (Jacopi 2007, 40); geme koje ukrašavaju stupove pojavljuju se već u II. stilu, npr. triklinij 14, Vila A u Oplontisu (Torre Annunziata) (Lynley, McAlpine 2016, 112, fig. 10.2). Na cisalpinskom području npr. iz Milana, Trg Fontana (Mariani, Pagani 2012, 334, fig. 16), primjer je ovalnih gema zelene i svjetlojubičaste boje, obavijenih pletenicom kao ukras stupa, datiranih u završnu fazu II. i početak III. stila. Iz Akvileje *Casa di Tito Macro*, na crvenoj podlozi rub ukrašen plavim gemama i cvjetnim stiliziranim elementima, III. stil (Salvadori, de Nikolo, Didonè, Salvo, 2016, fig. 10). Također iz Akvileje potječe ulomak s motivom ovalnih i pravokutnih gema zelene boje, koje su uokvirivale polja crvene boje, datiran u IV. stil (Oriolo 2012, 408, fig. 17). Geme su ukrašavale i stropove, npr. *domus* Serraglio Albrizzi di Este (Ghedini, Baggio Bernardoni 1988, 291, fig. 5) u razdoblju vladavine Hadrijana. Također, u susjednoj Sloveniji susreće se motiv gema zelene i crvene boje koje su uokvirivale polja žute boje, u Celju, prostorija 2 (Plesničar Gec 1998, 278–281, fig. 10 i 11), kraj I. st. ili početak II. st. To svjedoči o popularnosti motiva u kasnijem razdoblju.

²¹ Iluzionističke arhitekture u III. stilu obično su ukrašavale gornju zonu zidne površine (Bastet, de Vos 1979, 130).

²⁰ Examples of refined gems: the frieze with lotus flower decorated with red and green gems on the north wall of the upper cubiculum in Augustus' house in Rome (Jacopi 2007, 40); gems decorating columns appear in the Second Style in, e.g., triclinium 14 of Villa A in Oplontis (Torre Annunziata) (Lynley, McAlpine 2016, 112, Fig. 10.2). In the Cisalpine area, e.g., in Milan, Palazzo delle Fontane (Mariani, Pagani 2012, 334, Fig. 16) is an example of oval gems in green and light violet, enveloped with a braid as a column decoration, dated to the final phase of the Second and start of the Third Style. In Aquileia at the House of *Titus Macro*, red ground with the edge decorated with blue gems and stylised floral elements, Third Style (Salvadori, de Nikolo, Didonè, Salvo 2016, Fig. 10). Also from Aquileia is a fragment with a motif of oval and rectangular green gems framing red fields, Fourth Style (Oriolo 2012, 408, Fig. 17). Gems were also used to decorate ceilings, e.g., the *Domus* del Serraglio Albrizzi near Este (Ghedini, Baggio Bernardoni 1988, 291, Fig. 5), the Hadrian period. In neighbouring Slovenia we see green and red gem motifs framing yellow fields in room 2 in Celje (Plesničar Gec 1998, 278–281, Figs. 10 and 11), late 1st c. or early 2nd c. This testifies to the popularity of the motif in the later period.

²¹ In the Third Style Illusionist architecture usually decorated the upper zone of the wall (Bastet, de Vos 1979, 130).

²² The fragments found in the hallway (P7-O4) were likely from the oecus (P6-O4) (Starac 2012, 247).

U prizemlju su pronađena dva ulomka²² na crvenoj podlozi, ukrašena crnom širom trakom s motivom krute girlande²³ sa zelenim ovalnim listovima (Starac 2012, 424, fig. 32). Traka možda razdvaja dva crvena polja srednje zone²⁴. Na području Regije X prisutan je motiv krute girlande, npr. u rimskoj vili u mjestu Torre di Pordenone otkrivene su tri vrste krutih girlandi s ovalnim i kopljastim listovima, ukrašenih sitnim cvjetovima, zreli III. stil (Conte, Salvadori, Tirone 1999, Tav. 6, 1-3); Asolo, kruta girlanda s kopljastim listovima ukrašenim sitnim cvijetom, IV. stil početna faza, razdoblje Klaudija i Nerona (Mariani 2004, 310, fig. 5). Dva²⁵ mala piketirana ulomka na crvenoj podlozi ukrašena su girlandom sa sitnim zelenim ovalnim listićima, njih dva ili tri u nizu, a vidljiv je i trag crne boje (šjena?). Nije jasno koliko je listića u nizu jer ulomci nisu cjeloviti. Na jednom ulomku vidljiv je i trag tanke zelene uzice, kao i tragovi tamne boje (cvijet?) (Starac 2012, 422, fig. 19). Oslikavanje tanjim girlandama širi se od početka III. stila (Bastet, de Vos 1979, 127) npr. u Pompejima, Vojarna gladijatora (V, 5, 3), triklinij



Sl. 4 Ulomci zidne dekoracije tapetnog uzorka, geometrijska kompozicija u obliku ukošene mreže (preuzeto od Starac 2012, 422, fig. 20).

Fig. 4 Fragments of wall decoration with repeated pattern; geometric composition in the form of a sloped grid (from: Starac 2012, 422, Fig. 20).

motif of rigid garlands²³ with green ovate leaves (Starac 2012, 424, Fig. 32). The band possibly separated two red fields in the central zone²⁴. The rigid garland motif is found in the Regio X, e.g., three types of rigid garlands with ovate and lanceolate leaves decorated with small flowers were found at the Roman villa in Torre di Pordenone of the mature Third Style (Conte, Salvadori, Tirone 1999, Tav. 6, 1-3). In Asolo we see a rigid garland with lanceolate leaves decorated with small flowers in the early phase of the Fourth Style during the period of Claudius and Nero (Mariani 2004, 310, Fig. 5). Two²⁵ small picked surface fragments on red ground are decorated with a garland with small green ovate leaves, two or three in a row, with visible traces of black (possibly shadow). It is not clear how many leaves are set in a row as the fragments are not complete. On one fragment there is a visible trace of thin green cord, and traces of a dark colour (possible flower) (Starac 2012, 422, Fig. 19). Painting with thinner garlands spread from the beginning of the Third Style (Bastet, de Vos 1979, 127), e.g., in Pompeii at the Gladiator Barracks (V.5.3), triclinium N, east wall (*idem* 1979, 179, Tav. IV, 7). A similar type of small leaves (0.5–0.7 cm) forms the horizontal garland that divides the yellow from the red ground at the south *pars urbana* of the villa of Yvonand-Mordagne (Switzerland), dated to the period of Tiberius and Claudius, between 35 CE and 45 CE (Dubois, Paratte, Ebbutt 2003, 129, Pl. 4.5).

Fragments with motifs of the Third and Fourth Styles would be indicative of a more complex decoration of walls, however, we cannot determine the manner in which the decorative scheme is organised. Future investigation of these fragments is certain to provide a clearer interpretation, and a reconstruction of the individual decorative systems.

Motifs of the second decorative phase: first half of the 2nd c.

The decorative system changed after the fire of the early 2nd c. Fragments²⁶ of wall decoration on white

²² Ulomci pronađeni u hodniku (P7-O4) vjerojatno pripadaju prostoriji P6-O4 (*oecus*) (Starac 2012, 247).

²³ Motiv krute girlande pojavljuje se u III. stilu faza I. c (oko 1. pr. Kr. – 25. posl. Kr) (Bastet, de Vos 1979, 120). Motiv krute girlande nastavlja se i u IV. stilu, tada postaju krupnije i podsjećaju na girlande II. stila (Mariani 2004, 311).

²⁴ Kruta girlanda mogla je također ukrašavati podni rub ili gornju zonu (Bastet, de Vos 1979, 120).

²⁵ Ulomci pronađeni u prostoriji (P11-O4) (Starac 2012, 246).

²³ The motif of the rigid garland appears in the Third Style, phase Ic (ca. 1 BCE– 25CE) (Bastet, de Vos 1979, 120). The motif endured into the Fourth Style, when it became larger and reminiscent of the Second Style garlands (Mariani 2004, 311).

²⁴ A rigid garland may also have decorated the socle or upper zone (Bastet, de Vos 1979, 120).

²⁵ Fragments found in room P11-O4 (Starac 2012, 246).

²⁶ Fragments found in SU 16-P5-O4 (Starac 2012, 246).

n, istočni zid (*idem* 1979, 179, Tav. IV, 7). Sličan tip sitnih listića (0,5-0,7 cm) formira vodoravnu girlandu koja raščlanjuje žutu od crvene podloge - u Švicarskoj, Yvonand-Mordagne *pars urbana* jug, datacija razdoblje Tiberija i Klaudija između 35. god. posl. Kr. i 45. posl. Kr. (Dubois, Paratte, Ebbutt 2003, 129, Pl. 4.5).

Ulomci s motivima III. i IV. stila ukazivali bi na kompliciranije ukrašavanje zidne površine, premda nije moguće shvatiti na koji način je organizirana dekorativna shema. Sigurno je da će buduća istraživanja na ulomcima pružiti jasniju interpretaciju, kao i rekonstrukciju pojedinih dekorativnih sistema.

Motivi koji pripadaju drugoj dekorativnoj fazi - prva polovica II. st.

Nakon izbijanja požara početkom II st. dolazi do promjene dekorativnog sistema. Kubikulu (P5-O4) pripisani su ulomci²⁶ zidne dekoracije na bijeloj podlozi, koju karakterizira sistem tapetnog uzorka²⁷ u obliku ukošene mreže, sastavljene od kvadrata izvedenih urezanom linijom čija su sjecišta oslikana cvjetovima plave i crvene boje (sl. 4) (Starac 2012, 419, fig. 20). Još jedan tip tapetnog uzorka, ali s gornjeg kata, također pripada kategoriji geometrijske sheme koja se bazira na kvadratu. To su ulomci²⁸ na bijeloj podlozi (sl. 5) (Starac 2012, 419, fig. 44), a kompoziciju karakterizira ukošena mreža kvadrata crvene boje u čijem se središtu nalazi motiv stiliziranog cvijeta, izveden crvenom, žutom i zelenom bojom. Cvijet je uokviren žutim uskim trakama. Sistem se bazira na geometrijskom motivu kvadrata formirajući kazete, pritom naglašavajući arhitektonski karakter dekoracije, imitirajući stropne kazete u štukaturi. Primjer je Frascati, grad u Laciju, tzv. Galbina vila, svod, druga četvrtina I. st. pr. Kr. (Ling 1991, 43, fig. 42). Kompozicija navedenih primjera iz gradske kuće u Kandlerovoj ulici odgovara tipu 17 u terminologiji tapetnog uzorka, unutar kojeg su prikazane različite varijante navedenog tipa (Barbet, Douaud, Lapniece, Ory 1997, 22-24).

²⁶ Ulomci pronađeni u SJ 16-P5-O4 (Starac 2012, 246).

²⁷ Kompoziciju tapetnog uzorka karakterizira pravilno ponavljanje geometrijske ili biljne sheme. U pitanju je shema koja je već poznata u III. stilu, ali se koristila samo na stropovima (Ling 1991, 64-65; Barbet 2009, 140-145). U IV. stilu tapetni uzorak prelazi na gornje dijelove zidova, npr. Pompeji, III., 4, 4, triklinij, treća četvrtina I. st. posl. Kr. (Ling 1991, 84, fig. 87), ili prekriva čitavu površinu zida izuzev podnog ruba, npr. Stabije, vila Varano, treća četvrtina I. st. posl. Kr. (*idem* 1991, 85, fig. 88). Kompozicija tapetnog uzorka postaje vrlo popularna, kako na zidovima, tako i na stropovima u rimskim provincijama od II. st. do IV. st. (Laken 2001, 295).

²⁸ Ulomci pronađeni u SJ 16-P17-O4 (Starac 2012, 426).



Sl. 5 Ulomci zidne dekoracije tapetnog uzorka, geometrijska kompozicija u obliku ukošene mreže (preuzeto od Starac 2012, 426, fig. 44).

Fig. 5 Fragments of wall decoration with repeated pattern; geometric composition in the form of a sloped grid (from: Starac 2012, 426, Fig. 44).

ground characterised by a repetitive pattern²⁷ in the form of a sloped grid consisting of squares done with incised lines, with painted blue and red flowers at the grid intersections (Fig. 4) (Starac 2012, 419, Fig. 20), are attributed to a cubiculum (P5-O4). Another repeated pattern type, this time from the upper storey, is also in the category of geometric schemes based on the square. These are fragments²⁸ on white ground (Fig. 5) (Starac 2012, 419, Fig. 44) with a composition characterised by a sloped grid of red squares with a centred stylised flower motif done in red, yellow and green. The flower is framed with narrow yellow bands. The system is based on the geometric motif of squares forming coffers, emphasising the architectural character of the decoration, imitating ceiling coffering done in stuccowork. We see an example on a vault in the villa of the emperor Galba in Frascati in the Lazio region from the second quarter of the 1st c. BCE (Ling 1991, 43, Fig. 42). The composition of these examples from the townhouse at the Kandlerova street site corresponds to the Type 17 in the repeated pattern terminology that presents the variants of this type (Barbet, Douaud, Lapniece, Ory 1997, 22-24).

²⁷ The composition of a repeated ("wallpaper") pattern is characterised by the regular repetition of a geometric or vegetal scheme. The scheme here is already known in the Third Style, but was used only on ceilings (Ling 1991, 64-65; Barbet 2009, 140-145). In the Fourth Style the repeated pattern shifts to the upper zones of walls, e.g., in Pompeii (III.4.4), the triclinium, third quarter of the 1st c. CE (Ling 1991, 84, Fig. 87), or covers the entire wall except the socle, e.g., Stabiae, the Varano villa, third quarter of the 1st c. CE (*idem* 1991, 85, Fig. 88). Repeated pattern compositions saw great popularity, both on walls and ceilings, in the Roman provinces from the 2nd to 4th c. (Laken 2001, 295).

²⁸ Fragments found in SU 16-P17-O4 (Starac 2012, 426).

Navodi se nekoliko primjera na području Cisalpine koji se odnose na zidnu dekoraciju, tapetnog uzorka: Akvileja, tzv. „Tempio Gallet“, na bijeloj podlozi mreža sastavljena od krugova u nizu koji se sijeku, crvene i zelene boje. Središte je ukrašeno cvjetnim motivima, podni rub imitira mramor, datacija II.-III. st. (Provenzale 2005, 475, Dis. 1; 483, Dis. 2); Brescia, Flavijev *Capitolium*, istočna aula, na bijeloj podlozi mreža osmerokuta i rombova, u središtu osmerokuta crveni kružni motiv, datacija nakon vladavine Flavijevaca (Mariani 2016, 391, fig. 6); Brescia, Flavijeve terme, palača Martinengo Cesaresco, ulomak crvene boje na bijeloj podlozi (osmerokuti?), u središtu motivi izvedeni zelenom bojom, razdoblje Flavijevaca (Mariani, Pagani 2012, 339, fig. 33); Milano, ulica Valpetrosa, ulomak na bijeloj podlozi ukrašen višebojnom rozetom crvene i zelene boje (Mariani, Pagani 2012, 340, fig. 36). Iz Regije VIII, Rimini, palača Diotallevi, prostorija R, na bijeloj podlozi, kompleksna kompozicija okomitih krugova koji se sijeku i malih kružnih motiva na točki dodira krugova, u kombinaciji s ukošenom mrežom sastavljenom od linija koje su ukrašene zelenim listićima. Unutar konkavnih kvadrata nalazi se motiv crvenih krugova ukrašenih srololikim crvenim cvjetovima; datacija – razdoblje vladavine Hadrijana (Fontemaggi, Piolanti, Ravara 2001, 274, fig. 2). Iz navedenih primjera može se uočiti raznovrsnost u načinu ukrašavanja zidne površine za koji je karakteristična bijela podloga. Kompozicija koju obilježava ukošena mreža kvadrata na ulomcima iz gradske kuće u Kandlerovoj ulici karakteristična je za oslikavanje stropova npr. u Švicarskoj, *Aventicum*, *insula 7*, strop hodnika, datiran na kraj II. ili početak III. st. (Fuchs 1989, 21-22, fig. 7a), u Francuskoj, Bordeaux, aleja de Tourny, prostor s dvostrukim mozaikom, strop, datiran u II. st. (Barbet 2008, 320, fig. 488), Metz – *Divodurum*, Ancienne chambre des Métiers, gornji dio zida ili stropa, kraj I. st. ili početak II. st. (Heckenbenner, Mondy 2018, 819, fig. 12).

Primjeri tapetnog uzorka iz gradske kuće u Kandlerovoj ulici upućuju na praćenje trendova u dekorativnom sistemu, premda izbor motiva ukazuje na određenu jednostavnost. Oba primjera tapetnog uzorka karakterizira bijela podloga, ali izbor dekoracije ukazuje također na različitu funkciju i distribuciju prostora unutar domusa – kubikul (P5-O4) i jedna prostorija na prvom katu.

Zidnoj dekoraciji s gornjeg kata također pripadaju ulomci²⁹ (sl. 6) (Starac 2012, 419, fig. 45) na bijeloj

A number of examples are given in the Cisalpine region pertaining to repeated pattern wall decoration: In Aquileia, the *Tempio Gallet*: on white ground a grid formed by a sequence of intersecting discs in red and green. The centre is decorated with flower motifs, the socle mimics marble, 2nd to 3rd c. (Provenzale 2005, 475, Dis. 1; 483, Dis. 2). In Brescia, the east hall of the Flavian *Capitolium*: a grid of octagons and rhombi on white ground, a red circular motif at the centre of the octagons, dated to the post-Flavian period (Mariani 2016, 391, Fig. 6). In Brescia, the Flavian baths, Martinengo Cesaresco palace: a fragment of red on white ground (possibly octagons), at the centre a motif in green, Flavian period (Mariani, Pagani 2012, 339, Fig. 33). In Milano, on the Valpetrosa street: a fragment with white ground decorated with a polychrome rosette in green and red (Mariani, Pagani 2012, 340, Fig. 36). In Regio VIII, Rimini, the modern Diotallevi palace: room R, on a white ground a complex composition of vertical intersecting discs and small circular motifs where the discs touch, combined with a sloped grid of lines decorated with green leaves. In concave squares we see a motif of red discs decorated with cordiform red flowers; Hadrian period (Fontemaggi, Piolanti, Ravara 2001, 274, Fig. 2). From these examples we see the diversity of wall decoration characterised by white ground. The composition characterised by a sloped grid of squares on the fragments from the townhouse at the Kandlerova street site is typical of painted ceilings, e.g.: Switzerland, *Aventicum*, *insula 7*, the hallway ceiling, late 2nd or early 3rd c. (Fuchs 1989, 21-22, Fig. 7a); France, Bordeaux, allées de Tourny, the room with double mosaic, ceiling, 2nd c. (Barbet 2008, 320, Fig. 488); Metz (*Divodurum*), the Ancienne Chambre des Métiers, upper part of the wall or ceiling, late 1st c. or early 2nd c. (Heckenbenner, Mondy 2018, 819, Fig. 12).

The examples of repeated patterns at the townhouse at the Kandlerova street site indicate that trends in decorative systems were kept abreast of, although the selection of motifs does point to a degree of simplicity. Both examples of repeated pattern are characterised by a white ground, but the choice of decoration does indicate the different function and distribution of rooms in the domus: a cubiculum (P5-O4) and one room on the first storey.

From the wall decoration on the upper storey we also have fragments²⁹ (Fig. 6) (Starac 2012, 419, fig. 45) with white ground decorated with branches with rounded leaves of light and dark green, and additionally decorated

²⁹ Ulomci pronađeni u SJ 16-P17-O4 (Starac 2012, 426).

²⁹ Fragments found in SU 16-P17-O4 (Starac 2012, 426).

podlozi, koja je ukrašena grančicama sa zaobljenim listovima svjetlije i tamnije zelene boje, dodatno ukrašeni motivom crvenih ruža³⁰. Cjelokupna dekoracija izvedena je brzim potezima kista te uokvirena uskom crvenom okomitom trakom. Crvena traka je najvjerojatnije raščlanjivala međupolje srednje zone (sl. 6) (Starac 2012, 419, fig. 45) od polja s kompozicijom tapetnog uzorka (sl. 5) (Starac 2012, 419, fig. 44), što je vidljivo po načinu oslikavanja listova te kombinaciji crvene i zelene boje. Motiv ruža pojavljuje se u scenama oslikavanja vrtova, npr. u Pompejima, Kuća zlatne narukvice, prostor 32, (Salvadori 2017, 104, fig. 85). Najbliži primjer na bijeloj podlozi s prikazom grančica, ruža i listova te pticama koje nadopunjavaju prizor srednje zone međupolja nalazi se u Mađarskoj, *Aquincum*, tvrđava legionara, datiran oko prve polovice II. st. (Salvadori 2017, 221, ÓB1). U Brescii, *Domus C*, reprezentativni prostor, srednja zona, to je međupolje ukrašeno vegetabilnim okomitim festonom s gustim listićima, obogaćenim motivima voća, kazališnim maskama, glavama satira i metalnim vazama, a datiran je oko druge četvrtine II. st. (Mariani 2005, 212-226, fig. 132). O poljima prekrivenim vegetabilnim motivima pogledaj (Salvadori 2017, 118-137) te primjerima na području Italije, Francuske, Austrije, Mađarske i Tunisa (*idem* 2017, 160-221). Ulomci koji pripadaju gradskoj kući u Kandlerovoj ulici mogu se ubrojiti u kategoriju polja prekrivenih vegetabilnim motivima, premda su navedeni primjeri obogaćeni raznim motivima voća, ptica, kazališnim maskama itd. Razlike se mogu objasniti kao pojednostavljena lokalna interpretacija. Prostoriji na gornjem katu pripadaju ulomci³¹ na bijeloj podlozi sa špricanim točkicama tamnocrvene i žute boje. Podni rub je vodoravno bio obrubljen uskom crvenom trakom na žutoj podlozi, prva polovica II. st. (Starac 2012, 426, fig. 47). Brojni su primjeri na bijeloj podlozi sa špricanim ukrasom – navodi se primjer iz Emone, kuća X, soba 25, druga polovica II. st. (Plesničar-Gec 1998, 111, sl. 28).

Ulomci s motivom girlande³² pripisani su prostoriji P6-O4 (*oecus*). Na crvenoj podlozi vidljiv je motiv



Sl. 6 Ulomci zidne dekoracije srednje zone, međupolje, motiv grančice s ružama i listovima (preuzeto od Starac 2012, 426, fig. 45).

Fig. 6 Fragments of wall decoration of the middle zone, interstice, motif of branches with roses and leaves (from: Starac 2012, 426, Fig. 45).

with the motif of red roses³⁰. The entire decoration was executed with quick brush strokes and framed with a narrow red vertical band. The red band most likely marked out the interstices of the central zone (Fig. 6) (Starac 2012, 419, fig. 45) from the field with the repeated pattern composition (Fig. 5) (Starac 2012, 419, fig. 44), as is evident from the method of painting the leaves in a combination of red and green. The rose motif appears in garden scenes, e.g., in room 32 of the House of the Golden Bracelet in Pompeii (Salvadori 2017, 104, Fig. 85). The closest example on white ground with branches, roses, leaves and birds, complementing the scene of the middle zone interstices is in Hungary at the legionary fortress at *Aquincum*, ca. first half of the 2nd c. (Salvadori 2017, 221, ÓB1). In the central zone of the grand room of the *Domus C* in Brescia we see an interstice decorated with a vegetal vertical festoon with dense foliage, enriched with the motifs of fruit, theatrical masks, satyr heads, and metal vases, ca. second quarter of the 2nd c. (Mariani 2005, 212-226, Fig. 132) (concerning fields covered with vegetal motifs see Salvadori 2017, 118-137), and examples in Italy, France, Austria, Hungary and Tunisia (*idem* 2017, 160-221). The fragments that are from the townhouse at the Kandlerova street site may be numbered in the category of fields covered with vegetal motifs, although the examples given here are enriched with various motifs; fruit, birds, theatrical masks, etc. The differences can be explained as simplified local interpretations. From the room on the upper storey we have fragments³¹ with dark red and yellow spattering on white ground. Above the socle was

³⁰ O motivu ruža i njezinim botaničkim varijantama te simboličkom značenju u zidnom slikarstvu na području Pompeja (Ciarallo 2001, 830).

³¹ Ulomci pronađeni u SJ 16-P17-O4 (Starac 2012, 426).

³² Ulomci pronađeni u SJ 16-P17-O4 (Starac 2012, 423). Poznato je da girlande mogu ukrašavati sve dijelove zidne površine. Mora se napomenuti da se prikazani primjeri u tekstu odnose na srednju zonu, budući da hipotetička rekonstrukcija prikazuje crvenu srednju zonu koja se izdiže iznad crnog podnog ruba, dok je gornja zona plave boje vjerojatno bila oslikana stiliziranom arhitekturom (Starac 2012, 246, 422, fig 21).

³⁰ On the rose motif and its botanical variants and symbolic meaning in wall painting in Pompeii see Ciarallo 2001, 830.

³¹ Fragments found in SU 16-P17-O4 (Starac 2012, 426).

girlande³³ u obliku festona ili polu-festona. Girlande kreću iz jedne zajedničke točke, koja nije očuvana, zatim se raščlanjuje na obje strane. Svjetložutom bojom su naglašeni središnje žilice i rubovi zelenih listova te okrugle bobice također zelene boje (Starac 2012, 423. fig. 22; Starac 2009, 279, fig. 11). Moguće su usporedbe s ulomcima iz Avenchesa, *insula* 17, polje crvene srednje zone ukrašeno girlandom u obliku polu-festona, reprezentativna prostorija, prva trećina II. st. Također iz Avenchesa, kuća II, *insula* 10 Est, ulomci pronađeni u sekundarnom položaju – polje na bijeloj podlozi srednje zone ukrašeno je girlandom u obliku dvostrukog festona, razdoblje Antonina-Severa (Fuchs 2015, 149, fig. 11b). U Lyonu, Les Hauts de Saint-Just, prostorija P5, na bijeloj podlozi srednje zone obješena je girlanda u obliku polu-festona, vjerojatno početak II. st. (Barbet 2008, 219, 339). Može se reći da je u pitanju tradicionalni motiv, koji su interpretirali lokalni majstori. Dekoracija bi ukazivala na elegantnost srednje zone crvene boje.

Zaključak

Domus u Kandlerovoj ulici karakterizira dekorativni sistem sa širokim poljima obrubljenim linearnim elementima, među kojima prevladava kontrast između crvene i crne boje, npr. portici (sl. 2) (Starac 2012, 419, fig. 17), i izuzetak predstavlja crveno-žuta kombinacija boja prisutna u kubikulu (P5-O4) (Starac 2012, 245; 421, fig. 14; Starac 2009, 284). Upotreba crvene i crne boje mogla bi se protumačiti kao vrlo rana upotreba III. stila (oko 20. god. pr. Kr.) ili rana promjena u načinu ukrašavanja, čije tragove nije moguće ustanoviti.

Motivi koji stilistički pripadaju III. stilu ukazuju da je zidna površina bila raščlanjena i drugim elementima, od kojih su očuvani malobrojni ulomci, kao što su kruta girlanda (Starac 2012, 424, fig. 31) i kandelabar s motivima ovalnih gema žute i plave boje (sl. 3) (Starac 2012, 419, fig. 24). Malobrojni su ulomci s figurativnim prikazima: ulomak sinusoidnog vrata i glave labuda koji pridržava perle (Starac 2012, 425, fig. 41), motiv ptice koja u kljunu pridržava grančicu s trešnjama (Starac 2012, 425, fig. 42; Starac 2009, 280, fig. 17), ulomak s dijelom lijevoga, okomitog shematiziranog krila krilate figure (Starac 2012, 423, fig. 25). Očuvani su i ulomci s prikazima arhitekture odnosno dijelova edikule sa stupovima i korintskim kapitelom koji pridržava arhitrav (Starac 2012, 245, fig. 38; Starac 2009, 280, fig. 15), ulomci vitkog stupa s

a narrow red string course on yellow ground, first half of the 2nd c. (Starac 2012, 426, Fig. 47). We have numerous examples of a spattered decoration on white ground; e.g., the example of room 25 in house X in Emona, second half of the 2nd c. (Plesničar-Gec 1998, 111, Fig. 28).

Fragments with the garland motif³² are attributed to room P6-O4 (the *oecus*). The garland motif³³ on red ground is evident in the form of a festoon or half-festoon. The garlands have a shared starting point, not preserved, and extend to both sides. The midrib and edges of the green leaves are emphasised with light yellow, as are the edges of the round green berries (Starac 2012, 423, Fig. 22; Starac 2009, 279, Fig. 11). There are possible parallels to the fragments from Avenches: the field of the red middle zone decorated with a garland in the form of a half-festoon in the grand room at *insula* 17, first third of the 2nd c. Also in Avenches, at house II of *insula* 10 east, we have fragments discovered in a secondary position with a garland in the form of a double festoon decorating the middle zone on white ground, Antonine-Severan period (Fuchs 2015, 149, Fig. 11b). In Lyon, Les Hauts de Saint-Just, in room P5, a suspended garland in the form of a half-festoon on white ground, likely early 2nd c. (Barbet, 2008, 219. 339). This can be said to be a traditional motif, interpreted by local craftsmen. The decoration highlighted the elegance of the red middle zone.

Conclusion

The *domus* at the Kandlerova street site is characterised by a decorative system featuring broad fields bordered by linear elements, dominant among which are contrasting red and black, e.g., the portico (Fig. 2) (Starac 2012, 419, Fig. 17), while the exception is the red/yellow combination present in cubiculum P5-O4 (Starac, 2012, 245; 421, Fig. 14; Starac, 2009, 284). The use of red and black could be interpreted as a very early expression of the Third Style (ca. 20 BCE) or an early change in decorative method the traces of which we cannot determine.

Motifs that fall stylistically under the Third Style indicate that the wall was also divided with other elements, of

³³ Girlande obješene u srednjem polju u obliku festona ili polu-festona motiv su koji je prisutan već od helenističkoga razdoblja i koristio se za ukrašavanje zidnih površina. Primjerice, u IV. st. pr. Kr., Napulj, hipogej *Cristallini*, grob C, (Pittura romana 2006, 50, 54).

³² Fragments found in SU 16-P17-O4 (Starac 2012, 423). Garlands are known to have been used to decorate all parts of a wall. We should note that the examples discussed here pertain to the middle zone, given that the hypothetical reconstruction has a red middle zone rising above the black socle, while the blue upper zone was likely painted with stylised architectural structures (Starac 2012, 246, 422, Fig. 21).

³³ Garlands suspended in the central field in the form of a festoon or half-festoon is a motif that was present in the Hellenistic period as a wall decoration, e.g., grave C of the *Cristallini Hypogaeum* in Naples, 4th c. BCE (Pittura romana 2006, 50, 54).

minijaturnim kapitelom (Starac 2012, 425, fig. 37), kao i ulomak koji prikazuje dio arhitektonske strukture u perspektivi (Starac 2012, 424, fig. 31). Ulomci s motivima III. i IV. stila ukazivali bi na kompliciranije ukrašavanje zidne površine, premda nije moguće shvatiti na koji je način organizirana dekorativna shema. Motivi oslikani na ulomcima ukazuju na utjecaje koje dolaze iz Kampanije i Rima, a lokalni ih obrtnici preuzimaju i prerađuju prema ukusu i ekonomskim mogućnostima naručitelja. Izvedba dekoracije također ovisi i o sposobnostima samih majstora.

Tijekom rekonstrukcije početkom II. st., a nakon izbijanja požara, dolazi do promjene dekorativnog sistema. U domusu u Kandlerovoj ulici pojavljuje se motiv tapetnog uzorka, koji je ukrašavao bijele zidove kubikula (P5-O4) (sl. 4) (Starac 2012, 419, fig. 20), kao i jedne prostorije na gornjem katu (sl. 5) (Starac 2012, 419, fig. 44). Tapetni uzorak u prostoriji na gornjem katu najvjerojatnije je bio raščlanjen međupoljima bijele boje, s vegetabilnim motivima (sl. 6) (Starac 2012, 419, fig. 45). U tom slučaju radilo bi se o izvornoj kombinaciji lokalnih majstora, jer nije pronađena ranija slična kombinacija. *Oecus* (P6-O4) je imao crni podni rub te srednju zonu crvene boje ukrašenu tradicionalnim motivom girlandi (Starac 2012, 246, 422, fig. 21). Kontrast između crne i crvene boje klasična je kombinacija III. stila, koja naglašava plošnost i zatvorenost zidne površine, kao što je vidljivo u I. fazi, npr. portici oko peristila (sl. 2) (Starac 2012, 419, fig. 17). Nije moguće reći koliko je dekoracija prostorije P6-O4 (*oecus*) bila inovativna, jer nema dovoljno podataka da se procijeni cjelokupni izgled oslikane zidne površine. Općenito, reprezentativni se prostori od privatnih prostorija razlikuju po načinu dekoracije – dok prve karakterizira strogost i konzervativnost, drugi se slobodnije otvaraju slikarskim inovacijama novih trendova (Scagliarini Corlàita 1998, 59), što je vidljivo i iz primjera u Kandlerovoj ulici.

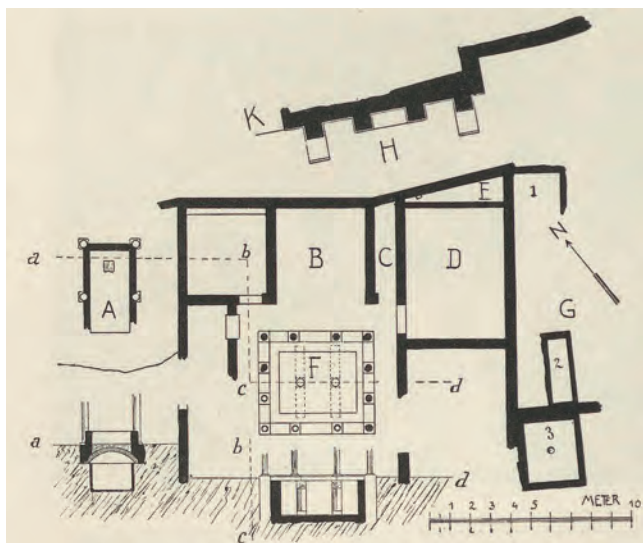
Očuvana su dva različita načina ukrašavanja donje zone špricanim ukrasom – iz I. faze na crvenoj podlozi, *tridinium* (P10-O4) i reprezentativna prostorija (P17-O4) (Starac 2012, 420, fig. 12), te na bijeloj podlozi iz II. faze, prostorija na gornjem katu (Starac 2012, 426, fig. 47). Kako je već rečeno, riječ je o brzom i ekonomičnom načinu ukrašavanja donje zone.

DOMUS S PERISTILOM U ULICI CASTROPOLA

Tijekom iskopavanja u Ulici Castropola, koje se odvijalo u zimskim mjesecima 1910. i 1911. godine,

which few fragments are preserved, including the rigid garland (Starac 2012, 424, Fig. 31) and the candelabrum with oval yellow and blue gem motifs (Fig. 3) (Starac 2012, 419, Fig. 24). There are few fragments with figural imagery: a fragment with the sinusoidal neck and head of a swan holding beads (Starac 2012, 425, Fig. 41), the motif of a bird holding a branch with cherries in its beak (Starac 2012, 425, Fig. 42; Starac 2009, 280, Fig. 17), a fragment with a part of the vertical schematic left wing of a figure (Starac 2012, 423, Fig. 25). Also preserved are fragments with architectural imagery; parts of an aedicle with columns and Corinthian capitals supporting an architrave (Starac 2012, 245, Fig. 38; Starac 2009, 280, Fig. 15), fragments with a slender column and miniature capital (Starac 2012, 425, Fig. 37), and a fragment that depicts part of an architectural structure in perspective (Starac 2012, 424, Fig. 31). Fragments exhibiting motifs of the Third and Fourth Styles would suggest more complicated decoration of the walls, although we cannot determine the manner in which the decorative scheme is organised. The motifs painted on the fragments point to the influence of Campania and Rome, with local tradesmen adopting and reinterpreting them based on the taste and level of affluence of their clients. The execution of the decoration also reflects the skill of the craftsman.

During the renovation in the early 2nd c., and following the fire, we see a change in the decorative system. At the *domus* at the Kandlerova street site we see the repeated pattern motif appear decorating the white walls of the *cubiculum* P5-O4 (Fig. 4) (Starac 2012, 419, Fig. 20), and one room on the upper storey (Fig. 5) (Starac 2012, 419, Fig. 44). The repeated pattern in the room on the upper storey was most likely divided by interstices with vegetal motifs on white ground (Fig. 6) (Starac 2012, 419, Fig. 45). This was an original combination of a local craftsman, as we have not identified an earlier similar combination. The *oecus* (P6-O4) had a black socle and a middle zone in red decorated with the traditional garland motif (Starac 2012, 246, 422, Fig. 21). The contrast of the red and black is a classic Third Style combination that emphasises a flat and closed wall, as is evident in the first phase, e.g., the portico around the peristyle (Fig. 2) (Starac 2012, 419, Fig. 17). We cannot say to what extent the decoration of room P6-O4 (the *oecus*) was innovative, as we lack sufficient data to assess the overall appearance of the painted walls. Overall, the grand rooms differ from the private rooms by the manner of decoration: while the former are characterised by austerity and conservativeness, the latter are less restrained and more open to innovation in painting and new trends (Scagliarini Corlàita 1998, 59), as is evident in the example of the Kandlerova street site.



Sl. 7 Tlocrt rimske kuće s peristilom u Ulici Castropola (preuzeto od Gnirs 1911, 7-8, sl. 2).

Fig. 7 Plan view of the Roman period house with peristyle at the Castropola street site (from: Gnirs 1911, 7-8, Fig. 2).

otkrivena je ruševina privatne rimske kuće³⁴ (Gnirs 1911, 6). U vrijeme Gnirsova istraživanja bio je očuvan stražnji dio kuće i peristil (sl. 7) (Gnirs 1911, 7-8, sl. 2). U srednjem dijelu peristila nalazio se *oecus* B, čija je zidna dekoracija na istočnoj strani prostorije gotovo u potpunosti očuvana *in situ* (Gnirs 1911, 13, sl. 6), dok su druga dva zida očuvala isti tip dekoracije na visini do oko jednog metra. Organizacija zidne dekoracije istočnog zida (sl. 8) (Gnir, 1911, 15-16, sl. 10) prikazuje vodoravno i okomito raščlanjivanje na dvije zone³⁵. Donja zona sastoji se od plinte³⁶ iznad koje se uzdiže podni rub, geometrijski raščlanjen većim žutim i manjim tamnozelenim pravokutnicima. Veći pravokutnici su ukrašeni imitacijom mramora s ovalnim oblicima³⁷ unutar kojih se razvijaju fine žilice, dok unutrašnji okvir stvara predodžbu izbočene površine odnosno imitaciju oblaganja mramornim oplatama. Oslikavanje podnog ruba imitacijom mramora karakteristično je za IV. stil (od 45. god./50. god. do 100. god.), a u prilog tomu idu razni primjeri ukrašavanja podnog ruba u Pompejima (Eristov 1979, 693-771). Sličan način oblikovanja

Two methods of decorating the lower zone with spatter decoration are preserved: from the first phase on red ground in the *triclinium* (P10-04) and the grand room (P17-O4) (Starac 2012, 420, Fig. 12), and on white ground from the second phase in the room on the upper storey (Starac 2012, 426, Fig. 47). As has been noted this is a quick and economical decoration of the lower zone.

THE DOMUS WITH PERISTYLE AT THE CASTROPOLA STREET SITE

The ruins of a Roman period private house³⁴ were discovered in the course of excavation work in the Castropola street in the winters of 1910 and 1911 (Gnirs, 1911, 6). The Gnirs investigation revealed a preserved back end of the house and peristyle (Fig. 7) (Gnirs 1911, 7-8, Fig. 2). At the central part of the peristyle was *oecus* B, where the wall decoration on the east side of the room is almost entirely preserved *in situ* (Gnirs, 1911, 13, Fig. 6), while on the other two walls the same type of decoration is preserved to a height of about one metre. The organisation of the wall decoration of the east wall (Fig. 8) (Gnirs 1911, 15-16, Fig. 10) exhibits horizontal and vertical articulation into two zones³⁵. The lower zone consists of the plinth³⁶ above which the socle rises, geometrically divided with large yellow and small dark green rectangles. The larger rectangles are decorated with marble imitation with oval forms³⁷ in which fine veining is developed, while the inside frame creates the effect of a protruding surface, i.e., mimics marble panelling. Painting the socle in imitation of marble is characteristic of the Fourth Style (from 45/50 CE to 100 CE), as seen at various examples of the decoration of the socle in Pompeii (Eristov 1979, 693-771). A similar method of shaping dark red oval forms on white ground on a socle is seen in house XV in Emona, dated to the late 1st c. or early 2nd c. (Plesničar Gec 1998, 145, Fig. 42). The middle zone rises above the lower zone, divided by red pilasters into broad fields and narrow interstices. The two side fields are done in ochre-yellow, framed with a dark green border, while in the middle field the colours are

³⁴ Smještaj nalazišta pogledati na planu Pule, pod nazivom *Domus* u Ulici Castropola (*Atria longa patescunt*. Schede 2012, 408).

³⁵ Treća gornja zona nije očuvana, ali pronađeni su ostaci štukature (Gnirs 1911, 14). Na shematskom crtežu zidne dekoracije prikazana je i gornja zona štukature, što znači da je zidna površina bila raščlanjena na tri dijela, kako vodoravno, tako i okomito (Gnirs 1911, 14, sl. 9).

³⁶ Vidi se na slici koja prikazuje dekoraciju *in situ* (Gnirs 1911, 11, sl. 6) te na shematskom crtežu zidne dekoracije (Gnirs 1911, 14, sl. 9).

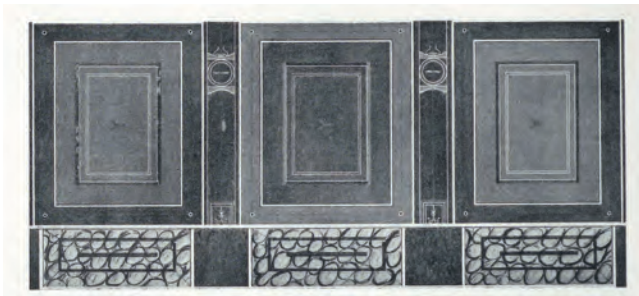
³⁷ Razne vrste ovoidnih oblika na podnim rubovima u IV. stilu (Eristov 1979, 770).

³⁴ The location of the site on a map of Pula is indicated as "Domus" on the Castropola street (*Atria longa patescunt*. Schede 2012, 408).

³⁵ The third upper zone is not preserved, but remains of the stuccowork were found (Gnirs 1911, 14). A schematic drawing of the wall decoration also shows the upper zone of stuccowork, meaning that the wall was divided into three parts, both horizontally and vertically (Gnirs 1911, 14, Fig. 9).

³⁶ Visible on the image that shows the decoration *in situ* (Gnirs 1911, 11, Fig. 6) and on the schematic drawing of the wall decoration (Gnirs 1911, 14, Fig. 9).

³⁷ Various types of ovoid forms on socles of the Fourth Style (Eristov 1979, 770).



Sl. 8 Istočni zid, dekoracija prostorije B (oecus) iz rimske kuće u Ulici Castropola (preuzeto od Gnirs 1911, 15-16, sl. 10).

Fig. 8 East wall; decoration of room B (oecus) of the Roman period house at the Castropola street site (from: Gnirs 1911, 15-16, Fig. 10).

tamnocrvenih ovalnih oblika na bijeloj podlozi podnog ruba nalazi se u Emoni, kuća XV, datirana na kraj I. st. ili početak II. st. (Plesničar Gec 1998, 145. fig. 42). Iznad donje zone uzdiže se srednja zona raščlanjena crvenim pilastrima na široka polja i uska međupolja. Dva bočna polja su oker žute boje, uokvirena tamnozelenom bordurom, dok se na središnjem polju boje izmjenjuju. Uski unutrašnji okviri polja crvene su, bijele ili zelene boje. Ti su unutrašnji okviri ostatak dviju bijelih i dviju crnih linija koje su stvarale predodžbu izbočene reljefne površine u II. stilu, npr. u Pompejima I, 6, 2 (Kuća kriptoportika). Na poljima srednje zone unutrašnji okviri crvene, bijele i zelene boje ukazuju da je klasični model doživio nov način upotrebe te postao jednostavan, linearni dekorativni motiv. Primjer ukrašavanja srednje zone poljima koja su obrubljena bordurama različite boje nalazi se u Pompejima, II, 1, 12 (Kuća magičnih rituala) triklinij 3, zapadni dio sjevernog zida, III stil, faza II b (od oko 35. posl. Kr. do oko 45. posl. Kr.). Na slici se vidi³⁸ dio srednje zone raščlanjene na pet polja – središnje polje zelene boje obrubljeno je crvenom bordurom, dva žuta polja obrubljena su crnim bordurama, a jedno crveno polje obrubljeno je žutom bordurom (Cerulli Irelli *et al.* 1993, 74, fig. 117 a). Podjela srednje zone na polja i međupolja ukrasnim trakama koje su oslikane minijaturističkim motivima karakteristično je za III. stil, npr. u Pompejima, VI, 14, 40, triklinij, zapadni zid, III. stil, faza II b (Bastet, de Vos 1979, 207, fig. XXXV, 63) ili u Liguriji, u mjestu Luni, u Kući fresaka, zapadni zid portika 7, gdje je srednja zona crne boje raščlanjena na polja i uska međupolja. Elegantne lezene koje su ukrašene ornamentalnim biljnim kandelabrima ili geometrijskim oblicima odvajaju polja srednje zone, zreli III. stil (Durante 2001, 286, fig. 12; Bulgarelli, Gervasini 2012, 355, fig. 5).

³⁸ Na slici nije vidljivo još jedno polje srednje zone crvene boje, obrubljeno žutom bojom.

switched. The narrow inside frames of the fields are red, white or green. These inner frames are what remains of two white and two black lines that mimicked protruding relief surfaces in the Second Style, e.g., at the House of the *Cryptoporticus* in Pompeii (I.6.2). The red, white and green inside frames at the middle zone fields indicate that the classical model saw adaptation and shifted to a simple, linear decorative motif. We see examples of the framing of the fields of the middle zone with borders of various colours in Pompeii at the House of Magical Rites (II.1.12) on the west part of the north wall of triclinium 3, Third Style, phase IIb (ca. 35 CE to ca. 45 CE). On the image we see³⁸ a part of the middle zone divided into five fields: the central green field is framed with a red border, two yellow fields are framed with black borders, and one red field is framed with a yellow border (Cerulli Irelli *et al.* 1993, 74, Fig. 117 a). The division of the middle zone into fields and interstices with decorative bands painted with miniaturist motifs is characteristic of the Third Style; e.g., in Pompeii (VI.14.40) the west wall of the *triclinium*, Third Style, phase IIb (Bastet, de Vos 1979, 207, Fig. XXXV, 63) or at the House of Frescoes in classical Luna in the Liguria region, the west wall of portico 7, where the black middle zone is divided into fields and narrow interstices. The elegant pilaster strips decorated with ornamental vegetal candelabra or geometric forms divide the fields of the central zone; mature Third Style (Durante 2001, 286, Fig. 12; Bulgarelli, Gervasini 2012, 355, Fig. 5).

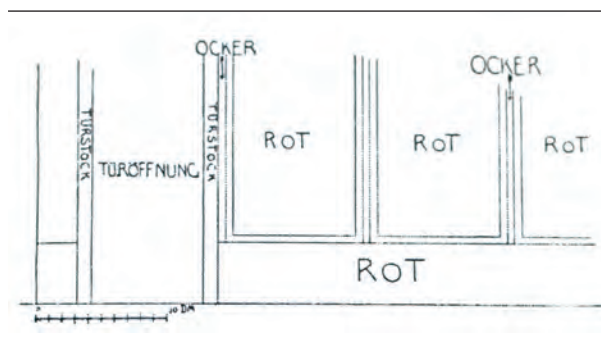
Based on the archaeological stratigraphic data Gnirs dated the decoration of room B (the *oecus*), hallway C, and room D, to the mid-1st c. CE and proposed an attribution to the Second Style citing the coloured imitation of an incrustated wall (Gnirs, 1911, 15-16). The stylistic analysis indicates that the decoration of room B (the *oecus*) is from the early Fourth Style, combining elements of the Third Style with an innovative use of classic black and white lines of the First and Second Styles in the middle zone, and with a novel method of painting the lower zone, which is characteristic of the Fourth Style, i.e., the imitation of marble. Following this analogy hallway C and room D are also from this period.

Gnirs found the walls of hallway C preserved *in situ* (Fig. 9) (Gnirs 1911, 15, Fig. 11). The preserved decoration shows that the wall painting was inspired by the Third Style. The wall is divided into two zones, a lower and an upper zone. The red socle (h. 0.48 cm) is demarcated with a white line, while the middle zone, in the same

³⁸ Not visible on the image is one other field of the middle zone done in red and bordered in yellow.

Gnirs je na osnovi arheološko-stratigrafskih podataka datirao dekoracije prostorije B (*oecus*), hodnika C, kao i prostorije D u sredinu I. st. posl. Kr. te predložio svrstavanje u II. stil zbog obojene imitacije inkrustiranog zida (Gnirs 1911, 15-16). Stilistička analiza ukazuje da dekoracija prostorije B (*oecus*) pripada u početak IV. stila, kombinirajući elemente III. stila s inovativnim načinom upotrebe klasičnih crno-bijelih linija iz I. i II. stila u srednjoj zoni, kao i s novim načinom oslikavanja donje zone, što je karakteristično za IV. stil, odnosno imitacijom mramora. Tom analogijom i hodnik C i prostorija D pripadaju u isto razdoblje.

Zidove hodnika C Gnirs je pronašao očuvane *in situ* (sl. 9) (Gnirs 1911, 15, sl. 11). Očuvana dekoracija svjedoči o oslikavanju zidne površine inspirirane III. stilom. Zidna površina je raščlanjena na dvije zone, donju i gornju. Podni rub crvene boje (visine 0,48 cm) profiliran je bijelom linijom, dok je srednja zona iste boje podijeljena okomitim uskim oker žutim trakama na pravokutna polja. Parataktična struktura karakteristična je osobito za prostore koji imaju ulogu prolaza (*fauces*, *atria*, portici peristila, hodnici) (Scagliarini Corlàita 1998, 60). Jednobojna površina poništava svaki osjećaj dubine i naglašava plošnost zidne površine, što je karakteristično za III. stil. Sara Santoro navodi u svom radu jednobojne prostorije u Pompejima, uzimajući u obzir i prostorije s različitim bojom iz donje i srednje zone. U sinoptičkoj tablici (Santoro 2007, 161-163) navedene su samo dvije prostorije čija je donja i srednja zona obojena crvenom bojom, i to *Casa dei Bronzi* (VII, 4, 59), *oecus* M, III. stil, faza I b, od 10. god. pr. Kr. do 1. god. pr. Kr., te Kuća crvenih zidova (VII, 5, 37), *cubiculum* B, IV. stil od 50. god. posl. Kr. do 79. god. posl. Kr. (*idem* 2007, 163), a tu je i jedna prostorija s crvenom srednjom zonom i crnom donjom zonom, u Kući lijepog impluvija (I, 9, 1), *cubiculum* 11, III. zreli stil, 35. god. posl. Kr. do 45. god. posl. Kr. (*idem* 2007, 161). Primjeri jednobojne srednje zone susreću se npr. u Švicarskoj, *insula* 18, crvena sala, srednja zona crvene boje raščlanjena kandelabrima, datacija oko 45. god. posl. Kr. (Pittura romana 2006, 210) te u Francuskoj, Saint-Romain-en-Gal, ispod, *maison des Dieux Océan* gdje je srednja zona crvene boje raščlanjena kandelabrima, datacija između 20. god. posl. Kr. i 60. god. posl. Kr. (Barbet 2008, 129, fig. 173). Drugi primjer je također iz *maison des Dieux Océan* gornji dio zidne dekoracije srednje zone crvene je boje, a polja uokvirena jednostavnim čipkastim bordurama i raščlanjena vitkim plavim kandelabrom; vjerojatno druga polovica I. st. posl. Kr. (*idem* 2008, fig. 176).

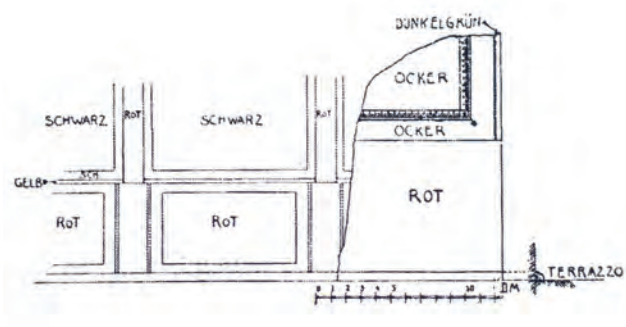


Sl. 9 Sistem parataktičke sheme zidne dekoracije hodnika C iz rimske kuće u Ulici Castropola (preuzeto od Gnirs 1911, 15, sl. 11).

Fig. 9 The system of the paratactic scheme of the wall decoration in hallway C of the Roman period house at the Castropola street site (from: Gnirs 1911, 15, Fig. 11).

colour, is divided into rectangular fields by narrow vertical ochre-yellow bands. The paratactic structure is particularly characteristic of rooms that serve as passages (the *fauces*, *atria*, *porticos* of the peristyle, the hallways) (Scagliarini Corlàita 1998, 60). The monochrome surface negates any sense of depth and emphasises the flatness of the wall, characteristic of the Third Style. In her paper Sara Santoro mentions the monochrome rooms in Pompeii, also taking into consideration the rooms with different colours in the lower and middle zones. The synoptic tables (Santoro, 2007, 161-163) cite only two rooms where the lower and middle zones are done in red, these being the *oecus* M of the *Casa dei Bronzi* (VII.4.59), Third Style, phase Ib, from 10 BCE to 1 BCE, and the *cubiculum* B of the House of the Red Walls (VII.5.37), Fourth Style, from 50 CE to 79 CE (*idem* 2007, 163), and we have one room with a red middle zone and a black lower zone, *cubiculum* 11 of the House of the Beautiful Impluvium (I.9.1), mature Third Style, 35 CE to 45 CE (*idem* 2007, 161). We see examples of monochrome middle zones in Switzerland: *insula* 18, the red hall, middle zone, red field divided by candelabra, ca. 45 CE (Pittura romana 2006, 210); and in France: Saint-Romain-en-Gal, the *House of the Ocean Gods*, where the red middle zone is divided by candelabra, between 20 CE and 60 CE (Barbet 2008, 129, Fig. 173). A second example is also from the *House of the Ocean Gods*; the upper part of the wall decoration of the middle zone is red, and the fields are framed by simple lace-like borders and divided by a slender blue candelabrum, likely from the second half of the 1st c. CE (*idem* 2008, Fig. 176).

In room D a part of the wall decoration was also preserved *in situ* (Fig. 10) (Gnirs 1911, 16, Fig. 12) and we see two phases of wall painting. Preserved from the first phase is the lower zone (to a height of two



Sl. 10 Sistem parataktičke sheme zidne dekoracije prostorije D starije faze i mlada faza s čipkastom bordurom na oker žutoj podlozi, iz rimske kuće u Ulici Castropola (preuzeto od Gnirs 1911, 16, sl. 12).

Fig. 10 The system of the paratactic scheme of the wall decoration in room D of the older phase, and the more recent phase with lace-like border on ochre-yellow ground, of the Roman period house at the Castropola street site (from: Gnirs 1911, 16, Fig. 12).

Prostorija D također je očuvala dio zidne dekoracije *in situ* (sl. 10) (Gnirs 1911, 16, sl. 12) i vidljive su dvije faze oslikavanja. Iz prve faze očuvana je donja zona (visine dvije rimske stope), raščlanjena većim crvenim i manjim crnim pravokutnicima. Iznad donje zone izdiže se srednja zona, okomito raščlanjena na polja i uska međupolja, s izmijenjenom kombinacijom boja u odnosu na donju zonu. Crna polja srednje zone, kao i crvena pravokutna manja polja donje zone, ukrašena su bijelim tankim okvirom. Odmah se uočava klasičan kontrast između crvene i crne boje, karakterističan za III. stil. U Italiji i rimskim provincijama provedena su istraživanja prostorija čiji su zidovi ili barem srednja zona oslikani velikim poljima crne (Burlot, Eristov 2017, 225–249). Upotreba crne boje kao podloge znak je luksuza, ali ne zato što se rijetko nalazi niti zbog cijene pigmenta, već zbog komplicirane izvedbe koja zahtijeva više etapa, kao i osobito stručno znanje (*idem* 2017, 231). Većina kombinacija s crnim poljima i crvenim međupoljima potječe iz polovice I. st. posl. Kr.³⁹ Izmjena navedenih boja je malo zastupljena i ne prelazi razdoblje vladavine Hadrijana (*idem* 2017, 224).

Drugu fazu dekoracije prostorije D, nanesenu iznad prve faze (sl. 10) (Gnirs 1911, 16, sl. 12), karakterizira svjetlocrveni podni rub (visine 0,88 cm) iznad kojeg se izdiže srednja zona oker žute boje, ukrašena čipkastom bordurom (sl. 11) (grafička rekonstrukcija, izvela Đ. Gobić-Bravar, prema Gnirs 1911, 17, sl. 13). Unutrašnji okvir na oker žutoj podlozi sastoji se od dvije dvostruke paralelne uske trake bijele boje, koje obrubljuju



Sl. 11 Detalj dekoracije srednje zone II. faze iz prostorije D, na oker žutoj podlozi, unutarnji okvir od čipkaste bordure karakterističan za IV. stil (grafička rekonstrukcija, izvela Đ. Gobić-Bravar, prema Gnirs 1911, 17, sl. 13).

Fig. 11 A detail of the decoration of the middle zone of the second phase in room D, on ochre-yellow ground, inside frame done as a lace-like border characteristic of the Fourth Style (graphic reconstruction by Đ. Gobić-Bravar, based on Gnirs 1911, 17, Fig. 13).

Roman feet), articulated with large red and smaller black rectangles. Above the lower zone is the middle zone, divided vertically into fields and narrow interstices, with a colour combination inverse to the lower zone. The black fields of the middle zone, and the smaller red rectangles of the lower zone, are decorated with thin white frames. The classic red/black contrast is immediately evident, characteristic of the Third Style. A study of rooms in which the walls, or at least the middle zones, are painted as large black fields was conducted in the area of Roman Italia and the provinces (Burlot, Eristov 2017, 225–249). The use of black ground is a sign of luxury, not due to the rarity of the colour or the price of the pigment, but rather to the complicated multi-stage application and particular expertise required (*idem* 2017, 231). Most of the combinations of black fields and red interstices are from the mid-1st c. CE.³⁹ A switching of these colours is less prevalent and limited to the Hadrian period (*idem* 2017, 224).

The second phase of decoration in room D, applied atop the first phase (Fig. 10) (Gnirs 1911, 16, Fig. 12), is characterised by a light red socle (h. 0.88 cm) above which the middle zone rises in ochre-yellow, decorated by a lace-like border (Fig. 11) (graphic reconstruction by Đ. Gobić-Bravar, based on A. Gnirs 1911, 17, Fig. 13). The inside frame on the ochre-yellow ground is done as a pair of parallel narrow bands of white, framing the

³⁹ Pogledati primjere za područje Kampanije i Rima (Burlot, Eristov 2017, 233–237, Fig. 4. Tableau), a za područje Italije i provincija sljedeće (Burlot, Eristov 2017, 239–234, Fig. 9. Tableau).

³⁹ For examples in Campania and Rome see Burlot, Eristov 2017, 233–237, Fig. 4. Tableau; for Roman Italia and the provinces see Burlot, Eristov 2017, 239–234, Fig. 9. Tableau.

čipkastu borduru unutar koje se nalazi ponavljajući motiv iste boje. Motiv je sastavljen od krugova iznad kojih se nalaze spojeni lukovi, između njih je umetnut srcoliki motiv s točkicom. Ugao bordure je oslikan praznim kvadratom koji je s vanjske strane ukrašen stiliziranom palmetom bijele boje. Opisani tip može se smatrati pojednostavljenom varijantom Tipa 21, grupe III. prema klasifikaciji Barbet (Barbet 1981, 947). Najkarakterističniji znak IV. stila su posvuda prisutne čipkaste bordure, obično oslikane u jednoj boji, dok se na žutoj podlozi izvode bijelom bojom (Ling 1991, 71). Gnirs je dekoraciju datirao kao mlađu fazu, jer se ispod nalaze ostaci starije dekoracije.

PROSTORIJA III S MOZAIKOM „KAŽNJAVANJE DIRKE“

Tijekom 1958. i 1959. godine u Puli je provedeno arheološko istraživanje pod vodstvom Štefana Mlakara, koje je iznijelo na svjetlo dana ostatke rimske građevine u donjem dijelu grada (*pars inferior*), u tadašnjoj Ulici 1. maja br. 16 (Mlakar 1959, 107-113). U najbolje očuvanoj prostoriji III s mozaikom „Kažnjavanje Dirke“ otkriveni su i ostaci fresaka *in situ* (Mlakar 1962, 429). Mozaik se datira u 2. st. ili 3. st. (Meder 2003, 55-56, s dodatnom literaturom).

Dio zidne dekoracije istočnog zida i danas je vidljiv *in situ*. Zahvaljujući fotografijama snimljenim za vrijeme arheološkog istraživanja te na osnovi pisanih podataka (Gobić-Bravar, Milotić Bulić 2013, 43) izvedena je idejna rekonstrukcija slikarske dekoracije istočnog zida koju je izradila Luana Milotić Bulić (Gobić-Bravar, Milotić Bulić 2013, 50, sl. 3). Organizacija očuvanog dijela dekoracije prikazuje raščlanjivanje zidne površine na dvije zone. Donji dio podnog ruba, tamnocrvene boje, ukrašen je jednostavnim geometrijskim oblikom – kvadratima bijele boje, koji su međusobno povezani i dijagonalno raščlanjeni. Geometrijski oslikani podni rubovi karakteristični su za III. stil, a mogli su biti inspiracija lokalnim majstorima za novi način dekoracije podnog ruba. Srednja zona tamnocrvene boje raščlanjena je okomito, oker žutim poljima od kojih su djelomično očuvana tri. Polja su s unutarne strane obrubljena uskim okvirom, također tamnocrvene boje. Na prvi pogled očigledan je kontrast crvene i žute boje. Ova je kombinacija boja karakteristična za razdoblje vladavine Antonina (138. – 192.) i Severa (193. – 235.) (Ling 1991, 176-186; Ling 2014, 376-393). Brojni primjeri u Ostiji pokazuju upotrebu crvene i žute boje, npr. Kuća muza, prostorija V, treća četvrtina II. st. (Ling 2014, Pl. 9.2), gdje su plošna polja uokvirena jednostavnim

lace-like border, inside which there is a repeating motif of the same colour. The motif consists of discs above which are joined arcs, between them a cordiform motif with a dot. The corner of the border has an empty square decorated to the outside with a stylised white palmette. The described type can be considered a simplified variant of Type 21, Group III under the classification proposed by Barbet (Barbet 1981, 947). The most characteristic Fourth Style details are the ubiquitous lace-like borders, usually done in a single colour, and in white when on yellow ground (Ling 1991, 71). Gnirs saw this as the more recent decoration, given that the remains of the older decoration were beneath it.

ROOM III WITH THE PUNISHMENT OF DIRCE MOSAIC

An archaeological investigation campaign in Pula in 1958 and 1959 under the leadership of Štefan Mlakar revealed the remains of a Roman edifice in the lower part of the city (the *pars inferior*) on what was then the No. 16 address on 1. maja street (Mlakar 1959, 107-113). *In situ* remains of frescoes were uncovered in room III, the best preserved, which also contained the Punishment of Dirce mosaic (Mlakar 1962, 429). The mosaic is dated to the 2nd or 3rd c. (Meder 2003, 55-56, with additional literature).

A part of the decoration of the east wall remains visible *in situ* to the present day. Thanks to photographs taken during the archaeological investigative work, and on the basis of the written data (Gobić-Bravar, Milotić Bulić 2013, 43) Luana Milotić Bulić has developed a reconstruction of the painted decoration of the east wall (Gobić-Bravar, Milotić Bulić 2013, 50, Fig. 3). The organisation of the preserved part of the decoration has the wall divided into two zones. The lower part of the socle, in dark red, is decorated with simple geometric forms, white linked squares with diagonal articulation. The geometric design of the socle is characteristic of the Third Style, and may have inspired local craftsmen to develop a novel decorative scheme for the socle. The dark red middle zone is divided vertically into ochre-yellow fields, of which three are partially preserved. To the inside the fields are framed with a narrow, also dark red, border. The red and yellow contrast is immediately evident. This combination is characteristic of the Antonine (138-192) and Severan (193-235) periods (Ling 1991, 176-186; Ling 2014, 376-393). Numerous examples in Ostia exhibit the use of red and yellow, e.g., room V in the House of the Muses, third quarter of the 2nd c. (Ling 2014, Pl. 9.2), where the flat fields are bordered by simple frames with standing figures. Polychromy persisted during the

okvirima u kojima stoje figure. Za razdoblja Severa zadržava se višebojnost, ali su raspored i veličina polja različiti, a i boje se neprestano mijenjaju – npr. crvena polja s bijelim okvirom, žuta sa zelenim okvirom itd. Primjer je Ostija, Gostionica pauna, prostorija IX, prva četvrtina III. st. (Ling 2014, Pl. 9.3). Primjer izmjene žutih polja i crvenih međupolja u srednjoj zoni poznati su iz *Domus della Fontana*, „sala della fontana“, velike reprezentativne prostorije 28, u Brescii (*Brixia*), polovica II. st. (Salvadori 2012a, 327, fig. 11; Salvadori 2012b, fig.175), gdje se pokazuje isti plošni način oslikavanja polja. Unutrašnji okviri žutih polja su također crvene boje, dok su polja u gornjem dijelu oslikana motivima životinja i stabala, a međupolja ukrašena stiliziranim kandelabrima bijele boje. Moguće je predložiti dataciju u drugu polovicu II. st. Od druge polovice I. st. posl. Kr. do kraja II. st. na području Cisalpine prevladava sklonost prema organizaciji zidne površine na plošna polja koja se izmjenjuju s užim ili širim međupoljima. Ta su međupolja često oslikana kandelabrima ili krutim girlandama (Salvadori 2012a, 25–31; Salvadori 2012b, 258–265), dok je za III. st. i IV. st. karakteristična imitacija sistema *opus sectile* (Salvadori 2012a, 33–35; Salvadori 2012b, 268–270).

RIMSKA MARITIMNA VILA U BARBARIGI

Vilu u Barbarigi istraživao je Hans Schwalb krajem XIX. stoljeća te potom objavio rezultate iskopavanja (Schwalb 1902). Kompleks se sastoji od dva dijela (sl. 12) (preuzeto od Schwalb 1902, Tafel 2), koja je Schwalb nazvao *Ljetna* i *Zimska vila*. U *Ljetnoj vili* prostorije su bile smještene oko dvorišta središnjeg peristila u obliku slova U, koji se otvara prema moru. Prostorije su imale pod od mozaika⁴⁰ (Schwalb 1902, Tafel 3), a u tri prostorije (15, 16, 18) bila je djelomično očuvana zidna dekoracija *in situ*, datirana u prvu polovicu I. st. odnosno III. stil (Schwalb 1902, 41).

Prostorija 15, koja je bila smještena u južnom krilu peristila, imala je očuvanu zidnu dekoraciju do visine dva metra (sl. 13) (preuzeto od Schwalb 1902, Tafel 15). Na slici su vidljive dvije vodoravne zone. Donja zona crne boje (v. 18 cm) sastoji se od niske plinte odijeljene uskom trakom (2 cm) od podnog ruba, geometrijski raščlanjenog na uska i šira četverokutna polja koja odgovaraju poljima i međupoljima u gornjoj

Severan period, but the distribution and size of the fields are different, and the colours constantly change: e.g., red fields with white frames, yellow with green frames, and so forth. We find an example in Ostia, in room IX of the Inn of the Peacock, first quarter of the 3rd c. (Ling 2014, Pl. 9.3). We have an example of alternating yellow fields and red interstices in the middle zone at the “room of the fountain” in the House of the Fountains in Brescia (*Brixia*), the large grand room 28, mid-2nd c. (Salvadori 2012a, 327, Fig. 11; Salvadori 2012b, Fig. 175), where we see the same flatness in the treatment of the field. The inside frames of the yellow fields are also red, while the fields in the upper part are painted with motifs of animals and trees, and the interstices are decorated with stylised white candelabra. The proposed date is the second half of the 2nd c. In the Cisalpine area the dominant vogue from the second half of the 1st c. CE to the end of the 2nd c. was to organise the walls as flat fields with alternating narrow and broad interstices. These interstices are often painted with candelabra or rigid garlands (Salvadori 2012a, 25–31; Salvadori 2012b, 258–265), while imitations of the *opus sectile* system are characteristic of the 3rd and 4th c. (Salvadori 2012a, 33–35; Salvadori 2012b, 268–270).

THE ROMAN MARITIME VILLA IN BARBARIGA

Hans Schwalb investigated the villa at the Barbariga site in the 19th c., later publishing his findings (Schwalb 1902). The complex has two parts (Fig. 12) (from: Schwalb 1902, Tafel 2), which Schwalb refers to as the *summer* and *winter villas*. In the *summer villa* the rooms were distributed around the courtyard of the central peristyle in a horseshoe arrangement open to the sea. The rooms featured mosaic pavements⁴⁰ (Schwalb 1902, Tafel 3). Three of the rooms (15, 16, 18) had partially preserved wall decoration *in situ*, dated to the first half of the 1st c., i.e., to the Third Style (Schwalb 1902, 41).

Room 15, located in the south wing of the peristyle, had preserved wall decoration up to a height of two metres (Fig. 13) (from: Schwalb 1902, Tafel 15). Two horizontal zones are evident in the illustration. The lower zone in black (h. 18 cm) consists of a low plinth divided by a narrow band (2 cm) from the socle, geometrically articulated into narrow and broad rectangular fields that correspond to the fields and interstices in the upper zone.

⁴⁰ O dataciji mozaika te karakteristikama vile (De Franceschini 1998, 589–618, s dodatnom literaturom); prikaz i datacija mozaika Meder (Meder 2013, 44–47, Tb. XIII, sl. 2–4; Tb. XIV, sl. 1–2, s dodatnom literaturom).

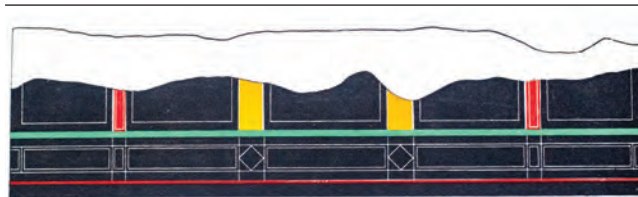
⁴⁰ On the dating of the mosaic and characteristics of the villa see De Franceschini 1998, 589–618, with additional literature; on a description and date of the mosaic see Meder 2013, 44–47, Tb. XIII, Figs. 2–4; Tb. XIV, Figs. 1–2, with additional literature.



Sl. 12 Tlocrt maritimne vile u Barbarigi (preuzeto od Schwalb 1902, Tafel 2).
Fig. 12 Plan view of the maritime villa at the Barbariga site (from: Schwalb 1902, Tafel 2).

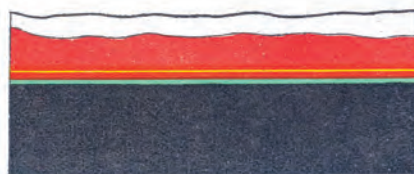
zoni. Šira zelena traka (8 cm) razdvaja vodoravno donju zonu od gornje. Geometrijsko raščlanjivanje podnog ruba u III. stilu skoro uvijek uzima u obzir podjelu na polja u srednjoj zoni, jer vertikalni elementi odgovaraju načinu na koji je ona raščlanjena (Bastet, de Vos 1979, 119). Primjeri su u Pompejima, *Casa di Spurius Mesor* (*idem* 1979, 185, Tav. XII, 23) te *Villa Imperiale*, kubikul B (*idem* 1979, 180, Tav. VIII, 14). Srednja zona je raščlanjena na pet okomitih plošnih polja, od kojih je najšire središnje polje (š. 1,42 cm) s obje strane ukrašeno žutim okomitim trakama (š. 30 cm), dok su bočna polja (š. 1,07 cm) raščlanjena crvenim okomitim trakama (š. 16 cm) od dva vanjska polja (š. 1,32 cm)⁴¹. Organizacija polja srednje zone pokazuje simetričnu kompoziciju, naglašavajući središnje polje okomitim žutim trakama, čiju ulogu, uglavnom u III. stilu u Pompejima ima edikula, dok su polja raščlanjena kandelabrima. Primjer je *Casa dei Bronzi*, druga prostorija desno od atrija (Bastet, de Vos 1979,

⁴¹ Schwalb navodi i primjere citirajući A. Maua: u Pompejima, VI, 14, 38 peristil; dvorište jedne kuće u IX, 7; VI, 2, 13 (Schwalb 1902, 42).



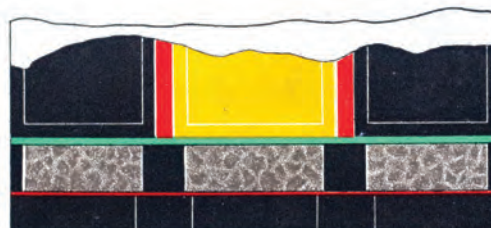
Sl. 13 Prostorija 15, vila u Barbarigi, rekonstrukcija dekorativne sheme (preuzeto od Schwalb 1902, Tafel 15).

Fig. 13 Room 15, the villa at the Barbariga site, reconstruction of the decorative scheme (from: Schwalb 1902, Tafel 15).



Sl. 14 Prostorija 16, vila u Barbarigi, rekonstrukcija dekorativne sheme (preuzeto od Schwalb 1902, Tafel 15).

Fig. 14 Room 16, the villa at the Barbariga site, reconstruction of the decorative scheme (from: Schwalb 1902, Tafel 15).



1:50 100 50 0 1Mtr.

Sl. 15 Prostorija 18, vila u Barbarigi, rekonstrukcija dekorativne sheme (preuzeto od Schwalb 1902, Tafel 15).

Fig. 15 Room 18, the villa at the Barbariga site, reconstruction of the decorative scheme (from: Schwalb 1902, Tafel 15).

A broad green band (8 cm) separates the horizontal lower zone from the upper zone. The geometric articulation of the socle in the Third Style is almost always a reflection of the division of the fields in the middle zone, as the vertical elements correspond to the manner in which it is articulated (Bastet, de Vos 1979, 119). We see examples in Pompeii at the House of *M. Spurius Mesor* (*idem* 1979, 185, Tav. XII, 23) and in cubiculum B of the *Villa Imperiale* (*idem* 1979, 180, Tav. VIII, 14). The middle zone is divided into five vertical fields of flat decoration, of which the central field is the widest (w. 1.42 cm) decorated to both sides with vertical bands in yellow (w. 30 cm), while the fields to the sides (w. 1.07 cm) are divided by vertical bands

189, Tav. XVII, 32). Moguća je usporedba s dekoracijom iz Magdalensberga, „Plateubau“, prostorija E, III. stil, kraj razdoblja vladavine Augusta (Gostenčnik 2012, 436, fig. 4.2). Ona je primjer simetrične kompozicije i plošne edikule svjetloplave i bijele boje, obrubljene žutim uskim trakama, dok su bočno i vanjsko polje crvene boje, a donja zona crne boje geometrijski raščlanjena te odvojena od srednje zone zelenom trakom.

U prostoriji 16 na zapadnom zidu pronađeni su ostaci zidne dekoracije *in situ* (sl. 14) (preuzeto od Schwalb 1902, Tafel 15). Donja zona crne boje (v. 66 cm) raščlanjena je od srednje zone zelenom vodoravnom trakom (š. 5,5 cm) iznad koje se uzdiže plošno crveno polje srednje zone, vodoravno profilirano žutom linijom (Schwalb 1902, 43). Kontrast između crvene i crne klasična je kombinacija boja III. stila.

Na južnom zidu prostorije 18 pronađen je dio zidne dekoracije *in situ* (sl. 15) (preuzeto od Schwalb 1902, Tafel 15). Donja zona raščlanjena je na dva dijela: plintu (v. 28 cm), čiju boju nije moguće identificirati, vodoravno profiliranu crvenom uskom trakom (š. 2 cm), i podni rub (v. 40 cm), geometrijski raščlanjen na šira pravokutna polja ukrašena imitacijom mramora te uža crna pravokutna polja. Donja zona je odvojena od srednje zelenom trakom (š. 6 cm). Srednja zona oslikana je simetričnom kompozicijom s naglašenim središnjim poljem žute boje (š. 1,34 m), sve obrubljeno okomitim crvenim trakama (š. 14 cm) koje ih istovremeno odvajaju od dva bočna polja crne boje (š. 1,19), a unutarnja polja profilirana su bijelim linijama (Schwalb 1902, 43). Imitacija mramora vrlo je rijetka u III. stilu - u Pompejima kuća Spurija Mesora, triklinij, plinta donje zone ukrašena imitacijom mramora, III. stil, faza I c (od oko 1. g. do 25. god.) (Bastet, de Vos 1979, 185, Tav. XIII, 23), ili kuća Marka Lukrecija Frontona, kubikul g, također plinta donje zone ukrašena imitacijom mramora, III. stil, faza II b (od oko 35. g. do 45. god.) (*idem* 1979, 202, Tav. XXX, 56). Može se nadodati da se žuta jednobojna polja srednje zone, u kombinaciji s crnim podnim rubom, pojavljuju u fazi II b III. stila (*idem* 1979, 135). Primjećuju se također različiti načini ukrašavanja plinte, npr. u prostoriji 15 (sl. 13) (preuzeto od Schwalb 1902, Tafel 15) i u prostoriji 18 (sl. 15) (preuzeto od Schwalb 1902, Tafel 15). Takva ornamentalna razlika mogla bi svjedočiti o postojanju dviju faza zidne dekoracije, budući da je ukrašavanje donje zone imitacijom mramora karakteristično za IV. stil, npr. u Puli, *domus* s peristilom u Ulici Castropola, *oecus* (sl. 8) (preuzeto od Gnirs 1911, 15-16, sl. 10).

in red (w. 16 cm) from the two outer fields (w. 1.32 cm)⁴¹. The organisation of the fields of the middle zone exhibits symmetrical composition, accentuating the central field with yellow vertical bands—the aedicula usually plays this role in the Third Style in Pompeii, while the fields are articulated by candelabra. An example is the second room to the right of the atrium in the *Casa dei Bronzi* (Bastet, de Vos 1979, 189, Tav. XVII, 32). A possible comparison is the decoration of room E of the plateau building in Magdalensberg, Third Style, late Augustan period (Gostenčnik 2012, 436, Fig. 4.2). This is an example of symmetrical composition and a flat aedicula of light blue and white, framed with narrow yellow bands, while the side and outer fields are red, and the lower zone is done in black and is geometrically articulated and separated from the middle zone by a green band.

Remains of wall decoration were found *in situ* on the west wall of room 16 (Fig. 14) (from: Schwalb 1902, Tafel 15). The black lower zone (h. 66 cm) is divided from the middle zone by a green horizontal band (w. 5.5 cm) above which the flat red field of the middle zone rises, demarcated by a horizontal yellow line (Schwalb 1902, 43). The red and black contrast is a classic combination of the Third Style.

A part of the wall decoration was found *in situ* on the south wall of room 18 (Fig. 15) (from: Schwalb 1902, Tafel 15). The lower zone is divided into two parts: the plinth (h. 28 cm), of indeterminate colour, horizontally demarcated by a horizontal red band (w. 2 cm), and the socle (h. 40 cm), geometrically articulated into broad rectangular fields decorated in imitation of marble, and narrower black rectangular fields. The lower zone is separated from the middle zone with a green band (w. 6 cm). The middle zone is painted with a symmetrical composition with an accentuated yellow central field (w. 1.34 m), all bordered with vertical red bands (w. 14 cm) that also separate them from two black fields to the sides (w. 1.19), while the inside fields are demarcated with white lines (Schwalb 1902, 43). Mimicking marble is very rare in the Third Style: in the triclinium of the House of M. Spurius Mesor in Pompeii the plinth of the lower zone is decorated in imitation of marble, Third Style, phase Ic (from ca. 1 to 25) (Bastet, de Vos 1979, 185, Tav. XIII, 23); or cubiculum G of the House of Marcus Lucretius Fronto, also the plinth of the lower zone decorated in imitation of marble, Third Style, phase IIb (from ca. 35 to 45) (*idem* 1979, 202, Tav. XXX, 56). We should also note

⁴¹ Schwalb gives example, citing A. Mau: in Pompeii (VI.14.38) the peristyle; the courtyard of a house (IX.7); (VI.2.13) (Schwalb 1902, 42).

Može se spomenuti prostorija 31 (*sacellum*), kulturna prostorija koja je bila obložena šarenim mramornim oblogama slijedeći sheme I. stila. Pronađene su obloge od egipatskog mramora s bijelo-crvenim žilicama, kao i od tamnožutog talijanskog mramora, potom lezene od bijelog mramora i vijenci od vapnenca (Schwalb 1902, 38–39). Pretpostavlja se da je dekorativno ukrašavanje zidova mramornim oblogama uvedeno u privatne prostore za vladavine Klaudija (41. – 54.) te se povećava od vladavine Nerona (54. – 68.). Primjerice, za *Domus Transitoria*, *Domus Aurea* u Rimu (Meyboom, Moormann 2013, 85) autori navode i primjere oblaganja mramorom na području Vezuva, koji su povezani sa slikarstvom IV. stila (*idem* 2013, 85–87). Hans Schwalb je datirao zidnu dekoraciju u maritimnoj vili u Barbarigi i oblaganje mramorom prostorije 31 u isto vrijeme, tj. unutar prve polovice I. st. Dekoracija prostorije 31 mogla je biti izvedena i kasnije, odnosno u drugoj polovici I. st.

Prikazat će se nekoliko “ponovno otkrivenih” ulomaka iz vile u Barbarigi⁴², koji su grafički rekonstruirani na tabelama H. Schwalba. Ulomci su pronađeni u sekundarnom položaju i datirani na osnovi stilističke analize H. Schwalba u prvu polovicu I. st.

Tu je primjerice ulomak oslikane žbuke na svjetloljubičastoj⁴³ podlozi s prikazom bukranija⁴⁴ i štita (Cambi 2002, 190, fig. 298), iznad kojih je bijela podloga s tragovima oker žute boje na kojoj su vidljive svjetlije i tamnije blago zaobljene trake (sl. 16) (preuzeto od Schwalb 1902, Tafel 11). Karakteristika ulomka je kontrast svjetlosti i sjene, koji pruža dojam volumena i vješto je oslikan, naglašavajući dinamičnost površine. Način oslikavanja podsjeća na Augustovu kuću u Rimu (prostorija s maskama, vijenac ukrašen bukranijima i paterama (Jacopi 2007, 22)), premda se radi o motivima koji su česti u III. stilu, ali oslikani plošno, npr. bukranij u donjoj zoni, Pompeji, *Casa della Ancora*, prostorija a (Bastet, de Vos 1979 Tav. XIII, 24). Na frizu s bukranijima i konzolama također je značajki oslikan odnos svjetla i sjene; pripada možda kasnom III. stilu, Roquelaure, *villa de la Sioutat* (Barbet 2008, 90, fig. 110). Primjer oslikavanja štita obrubljenog četirima točkicama te jednom središnjom točkom, koji

that a yellow monochrome middle zone, in combination with a black socle, appears in phase IIb of the Third Style (*idem* 1979, 135). We also observe various methods of decorating the plinth, e.g., in room 15 (Fig. 13) (from: Schwalb 1902, Tafel 15) and in room 18 (Fig. 15) (from: Schwalb 1902, Tafel 15). This ornamental difference could demonstrate the presence of two phases of wall decoration, given that the decoration of the lower zone in imitation of marble is characteristic of the Fourth Style, e.g., the *oecus* of the *domus* with peristyle at the Castropola street site in Pula (Fig. 8) (from: Gnirs 1911, 15–16, Fig. 10).

Room 31 (the *sacellum*) is noteworthy, a cultic space featuring variegated marble panelling that follows the scheme of the First Style. Panels of Egyptian marble with white-red veining were found, and of dark yellow Italian marble, pilaster strips of white marble, and cornices of limestone (Schwalb 1902, 38–39). It has been proposed that ornamental decoration of walls with marble panelling was introduced to private premises under Claudius (41–54 CE) and saw an upswing under Nero (54–68 CE). Citing the *Domus Transitoria* and the *Domus Aurea* in Rome (Meyboom, Moormann 2013, 85) the authors also cite examples of marble panelling in the Vesuvius area associated with painting of the Fourth Style (*idem*, 2013, 85–87). Hans Schwalb dated the wall decoration at the maritime villa at the Barbariga site, and the marble panelling in room 31 to the same period, i.e., the first half of the 1st c. The decoration of room 31 may have been done later, in the second half of the 1st c.

There are also a number of “re-discovered” fragments from the Barbariga villa⁴² that were reconstructed graphically in the plates produced by H. Schwalb. The fragments were found in a secondary position and dated on the basis of the stylistic analysis of H. Schwalb to the first half of the 1st c.

Among these is a fragment of painted plaster on light violet⁴³ ground with a depiction of a bucranium⁴⁴ and a shield (Cambi 2002, 190, Fig. 298), and above that white ground with traces of ochre-yellow paint where we see lighter and darker slightly rounded bands (Fig. 16) (from: Schwalb, 1902, Tafel 11). A characteristic of the fragments is the contrast between light and shadow, achieving the

⁴² Napominje se da ulomaka ima mnogo više te bi im trebalo posvetiti poseban članak. Također, na grafički rekonstruiranim tabelama prikazano je više motiva (Schwalb 1902, Tafel 10–13).

⁴³ Na ulomku su vidljivi tragovi tamnocrvene boje.

⁴⁴ Volovska glava ili lubanja u početku je bila povezana s kultom plodnosti. Čest je ukras u helenističkoj arhitekturi, prikazan na frizovima, i to u nizu. Uglavnom su spojeni trakama ili vijencima. U grčkoj i rimskoj arhitekturi služi kao ukras (Likovni leksikon 2014).

⁴² It is noted that there are many more fragments and that they should be discussed in a separate paper. Also, multiple motifs are shown on the graphic reconstruction plates (Schwalb 1902, Tafel 10–13).

⁴³ Traces of dark red colour are visible on the fragment.

⁴⁴ The ox head or skull was initially associated with the cult of fertility. It is a frequent decoration in Hellenistic architecture, depicted in rows on friezes. They are usually connected with ribbons or cornices. In Greek and Roman architecture they served as a decoration (Likovni leksikon 2014).



Sl. 16 Ulomak zidne dekoracije s prikazom bukranija i štita (clipeus), vila u Barbarigi (preuzeto od Schwalb 1902, Tafel 11).

Fig. 16 Fragment of wall decoration with bucranium and shield (clipeus), the villa at the Barbariga site (from: Schwalb 1902, Tafel 11).

se izmjenjuju s bukranijem, nalazi se u Hekulaneju, u Kući jelena, prostorija 24, srednja zona, IV. stil (Esposito 2014, Tav. 138, fig. 2).

Tamnoljubičasta okomita ukrasna traka vjerojatno je raščlanjivala dva polja srednje zone oker žute boje, profilirana uskom bijelom trakom. Ukrašena je glavom Meduze (*gorgoneion*) u medaljonu crvene boje, obrubljenom bijelom linijom (Matijašić 1996, 184; Cambi, 2002, 190, fig. 298). Glava Meduze umjesto vrata ima ovratnik ružičaste boje, čiji su tragovi vidljivi s lijeve strane (sl. 17) (Codacci-Terlević 2016, 104). Uočava se pažnja posvećena izvođenju detalja lica Meduze, kao što su zjenice i šarenica oka, obrve, usta, nos, kao i strogo usmjeren frontalni pogled. Iznad glave Meduze vidljivi su tragovi vitica, između kojih se uzdiže sroliki oblik, minuciozno obrađen crvenom i bijelom bojom (Schwalb 1902, Tafel 11). Ukrasne trake oslikane kaligrafskim srolikim motivima, kao i raznim likovima unutar medaljona, karakteristike su III. stila, npr. u Pompejima, kuća VI 14, 40, triklinij (Bastet, de Vos 1979, 207, Tav. XXXV, 63), *Casa di L. Ceacilius Lucundus*, tablin i, (Bastet, de Vos 1979, 212, Tav. XL, 72). Motiv glave Meduze (*teste di luna* ili *testina rotonda*; *tête lunaire* ili *joufflu*) prisutan je u brojnim kontekstima

effect of volume; they are skilfully painted, creating a dynamic surface. The method of painting is reminiscent of Augustus' house in Rome (the room with masks, cornice decorated with bucrania and paterae (Jacopi 2007, 22)), although these are motifs frequent in the Third Style, but painted as a flat surface, e.g., the bucranium in the lower zone in room A of the House of the Anchor in Pompeii (Bastet, de Vos Tav. XIII, 24). The frieze with bucrania and consoles also presents a skilful use of light and shadow; it is of the late Third Style; Roquelaure, the villa at La Sioutat (Barbet 2008, 90, Fig. 110). We see an example of a shield bordered by four dots and one central dot, alternating with bucrania, at the middle zone in room 24 at the House of the Deer in Herculaneum; Fourth Style (Esposito 2014, Tav. 138, Fig. 2).

A dark violet vertical decorative band likely divided two fields of the middle zone of ochre-yellow colour, demarcated with a narrow white band. It is decorated with the head of Medusa (*gorgoneion*) in a red medallion, bordered by a white line (Matijašić 1996, 184; Cambi 2002, 190, Fig. 298). In place of the neck the head of Medusa has a pink collar the traces of which are evident to the left side (Fig. 17) (from: Codacci-Terlević 2016, 104). There is evident attention in the detailing of the face of Medusa, including the pupil and the iris of the eyes, the eyebrows, mouth and nose, and the very focused frontward facing gaze. Above the head of Medusa, we see traces of tendrils, between which there is a cordiform detail, meticulously done in red and white (Schwalb 1902, Tafel 11). Decorative bands painted with calligraphic cordiform motifs, and various figures in medallions, are a characteristic of the Third Style; e.g., the triclinium of a house (VI.14.40) in Pompeii (Bastet, de Vos 1979, 207, Tav. XXXV, 63); tablinum I at the House of *L. Ceacilius Lucundus* (Bastet, de Vos 212, Tav. XL, 72). The head of Medusa motif (*teste di luna* or *testina rotonda*; *tête lunaire* or *joufflu*) is found in many contexts of the Third and Fourth Styles, and sporadically into the 2nd c. (Benetti 2020, synoptic table, 225-227).

We see the upper part of a winged sphinx motif⁴⁵ with frontal gaze on ochre-yellow ground, below a part of a preserved shell motif in grey-blue, on which is a trace of a green garland (Fig. 18) (Codacci-Terlević 2016, 38). This motif was painted in the upper part of a niche (Schwalb 1902, 49; Cambi 2002, 190, Fig. 298). Elements of grey-blue colour with sharp peaks and four visible radial ribs

⁴⁵ Depictions of sphinxes in the Third Style were usually polychrome and naturalistic, while in the Fourth Style, especially after the earthquake of 79 CE, monochrome and stylised silhouettes are dominant (Scagliarini Corlaità 2006, 145-146).

III. i IV. stila, premda se sporadično pojavljuje i u II. st. (Benetti 2020, sinoptička tablica, 225-227).

Na oker žutoj podlozi oslikan je gornji dio motiva krilate sfinge⁴⁵ s frontalnim pogledom, ispod dijela očuvanog motiva školjke sivoplave boje, na kojem je vidljiv trag girlande zelene boje (sl. 18) (preuzeto od Codacci-Terlević 2016, 38). Navedeni motiv bio je oslikan u gornjem dijelu niše (Schwalb 1902, 49; Cambi 2002, 190, fig. 298). Element sivoplave boje s oštrim vrhovima i četiri vidljiva radijalna rebra koja se lagano šire prema rubu ljušture dio je motiva školjke, čija je površina naglašena kontrastom svjetlosti i sjene. Motiv ljušture školjke susreće se kao ornament u III. stilu, npr. u Pompejima, kuća Marka Lukrecija Frontona (*M. Lucretius Fronto*) tablin, 40. g. do 50. g. (Ling 1991, VIB), iz Kampanije (Muzej Louvre), prikaz maske koja visi ispod motiva školjke, IV. stil (Burlot, Eristov 2017, 230, fig. 1), iz Stabije, motiv ljušture školjke ukrašen girlandama, IV. stil (Barbet, Miniero 1999, fig. 606), u Brescii, *domus* u Tršćanskoj ulici, u gornjoj zoni motiv edikule s gornjim dijelom okrunjenim ljušturom školjke, ispod kojeg se nalaze različiti dekorativni motivi, a među njima i glave Meduze (prijelaz iz III. u IV. stil, Salvadori 2012a, 327, fig. 7; Salvadori 2012b, 259, fig. 171). Oslikani motivi školjke ukrašavali su i stvarne niše – u Pompejima kuća I, 2, 17, istočni zid peristila m, bordure školjke ukrašene viticama i girlandama (Pedroso, 1999, 285). Motiv mitološkog lika sfinge često je prikazivan u III. stilu (Bastet, de Vos 1979, 135), ali je bio prisutan već u II. stilu – Oplontis Vila A, prostorija 14, na rubu vijenca trabeacije (Gee 2016, 87, fig. 8.3). Nije pronađen niti jedan primjer s prikazom sfinge ispod motiva ljušture školjke. Moglo bi se zaključiti da se radi o originalnom spoju ta dva motiva.

Zaključak

Vila u Barbarigi svjedoči o sklonosti simetričnim plošnim kompozicijama (sl. 13 i 15) (preuzeto od Schwalb 1902, Tafel 15) u kojima se ističu velika polja crne boje. Kako je već spomenuto, u Kući s peristilom u Ulici Castropola crna boja je znak luksuza, a prevladava od I. st. do početka II. st., dok većina zidnih dekoracija pripada prvoj polovici I. st. (Burlot, Eristov 2017, 244). Ove se karakteristike mogu primijeniti i za prostorije u Barbarigi. Na osnovi prikazanih ulomaka oslikane žbuke može se zaključiti da su zidovi srednje zone bili raščlanjeni ukrašenim trakama (sl. 17) (Codacci-



Sl. 17 Ulomak zidne dekoracije, okomita ukrasna traka s prikazom glave Meduze (gorgoneion), vila u Barbarigi (preuzeto od Codacci-Terlević 2016, 104).

Fig. 17 Fragment of wall decoration, vertical decorative band with the head of Medusa (gorgoneion); the villa at the Barbariga site (from Codacci-Terlević 2016, 104).

gradually broadening towards the edge of the shell are part of the shell motif, the surface of which is accented with contrasting light and shadow. The shell motif is a Third Style ornament, e.g.: the tablinum in the House of *Marcus Lucretius Fronto* in Pompeii, 40 to 50 CE (Ling 1991, VIB); a depiction of a mask suspended beneath a shell motif from Campania, Fourth Style, kept at the Louvre museum (Burlot, Eristov 2017, 230, Fig. 1); a shell motif decorated with garlands from Stabiae, Fourth Style (Barbet, Miniero 1999, Fig. 606); the *domus* on the Via Trieste in Brescia, in the upper zone the aedicula motif with the upper part crowned by a shell, below it various decorative motifs, including the head of Medusa (transition from the Third to the Fourth Style, Salvadori 2012a, 327, Fig. 7; Salvadori 2012b, 259, Fig. 171). Painted shell motifs also decorated actual niches; the borders of a shell decorated with tendrils and garlands on the east wall of peristyle M of a house (I.2.17) in Pompeii (Pedroso 1999, 285). The motif of the mythological sphinx is often depicted in the Third Style (Bastet, de Vos 1979, 135), but was present in the Second Style; at the edge of the cornice of the trabeation in room 14 of Villa A at Oplontis (Gee 2016, 87, Fig. 8.3). We have not identified an example of the depiction of a sphinx below a shell motif. This may be an original combination of these two motifs.

Conclusion

The villa at the Barbariga site demonstrates a preference for symmetrical and flat composition (Figs. 13 and 15)

⁴⁵ Prikaz sfinge u III. stilu je obično višebojan i naturalistički, dok u IV. stilu, osobito nakon potresa 79. posl. Kr., prevladavaju jednobojne i stilizirane siluete (Scagliarini Corlaità 2006, 145-146).



Sl. 18 Ulomak zidne dekoracije s motivom sfinge, vila u Barbarigi (preuzeto od Codacci-Terlević 2016, 38).

Fig. 18 Fragment of wall decoration with the sphinx motif; the villa at the Barbariga site (from: Codacci-Terlević 2016, 38).

Terlević 2016, 104). Također, bilo je shema raščlanjenih vitkim vegetabilnim kandelabrima i ukrašenim crvenim srcolikim motivom (Schwalb 1902, Tafel 10; Cambi 2002, 190, fig. 298). Mala glava konja, realistički oslikana (v. oko 10 cm) (Schwalb 1902, Tafel 12), mogla je ukrašavati središnje polje npr. u Pompejima, *Casa di G. Sulpicius Rufus*, spavaća soba h (Ling 1991, 58, 57) ili friz između srednje i gornje zone također u Pompejima, Kuća labirinta, kaldarij 22 (Bastet, de Vos 1979, 192, Tav. XX, 39). Prikaz krilatog mitološkog lika sfinge ukazivao bi na sposobnost lokalnih radionica odnosno majstora da stvore originalne kombinacije (sl. 18) (Codacci-Terlević 2016, 38). Prisutnost elemenata egipatskog porijekla, u koje se ubraja i druga sfinga na tamnocrvenoj podlozi, koja je također prikazana frontalno, s krilima zelene boje na oker žutoj traci i vjerojatno stoji iznad imitacija arhitrava (Schwalb 1902, Tafel 13; Matijašić 1996, 184; Cambi 2002, 190, fig. 298), svjedoči o prihvaćanju dekorativnih motiva iz carskih krugova povezanih s osvajanjem Egipta (Salvadori 2012b, 256).

RIMSKA MARITIMNA VILA NA VIŽULI

Rimska vila na poluotoku Vižula u Medulinu, udaljena od Pule oko 12 km, poznata je od kraja 19. st., kada ju u bilješkama spominju Henrik Maionica i Richard Weisshäupl, dok Antun Gnirs početkom 20. st. daje opširne podatke o vili i ostacima arhitekture koji se protežu više od 600 m (Miholjek 2014, 1). U novije doba kopnena istraživanja provedena su od 1995. do 2012. godine, a voditeljice projekta su bile V. Girardi-Jurkić, M. Orlić i K. Džin. Podvodna istraživanja

(from: Schwalb, 1902, Tafel 15) in which large black fields are emphasised. As has been noted, black is a sign of opulence at the house with the peristyle at the Castropola street site, dominant from the 1st c. to the early 2nd c., while most of the wall decoration is from the first half of the 1st c. (Burlot, Eristov 2017, 244). These characteristics also hold true for the rooms at the Barbariga site. Based on the fragments of painted plaster discussed here we can conclude that the middle zones of the wall were divided by decorative bands (Fig. 17) (Codacci-Terlević 2016, 104). There were also schemes articulated by slender vegetal candelabra and decorated with red cordiform motifs (Schwalb 1902, Tafel 10; Cambi 2002, 190, Fig. 298). A small realistic horse head (h. ca. 10 cm) (Schwalb 1902, Tafel 12), may have decorated the central field; e.g., bedroom H at the House of *Sulpicius Rufus* in Pompeii (Ling 1991, 58, 57), or the frieze between the middle and upper zones of caldarium 22 in the House of the Labyrinth, also in Pompeii (Bastet, de Vos 1979, 192, Tav. XX, 39). The depiction of a winged mythological sphinx would indicate the capacity of the local workshops, i.e., craftsmen to create original combinations (Fig. 18) (Codacci-Terlević 2016, 38). The presence of elements of Egyptian origin, including a second sphinx on dark red ground, also depicted frontally, with green wings on an ochre-yellow band, likely standing above an imitation architrave (Schwalb 1902, Tafel 13; Matijašić 1996, 184; Cambi 2002, 190, Fig. 298), bears witness to the adoption of decorative motifs from imperial circles associated with the conquest of Egypt (Salvadori 2012b, 256).

THE ROMAN MARITIME VILLA AT VIŽULA

The Roman period villa on the Vižula peninsula near Medulin, about 12 kilometres from Pula, is known to us since the late 19th c. when it was mentioned in the notes of Henrik Maionica and Richard Weisshäupl. In the early 20th c. Antun Gnirs provided comprehensive data on the villa and the remains of architectural structures stretching over 600 m (Miholjek 2014, 1). More recently, land archaeological investigation campaigns were conducted from 1995 to 2012, led by principal investigators V. Girardi-Jurkić, M. Orlić and K. Džin. Underwater archaeological investigation of structure F (*idem* 2014, 24, Fig. 10) where the fragment of painted plaster described below was recovered (*idem* 2014, 31, Fig. 12) was performed in 2000 and from 2007 to 2013. The investigative work confirmed the presence of a 35 m long late antique period pier. Part of the fill of the pier structure included fragments of painted plaster and numerous artefacts dated to the period from the 1st to 4th c. and recovered in 2007 (*idem* 26-27, 46).

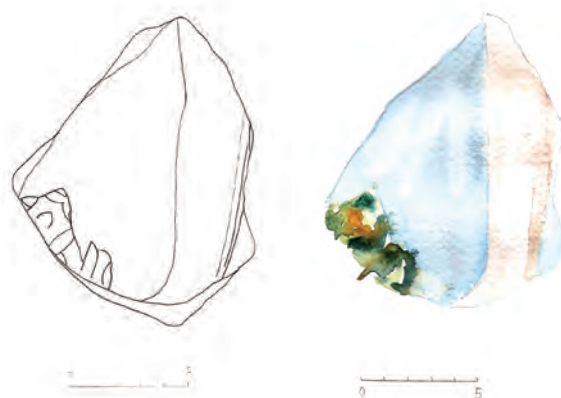


Sl. 19 Ulomak stropne oslikane žbuke s prikazom desne noge figure ženskog (?) spola, vila na poluotoku Vižula kod Medulina (fotografija: A. M. Majkić).
Fig. 19 Fragment of painted ceiling plaster with depiction of the right leg of (most likely) a female figure; the villa at the Vižula peninsula near Medulin (photo by: A. M. Majkić).

objekta F (*idem* 2014, 24, sl. 10), u kojima je pronađen i dolje opisan ulomak oslikane žbuke (*idem* 2014, 31, sl. 12), provedena su 2000. te od 2007. do 2013. godine. Istraživanjem je utvrđeno da je riječ o antičkom molu dužine 35 metara, iz kasne antike. Dio zapune mola sačinjavali su i ulomci oslikane žbuke, zajedno s brojnim pokretnim nalazima koji su datirani od I. do IV. st., a izronjeni su 2007. godine (*idem* 26–27, 46).

Ulomak stropne dekoracije (sl. 19, 20 a,b) (fotografija: A. M. Majkić; crtež i akvarel: M. Petrović) na svjetloplavoj podlozi prikazuje dio desne noge s dijelom stopala. Boja pozadine upućivala bi na kombinaciju vode (more?) i plavog neba. Obrisna linija noge na desnoj strani naglašena je svjetlobež bojom, dok je na unutarnjoj strani noge nijansiranjem bež i sive boje stvorena iluzija dubine. Zbog svijetle boje kože može se pretpostaviti da se radi o figuri ženskog spola, jer su figure muškog spola oslikavane tamnijom bojom. U prednjem je planu na dnu prikazan djelomično očuvan biljni motiv, okrenut prema lijevoj strani, oslikan nijansama crne boje te naglašen oker žutom točkom u sredini, kao i malim listićima iste boje⁴⁶. Budući da ulomak pripada stropnoj dekoraciji, očuvani figurativni

⁴⁶ Dio opisa preuzet je iz neobjavljenog teksta. Objavljena fotografija (Miholjek 2014, 31, sl. 12) opisuje ulomak kao dio ljudske ruke.



Sl. 20 a Crtež ulomka stropne dekoracije s prikazom desne noge figure ženskog (?) spola (crtež: M. Petrović).

Sl. 20 b Akvarel ulomka stropne dekoracije s prikazom desne noge figure ženskog (?) spola (akvarel: M. Petrović).

Fig. 20 a A drawing of the ceiling decoration with depiction of the right leg of (most likely) a female figure (drawing by: M. Petrović).

Fig. 20 b Aquarelle of the ceiling decoration with depiction of the right leg of (most likely) a female figure (aquarelle by: M. Petrović)

A fragment of ceiling decoration (Fig. 19, 20 a,b) (photo by: A. M. Majkić; drawing and aquarelle by: M. Petrović) on light blue ground includes part of a right leg with part of the foot. The ground colour suggests a combination of water (possibly the sea) and a blue sky. The contour of the leg is accented on the right side with light beige, while the inside of the leg is nuanced beige and grey to create the illusion of depth. The lighter skin tone may indicate a female figure, as male figures are painted in darker tones. In the foreground at the bottom is a partially preserved vegetal motif, facing left, done in shades of black and accented with an ochre-yellow dot in the middle, with small leaves of the same colour⁴⁶. Since the fragment is part of a ceiling decoration, the preserved figural section of the right leg can be interpreted as a standing or floating figure. This is a novel feature in middle zone fields of the Third Style (Barbet, de Vos 1979, 126), e.g.: room R at the House of Orpheus in Pompeii (Barbet 2009, 112, Fig. 68), and on the ceiling of room 8 in the House of the Lovers, also in Pompeii, Fourth Style (*idem* 2009, 232, 168). Based on the preserved fragment we can posit a height of the figure of ca. 30 cm, which is too small for a central figure of a composition. It is likely from one of the smaller fields to the sides, as is the case with the ceiling of the house below the baths of Caracalla in Rome with fields done in light red, dark blue, violet and yellow,

⁴⁶ Part of the description is taken from an unpublished text. A published photograph (Miholjek 2014, 31, Fig. 12) describes the fragment as depicting part of a human hand.

dio desne noge može se interpretirati kao figura u stojećem ili lebdećem položaju. Pojavljuju se prvi put u poljima srednje zone u III. stilu (Barbet, de Vos 1979, 126) u Pompejima, Orfejeva kuća, prostorija R (Barbet 2009, 112, fig. 68), te također u Pompejima, Kuća ljubavnika, strop, prostorija 8, IV. stil (*idem* 2009, 232, 168). Na osnovi očuvanog ulomka može se pretpostaviti visina figure od oko 30 cm, što je premaleno za figuru u središtu kompozicije. Vjerojatno bi se mogla smjestiti u manja polja sa strane, kao što su primjeri u Rimu, Kuća ispod Karakalinih termi, strop, boja polja svjetlocrvena i tamnoplava, ljubičasta i žuta, 130. – 140. godine (Ling 1991, 180, 195; Ling 2014, 384, fig. 9.8) ili pak u Ostiji, Jerodulova kuća, strop, boja polja crvena, ljubičasta i svjetloplava, 130. – 140. godine (Ling 2014, 385, fig. 9.9). Na osnovi pokretnih nalaza moguće je predložiti dataciju ulomka od I. st. do IV. st. Taj je ulomak trenutno jedini očuvani figurativni prikaz u ageru kolonije *Pola* te svjedoči o prisutnosti *pictores imaginarii*, koji su bili sposobni naslikati ljudske figure.

ZAVRŠNI ZAKLJUČAK

U ovom smo članku pokušali prikazati razvojni proces rimskog zidnog slikarstva u privatnim građevinama na području kolonije *Pola* na osnovi objavljenih publikacija, uzimajući u obzir najznačajnije primjere, ne bismo li pružili uvid u organizaciju kompozicije zidnih površina te prikazali motive koji su se koristili prilikom njihova oslikavanja. Najstariji dokazi o zidnom slikarstvu potječu iz gradske kuće u Kandlerovoj ulici i datirani su u vrlo rani III. stil (oko 20. pr. Kr.), dok je najmlađa dekoracija očuvana *in situ* u prostoriji III s mozaikom „Kažnjavanje Dirke“, za koju je predložena datacija u drugu polovicu II. st. Motivi oslikani na ulomcima III. i IV. stila, oni iz gradske kuće u Kandlerovoj ulici, ukazuju na utjecaje iz Kampanije i Rima, ali i na činjenicu da su lokalni obrtnici poznavali motive koji su bili u modi u tom razdoblju. Prihvaćajući ih, oslikavali su ih prema svojim sposobnostima. Vila u Barbarigi (prva polovica I. st., III. stil) svjedoči o većim sposobnostima lokalnih radionica, što pokazuju ulomci pronađeni u sekundarnom položaju (sl. 16–18) (Schwalb 1902, Tafel, 10–13; Codacci-Terlević 2016, 104 i 38; Matijašić 1996, 184; Cambi 2002, 190, fig. 298). Lokalni obrtnici bili su sposobni udovoljiti potrebama zahtjevnijih naručitelja, inspirirani repertoarom Rima i Kampanije. Te se razlike mogu s jedne strane protumačiti većim ekonomskim mogućnostima vlasnika maritimne vile, a s druge strane činjenica je da iz urbanog područja postoji mali broj očuvanih ulomaka. Karakteristike III. stila na području

130–140 CE (Ling 1991, 180, 195; Ling 2014, 384, Fig. 9.8), or the ceiling of the House of Ierodule in Ostia with fields done in red, violet and light blue, 130–140 CE (Ling 2014, 385, Fig. 9.9). Based on the artefacts the proposed date for the fragment is from the 1st to 4th c. This fragment is currently the only preserved figural depiction in the ager of the *Pola* colony, and bears witness to the presence of figure painters, *pictores imaginarii*, possessing the skill required to depict human figures.

FINAL DISCUSSION

In this paper we have presented the development of Roman wall painting in private buildings in the area of the Roman colony of *Pola*, drawing on the published literature and taking into consideration the most significant examples, with the aim of offering insight into the organisation of wall compositions and presenting the motifs used when painting these walls. The earliest evidence of wall painting is from the townhouse at the Kandlerova street site, dated to the very early Third Style (ca. 20 BCE), while the most recent decoration preserved *in situ* is in room III with the Punishment of Dirce mosaic, for which the proposed date is the second half of the 2nd c. The motifs painted on fragments in the Third and Fourth Styles from the townhouse at the Kandlerova street site point to the influence of Campania and Rome, and to the fact that local tradesmen were aware of the motifs in vogue at the time. They adopted them and painted them as their level of skill dictated. The villa at the Barbariga site (first half of the 1st c., Third Style) speaks to the high level of skill among the local workshops, as seen in the fragments found in a secondary position (Figs. 16–18) (Schwalb 1902, Tafel, 10–13; Codacci-Terlević 2016, 104 and 38; Matijašić 1996, 184; Cambi 2002, 190, Fig. 298). Local craftsmen were capable of meeting the needs of the most demanding clients, inspired by the repertoire available in Rome and Campania. These differences can, on the one hand, be explained by the greater wealth of the owners of the maritime villas, and, on the other hand, by the fact that there are a very small number of preserved fragments from urban areas. Monica Salvadori discussed the characteristics of the Third Style in the Cisalpine area (Salvadori 2012a, 22–25; Salvadori 2012b, 254–258). The domus with peristyle at the Castropola street site presents an example of decoration of the early Fourth Style (Fig. 8) (from: Gnirs 1911, 15–16, Fig. 10), also with a decorative scheme of the middle zone and symmetric composition, as with the example of the maritime villa at the Barbariga site. The lace-like border motif is from a later phase of this style (Fig. 11) (graphic reconstruction

Cisalpine iznosi Monica Salvadori (Salvadori 2012a, 22–25; Salvadori 2012b, 254–258). Domus s peristilom u ulici Castropola donosi primjer dekoracije koji pripada početku IV. stila (sl. 8) (Gnirs 1911, 15–16, sl. 10), također s dekorativnom shemom srednje zone i sa simetričnom kompozicijom, jednako kao i primjeri iz maritimne vile u Barbarigi. Kasnijem razdoblju istog stila pripada dekoracija s motivom čipkaste bordure (sl. 11) (grafička rekonstrukcija, izvela Đ. Gobić-Bravar prema Gnirs 1911, 17, sl. 13). O motivima zidne dekoracije početkom II. st. svjedoče još jednom ulomci iz gradske kuće u Kandlerovoj ulici (sl. 4–6) (Starac 2012, 422, fig. 20, 44 i 45). Za drugu polovicu I. st. i za II. st. karakteristična su plošna jednobojna polja: gradska kuća u Kandlerovoj ulici, *oecus* (P6–O4), polja srednje zone crvene boje bila su ukrašena girlandama, u prostoriji III s mozaikom „Kažnjavanje Dirke“ srednja zona ritmizirana je okomitim žutim poljima (Gobić-Bravar, Milotić Bulić 2013, 50, sl. 13), a tu su i polja raščlanjena užim ili širim trakama: hodnik C (sl. 9) (Gnirs 1911, 15, sl. 11) kao i starija faza zidne dekoracije prostorije D (sl. 10) (Gnirs 1911, 16, sl. 12) iz rimske gradske kuće u Ulici Castropola i prostorije na gornjem katu u Kandlerovoj ulici. Ta je bijela podloga srednje zone, ukrašena motivom tapetnog uzorka, najvjerojatnije bila raščlanjena međupoljima bijele boje s vegetabilnim motivima (sl. 5–6) (Starac 2012, 422, fig. 44 i 45). Sistem plošnih jednobojnih polja, kao i polja raščlanjena užim i širim trakama, karakterističan je za područje Cisalpine, gdje su međupolja često ritmizirana kandelabrima i krutim girlandama, vrlo rijetko arhitektonskim perspektivama (Salvadori 2012a, 25; Salvadori 2012b, 258). Može se zaključiti da je pulski ager (*ager polensis*) od samih početaka dijelio motive koji su bili karakteristični za pojedina razdoblja s ostalim lokalitetima na području Cisalpine te da nije bio u zaostatku za dekorativnim trendovima koji su prevladavali u tom razdoblju na području Rima i Kampanije. Karakteristike druge polovice I. st. i II. st. na području Cisalpine prikazane su u Salvadori 2012a, 25–31 i Salvadori 2012b, 258–265.

Jedini očuvani figurativni prikaz u ageru kolonije *Pola* je ulomak s prikazom desne noge figure ženskog (?) spola (sl. 19–20 a i b) (A. M. Majkić; M. Petrović), a potječe iz maritimne vile na poluotoku Vižula kod Medulina i pripada stropnoj dekoraciji. Na području porečkog agera, odnosno u rimskoj vili na poluotoku Sorna kraj Poreča, pronađeni su također stropni ulomci, ali s prikazom lebdeće figure krilatog Erota, polovica II. st. (Majkić 2016, 114, sl. 4 a–c). Oba primjera potječu iz rimskih vila i može se zaključiti da su vlasnici bili većih ekonomskih mogućnosti. Primjere s figurativnim

by Đ. Gobić-Bravar, based on Gnirs, 1911, 17, Fig. 13). Further witness to the wall decoration motifs of the early 2nd c. are fragments from the townhouse at the Kandlerova street site (Figs. 4–6) (Starac 2012, 422, fig. 20, 44 i 45). Flat monochrome fields are characteristic of the second half of the 1st and of the 2nd c.: the red fields of the middle zone in the *oecus* (P6–O4) of the townhouse at the Kandlerova street site were decorated with garlands, the middle zone in room III with the Punishment of Dirce mosaic is given a rhythmic treatment with vertical yellow fields (Gobić-Bravar, Milotić Bulić 2013, 50, Fig. 13); and we have fields divided with narrow and broad bands in hallway C (Fig. 9) (from: Gnirs 1911, 15, Fig. 11) and the earlier phase of the wall decoration in room D (Fig. 10) (from: Gnirs 1911, 16, Fig. 12) of the townhouse at the Castropola street site, and the rooms on the upper storey of the townhouse at the Kandlerova street site. This white ground of the middle zone, decorated with a repeated pattern motif, was most likely divided by white interstices with vegetal motifs (Fig. 5–6) (Starac 2012, 422, Figs. 44 and 45). The system of flat monochrome fields, and of fields divided by narrow and broad bands, is characteristic of the Cisalpine area, where the interstices are often given a rhythmic treatment through the use of candelabra and rigid garlands, and very rarely with architectural imagery in perspective (Salvadori 2012a, 25; Salvadori 2012b, 258). We can conclude that the *ager polensis* from its inception shared the motifs that were characteristic of the various periods evident in other parts of the Cisalpine area, and that it remained abreast of decorative trends dominant in the period in Rome and Campania (for the characteristics of the second half of the 1st c. and of the 2nd c. in the Cisalpine area see Salvadori 2012a, 25–31; Salvadori 2012b, 258–265).

The only preserved figural depiction known to us from the ager of the colony at *Pola* is a fragment of ceiling decoration with a depiction of the right leg of a figure, likely a woman (Fig. 19–20 a and b) (A. M. Majkić; M. Petrović), from the maritime villa on the Vižula peninsula near Medulin. Ceiling fragments were also recovered in the Parentine ager, i.e., at the site of the Roman period villa on the Sorna peninsula near Poreč, this time, however, with depictions of floating winged Erotes from the mid-2nd c. (Majkić 2016, 114, Fig. 4 a–c). Both examples are from Roman period villas and it is evident that the owners were wealthy (for examples of figural depictions in the Cisalpine are see Salvadori, Didonè 2018, 590–592).

This paper is the first foray into a systematisation of one part of the published data that provide insight into

prikazima na području Cisalpine pogledaj u Salvadori, Didonè 2018, 590-592.

Članak je prvi pokušaj sistematizacije jednog dijela objavljenih podataka koji su omogućili uvid u karakteristike rimskog slikarstva u pulskom ageru⁴⁷, iako je to vrlo mali postotak u odnosu na mnogobrojnu građu koja se nalazi u depozitima Muzeja. Njena će potpuna obrada pružiti jasniju sliku.

the characteristics of Roman painting in the Pula ager⁴⁷, however, this constitutes a very small percentage of the abundance of material held by the Museum. A complete treatment of this material will present a clearer picture.

⁴⁷ O zidnom slikarstvu u rimskoj provinciji Dalmaciji vidi Popović 2018, 883-895.

⁴⁷ On wall painting in the Roman province of Dalmatia see Popović 2018, 883-895.

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