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Astrid Mirjana MAJKIĆ



# ULOMCI OSLIKANE ŽBUKE I ŠTUKATURE IZ RIMSKOG DOMUSA NA GLAVINIĆEVOM USPONU U PULI

## FRAGMENTS OF PAINTED PLASTER AND STUCCOWORK FROM THE ROMAN DOMUS AT THE GLAVINIĆEV USPON SITE IN PULA

Astrid Mirjana Majkić  
Sv. Martin 26, Vodnjan, Hrvatska  
astridmirjana@hotmail.com

Astrid Mirjana Majkić  
Sv. Martin 26, Vodnjan, Croatia  
astridmirjana@hotmail.com

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*U ovom radu obrađuju se ulomci oslikane žbuke i štukature iz rimskog domusa na Glavinićevom usponu, smještenog na južnoj padini antičke jezgre Pule. Otkriveni dio domusa u kojem su pronađeni ulomci oslikane žbuke i štukature datiran je od 1. st. pos. Kr. do 3. st. pos. Kr. Očuvani dekor pripadao je zidnoj i stropnoj površini. Nema podataka o namjeni prostora kojem su navedeni ulomci pripadali, budući da su pronađeni u sekundarnom položaju.*

*This paper discusses fragments of painted plaster and stuccowork from a Roman period domus at the Glavinićev uspon site, located on the south slope of the antique period core of Pula. The uncovered part of the domus, in which the fragments of painted plaster and stuccowork were found, has been dated to the period from the 1<sup>st</sup> c. CE to the 3<sup>rd</sup> c. CE. The surviving décor was from the walls and ceiling. Given that they were found in a secondary position, there is no data concerning the purpose of the rooms in which these fragments were from.*

**KLJUČNE RIJEČI:** Pula; oslikana žbuka; stropna i zidna dekoracija; štukatura

**KEY WORDS:** Pula; painted plaster; ceiling and wall decoration; stuccowork

## UVOD

**N**ovi podaci o načinu oslikavanja privatnog prostora na području rimske kolonije *Pola* proizlaze iz zaštitnog arheološkog istraživanja provedenog 2015./2016. godine na lokalitetu Glavinićev uspon, smještenom na južnoj padini antičke jezgre Pule. Zaštitno arheološko istraživanje provela je tvrtka Arheo TiM d.o.o. iz Pule, pod vodstvom Teodore Šalov. Istražena površina od 200 m<sup>2</sup> iznijela je na vidjelo nepokretne arheološke nalaze koji datiraju od prapovijesti do kraja 18. st. (Šalov)<sup>1</sup>. Iznad prapovijesnih slojeva u razdoblju Rimskog Carstva izgrađen je domus koji s vremenom doživljava brojne preinake, osobito u donjem, južnom dijelu, u kojem otpočinje život u kasnoj antici, nakon zatrpavanja gornjeg, sjevernog dijela (sl. 1). Arhitekturu domusa te njegov položaj unutar inzule opisala je Kristina Gergeta Sotončić (Gergeta Sotončić 2021, 101-121).

Ulomci oslikane žbuke i štukature obrađeni u ovom članku pronađeni su u sekundarnom položaju u gornjem dijelu domusa pomiješani s mramornim oplatama, ulomcima mozaičkog poda sastavljenih od crnih i bijelih kockica različite veličine, ulomcima amfora, keramikom, brončanim i koštanim predmeta. Sloj "šute" nalazio se unutar antičke arhitekture (sl. 1 oker crveni karton s crvenim natpisom). U tom sjevernom dijelu domusa utvrđen je kontinuitet življenja koji je datiran na osnovu stratigrafije i arheoloških nalaza od 1. st. pos. Kr. do 3. st. pos. Kr. (Šalov).

## ULOMCI OSLIKANE ŽBUKE I ŠTUKATURE

Sakupljeno je oko 1250 ulomaka oslikane žbuke; najveći dio (oko 70%) pripada jednobojnim fragmentima zidne ili stropne dekoracije bijele, crvene, žute ili bijele boje, dok malobrojni ulomci crne boje pripadaju zidnoj dekoraciji. Iznoseni podaci navode na zaključak da je veliki dio stropne površine bio prekriven jednom bojom, odnosno da je srednja zona bila podijeljena na velika jednobojna polja. Malobrojni ulomci štukature povezani su sa zidnom dekoracijom. Odlučeno je prikazati samo najznačajnije skupine ulomaka oslikane žbuke s očuvanim dekorativnim motivima te ulomke štukature koji donose nove informacije o načinu ukrašavanja na području

<sup>1</sup> Zahvaljujem Teodori Šalov na ustupljenom još neobjavljenom članku i fotografijama koji je pripremila za objavu u Hrvatskom arheološkom godišnjaku. Istraživanja na Glavinićevom usponu provedena su 70-ih godina prošlog stoljeća (Girardi Jurkić 1973, 7-66; Girardi Jurkić 1978, 95-99) te u novije doba (Zlatunić 2011, 147-162).

## INTRODUCTION

**N**ew data concerning the method of painting private rooms in the Roman colony of *Pola* have been obtained from rescue archaeological investigation performed in 2015/16 at the Glavinićev uspon site, located on the south slope of the antique period core of *Pula*. The rescue archaeological investigative work was performed by the Arheo TiM d.o.o. company of *Pula* under the leadership of Teodora Šalov. The 200 m<sup>2</sup> of investigated area revealed archaeological features dating from prehistory to the late 18<sup>th</sup> c. (Šalov)<sup>1</sup>. A domus was erected during the Roman imperial period above the prehistoric layers; over time it saw numerous remodelling episodes, especially in its lower, southern end, where habitation began in the late antique period, following the filling in of the upper, northern part (Fig. 1). The architecture of the domus and its position within the insula has been described by Kristina Gergeta Sotončić (Gergeta Sotončić 2021, 101-121).

The fragments of painted plaster and stuccowork treated in this paper were found in a secondary position in the upper part of the domus, mixed with marble panelling, fragments of mosaic pavement consisting of black and white tesserae of varying sizes, sherds of amphorae, pottery, and bronze and bone artefacts. A layer of construction debris was present within the antique period architecture (Fig. 1; the ochre red card with red inscription). Occupational continuity was established in this northern part of the domus, dated on the basis of the stratigraphy and archaeological finds to the period from the 1<sup>st</sup> c. CE to the 3<sup>rd</sup> c. CE (Šalov).

## FRAGMENTS OF PAINTED PLASTER AND STUCCOWORK

Approximately 1,250 fragments of painted plaster have been collected; the bulk of this material (about 70%) are monochromatic fragments of wall or ceiling decoration of white, red, or yellow colour, while the few fragments of black colour are from wall decoration. The presented data leads us to conclude that much of the ceiling was done in a single colour, or that the central zone was divided into large monochrome panels. The few fragments of stuccowork are attributed to wall decoration. Here we will

<sup>1</sup> I wish to thank Teodora Šalov for the use of the text and photographs prepared for publication in *Hrvatski arheološki godišnjak* ("Croatian Archaeological Yearbook"). Archaeological investigation of the Glavinićev uspon site was performed in the 1970s (Girardi Jurkić 1973, 7-66; Girardi Jurkić 1978, 95-99) and more recently (Zlatunić 2011, 147-162).



Sl. 1 Snimak lokaliteta po obavljenom istraživanju, fotogrametrijski snimak: srednja Tehnička škola Pula (preuzeto od Šalov 2017, sl. 1).

Fig. 1 Site survey following the investigative work; photogrammetric survey by: Tehnička škola Pula ("Pula Technical School", secondary level) (after Šalov 2017, fig. 1).

kolonije *Pola*. Skupine su obrađene po cjelinama: stropna, zidna i štukatura. Kronologija ulomaka određena je na osnovu stilističkog kriterija, budući da je pokretni materijal u fazi obrade. Obađeni ulomci otkriveni su u SJ 009, a iznimku čine dva ulomka koji pripadaju SJ 007, ulomak na žučkastosmeđoj podlozi (sl. 10) te ulomak na žutoj podlozi s motivom lista od štukature (sl. 21).

## STROPNE CJELINE

### Prva skupina

Šesnaest ulomaka povezano je s prvom skupinom (sl. 2-7). Ulomci su grupirani na osnovu identičnog sastava žbuke, a povezuje ih također i zaglađena slikarska podloga

consider only the most significant groups of fragments of painted plaster, those with surviving decorative motifs and fragments of stuccowork that provide new information concerning decorative methods in the Roman colony of *Pola*. The analysis is based on the following grouping: ceilings, walls, and stuccowork. The chronology of the fragments was determined on the basis of stylistic criteria, considering that the artefacts were in a processing phase. The analysed fragments were recovered from stratigraphic unit SU009, with the exception of two fragments from SU007; a fragment with yellow-brown background (Fig. 10), and a fragment with yellow background and a stuccowork foliage motif Fig. 21).

žute boje. Premda ne čine koherentnu cjelinu s obzirom na očuvani ornamentalni repertoar, navedene bi karakteristike upućivale na jedinstveni originalni kontekst. Oslíkana žbuka sastoji se od dva sloja grube i dva sloja fine žbuke<sup>2</sup>. Prvi sloj koji nosi otiske trstike sive je boje, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna te rijetkih vegetabilnih tragova. Debljina sloja kreće se od 0,30 do 0,57 cm. Drugi sloj također je sive boje, a debljina mu se kreće od 1,10 cm do 1,72 cm te uz pijesak i vapno sadrži primjese kamenčića. Treći sloj bijele je boje, a sastoji se od mješavine vrlo finog pijeska, vapna i primjesa kvarcita. Debljina sloja kreće se od 0,10 cm do 0,08 cm. Zadnji sloj iznad kojeg se oslikavalo ružičaste je boje zbog prisutnosti mljevene opeke, uz vapno sadrži i sitne primjesa kalcita, a debljine je od 0,21 cm do 0,30 cm. Žuta boja dobro prijanja na podlogu, nanosena je *a fresco*. Detalji oslikani tamnocrvenom, bijelom, zelenom ili plavom bojom se ljušte, vjerojatno su nanoseni *a secco*. Datacija je predložena na kraju skupine.

### 1. Ulomci s motivom čipkaste bordure na žutoj podlozi

Stropnoj cjelini pripadaju tri ulomka (sl. 2a, 3). Dimenzije najvećeg iznose 10,65 x 8,97 x 3,94 cm, a najmanjeg 6,50 x 5,54 x 2,12 cm. Vidljivo je na ulomcima da su motivi izvedeni brzim potezima kista, pri čemu se nije obraćala pažnja na preciznost izvedbe.

Žuta podloga raščlanjena je tamnocrvenom okomitom<sup>3</sup> trakom (širine oko 0,43 cm) ukrašenom čipkastom bordurom (*bordure ajourée*) s motivima kapljica (sl. 2a). Na lijevom donjem rubu drugog ulomka vidljivi tragovi zelene boje, vjerojatno elementi vegetabilnog motiva. Prikazani tip bordure moguće je smatrati pojednostavljenom varijantom čipkastih bordura, iz grupe V, tip 33 e, f (Barbet 1981, fig. 6, 946). Sličan primjer bordure nalazi se u Herkulaneju, *Casa del Bicentenario* (V, 15, 16), bijeli strop hodnika 11, motivi kapljica crvene boje ukrašavaju traku iste boje s obje strane, datacija IV. stil (Barbet 2021, fig. 254, 167).

Stropnoj cjelini pripada još jedan ulomak (sl. 3). Dimenzije ulomka iznose 10,28 x 8,83 x 3,67 cm. Žuta podloga raščlanjena je tamnocrvenom okomitom trakom (širine oko 0,73 cm) ukrašenom motivima kapljice iste boje. Prikazani tip bordure kombinacija je linije s motivima koji se ponavljaju iz grupe V, tip 30 (Barbet 1981, fig. 5,

## CEILINGS

### Group I

Sixteen fragments are associated with the first group (Figs. 2-7). The fragments are grouped based on the identical composition of the plaster, and by the smoothed yellow pictorial layer. Although they do not constitute a coherent set in terms of the surviving ornamental repertoire, the mentioned characteristics do point to a single original context. The painted plaster is comprised of two layers of coarse and two layers of fine plaster<sup>2</sup>. The first layer, with imprints of reeds, is grey, and consists of a mixture of fine sand, sporadic lumps of lime, and of vegetal traces. The thickness of this layer ranges from 0.30 to 0.57 cm. The second layer is also grey, has a thickness ranging from 1.10 to 1.72 cm and, along with sand and lime, contains an admixture of pebbles. The third layer is white and consists of a mixture of very fine sand, lime, and an admixture of quartzite. This layer is from 0.10 to 0.08 cm thick. The final, painted layer is pink on account of the presence of ground brick, containing lime and an admixture of fine calcite, and having a thickness of from 0.21 to 0.30 cm. The yellow colour, applied *a fresco*, has taken to the pictorial support well. The details were done in dark red, white, green or blue colour, and exhibit flaking, likely applied *a secco*. The date is proposed at the conclusion of this group section.

### 1. Fragments with an embroidery border motif on yellow background

This ceiling section includes three fragments (Figs. 2a, 3). The largest measures 10.65 × 8.97 × 3.94 cm, and the smallest 6.50 × 5.54 × 2.12 cm. It is evident from the fragments that the motifs were applied with quick brush strokes, with little attention given to precision in execution.

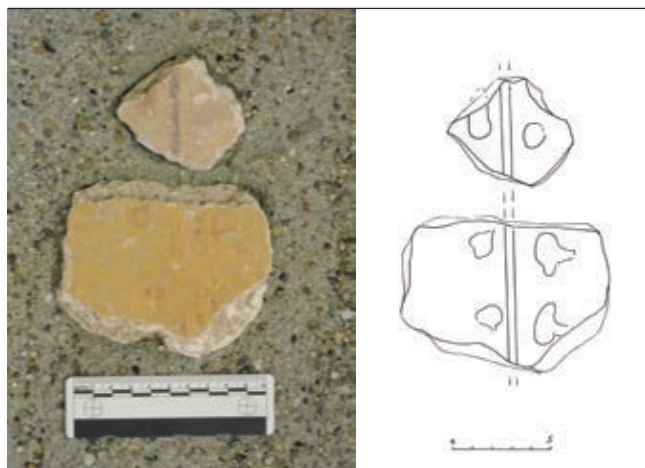
The yellow background is partitioned by a dark red vertical<sup>3</sup> band (about 0.43 cm wide) decorated with an embroidery border (*bordure ajourée*) with droplet motifs (Fig. 2a). There are traces of green at the lower left edge of the second fragment, likely elements of a vegetal motif. This border can be considered a simplified variant of the embroidery border, from Group V, type 33 e, f (Barbet 1981, fig. 6, 946). We see a similar border at the House of the Bicentenary in Herculaneum (V.15.16), with droplet

<sup>2</sup> Potrebno je nadodati da najmanje jedan ulomak u skupini nosi utisnute tragove trstike na poleđini.

<sup>3</sup> Budući da je u pitanju strop, traka je mogla stajati i vodoravno. U oba opisana primjera tamnocrvene trake s motivima oslikane su okomito u odnosu na trstiku.

<sup>2</sup> It should also be noted that at least one fragment in the group bears impressed traces of reeds on the back side.

<sup>3</sup> As this was a ceiling, the band may have been horizontal. In both described examples the dark red band with motifs was painted perpendicular to the reeds.



Sl. 2 Stropni ulomci s motivom čipkaste bordure (fotografija: A. M. Majkić).  
Fig. 2 Ceiling fragments with embroidery border pattern (photo by: A. M. Majkić).

Sl. 2a Stropni ulomci s motivom čipkaste bordure (crtež: M. Petrović).  
Fig. 2a Ceiling fragments with embroidery border pattern (drawing by: M. Petrović).



Sl. 3 Stropni ulomak s motivom čipkaste bordure (fotografija: A. M. Majkić).  
Fig. 3 Ceiling fragment with embroidery border pattern (photo by: A. M. Majkić).

950) i motiva kapljice iz grupe V, tip 33 e, f (Barbet 1981, fig. 6, 951). Sličan tip bordure nalazi se npr. u Pompejima, *Casa di Pinarius Cerialis* (III, 4, 4), prostorija b, edikula u gornjoj zoni (Sabrié, Sabrié, Solier 1987, fig. 247); u Clos de la Lombarde, *Maison à portiques* (Francuska), prostorija H, strop bijele boje ukrašen je bordurom s motivima kapljica crvene boje (Sabrié, Sabrié, Solier 1987, fig. 164; Barbet 2021, fig. 291, 204), datacija kraj I. st.; u Narboni (Francuska), žuti strop ukrašen je bordurom u obliku kapljica bijele boje, datacija kraj I. st. (Hathaway, Sabrié, Spühler 2014, 276–277, fig. 7–9). U Desetoj regiji, isti tip bordure ukrašava ulomke koji se nalaze u Nacionalnom arheološkom muzeju Valle Camonica, a otkriveni su u ulici Ponte Vecchio, Cividate Camuno (Italija), crvena podloga ukrašena bordurom s motivima kapljica (Bianchi, Solano 2020, 237, fig. 7), IV. stil, Cividate Camuno (Italija), kazalište, a žuti zid ukrašen je motivima kapljica bijele boje iznad kojih se nalazi niz spojenih lukova iste boje, IV. stil (Didoné 2020, Tav. XLIX, CCO2/5).

Čipkaste bordure na žutoj podlozi iz rimskog domusa na Glavinićevom usponu izvedene su crvenom bojom, što je uobičajena kombinacija u IV. stilu (Barbet 1981, 935). Primjećuje se nemarnost u oslikavanju čipkastih bordura, koje su izvedene brzim potezima kista (sl. 2–3) što je karakteristično za razdoblje Vespazijana (67. – 79. god.) (Ling 1991, 82–83).

## 2. Ulomak s motivom kandelabra na žutoj podlozi

Stropnoj cjelini pripada jedan ulomak (sl. 4). Dimenzije ulomka su 13,38 x 7,38 x 3,98 cm. Žuta podloga ukrašena

motifs in red decorating a band of the same colour to both sides on the white ceiling of corridor 11, dated to the Fourth Style (Barbet 2021, fig. 254, 167).

Another fragment (Fig. 3) from this ceiling section measures  $10.28 \times 8.83 \times 3.67$  cm. The yellow background is partitioned by a dark red vertical band (about 0.73 cm wide) decorated with a droplet motif in the same colour. This border type is a combination of a line with motifs that are repeated from Group V, type 30 (Barbet 1981, fig. 5, 950) and the droplet motif of Group V, type 33 e, f (Barbet 1981, fig. 6, 951). There is a similar border type at the aedicula in the upper zone of room B at the House of Pinarius Cerialis in Pompeii (III.4.4) (Sabrié, Sabrié, Solier 1987, Fig. 247); on the white ceiling decorated with a border with red droplet motif in room H (Sabrié, Sabrié, Solier 1987, Fig. 164; Barbet 2021, fig. 291, 204) of the *Maison à portiques* at the Clos de la Lombarde site (France), dated to the late 1<sup>st</sup> c.; and on a yellow ceiling decorated with a border in the form of white droplets in Narbonne (France), dated to the late 1<sup>st</sup> c. (Hathaway, Sabrié, Spühler 2014, 276–277, Figs. 7–9). In Regio X we see the same border type decoration on fragments kept at the national archaeological museum in Valle Camonica and discovered at the Ponte Vecchio street in Cividate Camuno (Italy), a red background decorated with a border with droplet motifs (Bianchi, Solano 2020, 237, Fig. 7) in the Fourth Style, Cividate Camuno (Italy); the theatre, a yellow wall decorated with white droplet motifs above which is a series of joined arcs in the same colour, Fourth Style (Didoné 2020, Tav. XLIX, CCO2/5).



Sl. 4 Stropni ulomak s motivom kandelabra (fotografija: A. M. Majkić).  
Fig. 4 Ceiling fragment with candelabrum motif (photo by: A. M. Majkić).

je motivom stiliziranog kandelabra<sup>4</sup> tamnocrvene boje s tankom drškom. Gornji zvonoliki dio, koji je djelomično očuvan, ukrašen je motivom nezgrapno izvedenih voluta zelene boje, a na vrhu ulomka vidljivi su tragovi zelene boje, volute (?). Tragovi dva tamnocrvena elementa u obliku točke na desnoj strani pri vrhu i dnu ulomka. Nije pronađena analogija s oslikanim tipom kandelabra koji prikazuje jednostavnu varijantu lokalnih dekoratera (*pictor parietarius*) inspiriranih uzorima iz Kampanije i Rima.

Svodovi i stropovi IV. stila uvode u velikom broju elemente u obliku kandelabra ili kadionice. Prvi primjer nalazi se u kompleksu nimfeja u Rimu, *Domus Transitoria* na Palatinu, strop prostorije 4, oko 60. god. pos. Kr. (Meyboom, Moormann 2013, 121). Može se spomenuti iz *Domus Aurea* u Rimu prostorija 129, svod, (Meyboom, Moormann 2013, fig. 129.2; Barbet 2021, fig. 313, 223), iz Pompeja npr. *Casa degli Amanti* (I, 10, 11), svod triklinija 8 ukrašen je između ostalog i motivima kandelabra (Barbet 2009, fig. 168, 170; Barbet 2021, fig. 256, 169) IV. stil. Rijetki su primjeri oslikavanja kandelabra na svodovima i stropovima u II. st. Može se spomenuti primjer iz Ostije (Italija), *Insula delle Ierodule* (III, 9, 6), prostorija 4, strop Barbet 2021, fig. 374, 264), predložena datacija razdoblje vladavine Hadrijana (117. – 138. god.) odnosno prva trećina II. st. (Barbet 2021, 266).

Žuta boja slikarske podloge karakteristična je za IV. stil (Ling 1991, 71) kao i motiv kandelabra koji se često prikazuje na stropovima i svodovima u drugoj polovici I. st. pos. Kr.

The embroidery borders on yellow background from the Roman period domus at the Glavinicev uspon site are done in red, a typical combination of the Fourth Style (Barbet 1981, 935). There is evident hasty execution in the painting of the embroidery borders, done with quick brush strokes (figs. 2, 3), typical of the period of Vespasian's reign (67–79) (Ling 1991, 82–83).

## 2. Fragment with a candelabrum motif on yellow background

This ceiling section includes one fragment (Fig. 4) measuring 13.38 × 7.38 × 3.98 cm. The yellow background is decorated with a dark red stylised candelabrum motif<sup>4</sup> featuring a thin handle. The upper campanulate part, part of which has survived, is decorated with a motif of clumsily executed green volutes, while at the top of the fragment there are traces of green, possibly volutes. There are traces of two dark red elements in the form of points on the right side near the top and bottom of the fragment. No analogy was found for a painted candelabrum type depicting a simple variant by local decorators (*pictor parietarius*) inspired by models from Campania and Rome.

Vaults and ceilings of the Fourth Style introduced a broad range of elements in the forms of candelabra or censers. The first example is found on the ceiling of room 4 in the nymphaeum complex in Rome at the *Domus Transitoria* on the Palatine, dated ca 60 CE (Meyboom, Moormann 2013, 121). Also noteworthy is the vault of room 129 at the *Domus Aurea* in Rome (Meyboom, Moormann 2013, Fig. 129.2; Barbet 2021, fig. 313, 223), and in Pompeii the vault of triclinium 8 of the House of the Lovers (I.10.11) is decorated with, among others, a Fourth Style candelabrum motif (Barbet 2009, fig. 168, 170; Barbet 2021, fig. 256, 169). There are few examples of the painting of candelabra on vaults and ceilings in the 2<sup>nd</sup> c. Noteworthy is the example of the ceiling of room 4 of the *Insula delle Ierodule* (III.9.6) in Ostia (Italy) (Barbet 2021, fig. 374, 264), with a proposed date in the Hadrian period (117–138), i.e., the first third of the 2<sup>nd</sup> c. (Barbet 2021, 266).

A yellow background is characteristic of the Fourth Style (Ling 1991, 71), as is the candelabrum motif, often depicted on ceilings and vaults of the second half of the 1<sup>st</sup> c. CE.

<sup>4</sup> Motiv kandelabra jedna je od karakteristika III. stila u funkciji raščlanjivanja zidne površine (pogledaj Bastet, de Vos 1979). „Stil kandelabra“ pojavio se u kasnom II. stilu, najstariji primjeri nalaze se u Rimu, u Vili Farnesini, odakle vuče porijeklo dekoracija svodova u Neronovoj *Domus Aurea* u Rimu (Meyboom, Moormann 2013, bilješka 172, 143).

<sup>4</sup> The candelabrum motif is one of the characteristics of the Third Style and had the role of partitioning a wall (see Bastet, de Vos 1979). The “candelabra style” appeared late in the Second Style, with the earliest examples found at the Villa Farnesina in Rome, from where the decoration of the vaults in Nero's *Domus Aurea* draws its roots (Meyboom, Moormann 2013, note 172, 143).

### 3. Ulomak s motivom kruga na žutoj podlozi

Stropnoj cjelini pripada jedan ulomak (sl. 5). Dimenzije ulomka su 11,88 x 10,83 x 3,54 cm. Na ulomku su vidljivi pripremni tragovi, odnosno tri kružne linije ostvarene uz pomoć šestara, dvije na gornjoj i jedna na donjoj strani kruga, udaljena od prve 0,28 cm.

Očuvan je dio motiva kruga tamnocrvene boje koji ukrašava žutu podlogu. Motivi u obliku „perli“ te izduženi ovalni oblici bijele boje oslikani su na vanjskoj i unutarnjoj strani. Motivi su izvedeni brzim potezima kista, nemarno, pri čemu se nije obraćala pažnja na pripremne kružne linije. Na lijevoj strani vidljiv je trag zelene boje, dio vegetabilnog motiva (?) ili krila (?). Na gornjem dijelu ulomka očuvan je dio elementa tamnocrvene boje, koji se sastoji od ovalnog središnjeg dijela s drškama (?) koje se protežu vodoravno u oba smjera, dio stiliziranog kandelabra (?).

Motive u obliku „perli“ na žutoj podlozi zidne dekoracije, bijele i crvene boje, poredanim linearno u dva niza, nalazimo u Desetoj regiji, Montegrotto Terme (Italija), kazalište u via Scavi - Viale Stazione, datirano između polovice I. st. pos. Kr. i II. st. pos. Kr. (Didonè 2020, Tav. LXXI, MO1/5).



Sl. 5 Stropni ulomak s motivom kruga (fotografija: A. M. Majkić).  
Fig. 5 Ceiling fragment with disc motif (photo by: A. M. Majkić).

### 3. Fragment with a disc motif on yellow background

This ceiling section includes one fragment (Fig. 5) measuring 11.88 × 10.83 × 3.54 cm. Traces of preparatory work are evident on this fragment: three circles inscribed with the aid of a pair of compasses, two to the top and one to the bottom side of the disc, at a distance of 0.28 cm from the first.

Part of a dark red disc motif decorating a yellow background has survived. Bead-like motifs and elongated oval forms in white are painted to the outside and inside. The motifs are executed with quick brush strokes, with little attention given to precision, disregarding the preparatory inscribed circles. To the left there is a trace of green, possibly part of a vegetal motif or a wing. To the upper part of the fragment part of a dark red element has survived, consisting of an oval central part with what may be handles that run horizontally to both sides, possibly part of a stylised candelabrum.

We find a bead-like motif in white and red on a yellow background as wall decoration, aligned linearly in two rows, in Regio X, at the theatre in Via Scavi / Viale Stazione at the Montegrotto baths (Italy), dated to the period from the mid-1<sup>st</sup> c. CE to the 2<sup>nd</sup> c. CE (Didonè 2020, Tav. LXXI, MO1/5).

### 4. Fragments with flower motifs on yellow background

This ceiling section includes six fragments (Fig. 6), the largest of which measures 10.25 × 5.89 × 4.05 cm, and the smallest 6.93 × 2.65 × 2.16 cm. On a yellow background we see decorative motifs of flowers of various sizes<sup>5</sup>. On one fragment (Fig. 6a) the yellow background is divided with a red band above which a flower is painted (about 2.03 cm above the red band). A part of the round green centre has survived, accented with small white dots (one dot has survived). The flower is formed of white rounded petals, connected to the inside by a thin white band<sup>6</sup>. On another fragment (Fig. 6a) the flower motif is connected by oblique narrow white bands, with a red profiling to the inside, to a red, slightly oblique, horizontal band. On another fragment (Fig. 6b) there is also a surviving dot to the outside of the petal. Parts of two flowers painted on another fragment (Fig. 6c) are accented on a yellow background with rounded white and light blue petals. Flowers, surviving

<sup>5</sup> The flower motif is one of the characteristic elements of wallpaper pattern decoration (*les décors à réseau*) in the painting of ceilings and vaults in the period from the 1<sup>st</sup> to 4<sup>th</sup> c. (Barbet 2021, 43–123).

<sup>6</sup> Parts of the band are visible to the centre left of the fragment; most of the band has flaked off and was likely applied *a secco*.

#### 4. Ulomci s motivima cvijeta na žutoj podlozi

Stropnoj cjelini pripada šest ulomaka (sl. 6). Dimenzije najvećeg iznose 10,25 x 5,89 x 4,05 cm, a najmanjeg 6,93 x 2,65 x 2,16 cm. Na žutoj podlozi prikazani su dekorativni motivi cvjetova različitih veličina<sup>5</sup>. Na ulomku (sl. 6a) žuta podloga je raščlanjena crvenom trakom iznad koje je oslikan cvijet (na visini od oko 2,03 od crvene trake). Očuvan je dio kružnog zelenog središta, koje je naglašeno bijelim, sitnim točkicama (očuvana jedna točkica). Cvijet je obrubljen bijelim zaobljenim laticama, međusobno povezanim s unutarnje strane bijelom uskom trakom<sup>6</sup>. Na jednom ulomku (sl. 6 a) motiv cvijeta je povezan bijelim uskim kosim trakama, profiliranim s unutarnje strane crvenom bojom, s crvenom, blago ukošenom vodoravnom trakom. Na ulomku (sl. 6 b) očuvana je i točka s vanjske strane latice. Dijelovi dva cvijeta oslikani na ulomku (sl. 6 c) ističu se na žutoj podlozi zaobljenim laticama bijele i svjetloplave boje. Djelomično očuvani cvjetovi na tri ulomka (sl. 6 d, e, f) sastoje se od tamnocrvenog kružnog središta obrubljenim svjetloplavim zaobljenim laticama, međusobno povezanim s unutarnje strane plavom uskom trakom.

Analogije se nisu uspjele pronaći kad je u pitanju kompozicija motiva unutar dekoracije stropne površine. Moguća je usporedba sa shemom cvijeta oslikanim na čipkastim bordurama IV. stila zidne dekoracije npr. u Pompejima, *Casa delle Vestali* (VI, 1, 7) kubikul 23, srednja zona, datirano od 69. god. pos. Kr. do 79. god. pos. Kr. (Bragantini, Sampaolo 2015, 138-139); također u Pompejima *Casa degli Amorini dorati* (VI, 16, 7) peristil f, jugoistočni ugao, srednja zona (Cerulli Irelli et al. 1993, Pl. 72) datacija IV. stil, razdoblje Vespazijana; Bolsena (Italija) ulomci oslikane žbuke na žutoj podlozi, prikazuju cvjetove čije je središte crvene boje okruženo bijelim zaobljenim laticama, datirano na osnovu stilističke analize u drugu polovicu I. st. (Barbet 1985, fig. 50, Pl. XIX).

#### 5. Ulomci s figurativnim motivima životinja na žutoj podlozi

Stropnoj cjelini pripada pet ulomaka (sl. 7). Dimenzije najvećeg iznose 8,80 x 5,23 x 2,02 cm, a najmanjeg 5,15 x 2,46 x 1,83cm. Karakteristika ulomka je nedostatak cjelovitih figurativnih prikaza koji onemogućuju preciznije određivanje vrste realne ili mitološke životinje; izuzetak je ulomak s prikazom stilizirane glave delfina



Sl. 6 Stropni ulomci s motivima cvijeta (fotografija: A. M. Majkić).  
Fig. 6 Ceiling fragments with flower motifs (photo by: A. M. Majkić).

in part on three fragments (Fig. 6d, e, f), consist of a dark red round centre bordered by light blue rounded petals, connected one to the other to the inside with a narrow blue band.

No analogies were found in terms of the composition of the motifs among ceiling decoration. One can draw a possible comparison with a floral scheme present on Fourth Style wall decoration embroidery borders in the central zone of cubiculum 23 of the House of the Vestals (VI.1.7) in Pompeii, dated to the period from 69 to 79 CE (Bragantini, Sampaolo 2015, 138-139); the central zone of the southeast corner of peristyle F at the House of the Golden Cupids (VI.16.7), also in Pompeii (Cerulli Irelli et al. 1993, Pl. 72), dated to the Fourth Style in the time of Vespasian; fragments of painted plaster with yellow background featuring flowers with a red centre surrounded by rounded white petals from Bolsena (Italy), dated by stylistic analysis to the second half of the 1<sup>st</sup> c. (Barbet 1985, Fig. 50, Pl. XIX).

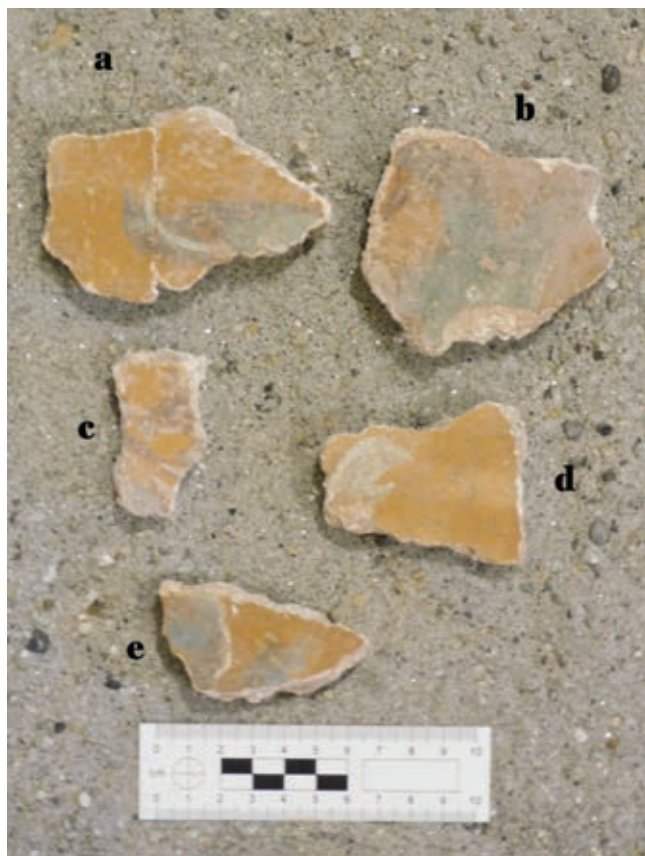
#### 5. Fragments with figural faunal motifs on yellow background

This ceiling section includes five fragments (Fig. 7), the largest of which measures 8.80 x 5.23 x 2.02 cm, and the smallest 5.15 x 2.46 x 1.83 cm. Characteristic of these fragments is the lack of complete figural depictions, which precludes a more precise identification of the type of real or mythological animal depicted; the exception is a fragment with the depiction of a stylised dolphin head in profile (Fig. 7d) done in light green, part of which has flaked off. Part of the elongated body of a bird in profile (Fig. 7a) facing left is painted in grey and dark green tones and accented with strokes of white. This

<sup>5</sup> Motiv cvijeća jedan je od karakterističnih elemenata dekoracije u obliku mreže (*les décors à réseau*) u slikavanju stropova i svodova u razdoblju od I. st. do IV. st. (Barbet 2021, 43-123).

<sup>6</sup> Dijelovi trake su vidljivi na sredini lijeve strane ulomka; veći dio trake se oljuštio jer je vjerojatno nanesen *a secco*.





Sl. 7 Stropni ulomci s figurativnim motivima životinja (fotografija: A. M. Majkić).

Fig. 7 Ceiling fragments with faunal figural motifs (photo by: A. M. Majkić).

u profilu, (sl. 7 d) oslikan svjetlozelenom bojom koja se djelomično oljuštila. Dio izduženog tijela ptice u profilu (sl. 7 a) okrenutog prema lijevoj strani oslikan je sivim i tamnozelenim nijansama te naglašen i potezima kista s bijelom bojom. Možda se radi o patki, koja inače ima karakteristično perje sivoplave boje (Bragantini, Sampaolo 2015, 490). Na ulomku (sl. 7c) očuvan je dio izdužene glave u profilu, okrenute ulijevo, te dio lijeve ispružene noge. Brzim potezima kista bijelom bojom istaknuta su dva uha i očnjaci (divlja svinja?), na dnu ulomka vidljivi su tragovi zelene boje, naznaka za tlo. Na ulomku (sl. 7b) očuvan je dio mitološke životinje koju nije moguće identificirati; vidljiv je dio glave kao i visoke blago savijene uši. Životinja je frontalno prikazana tamnozelenom bojom iznad koje je pri rubovima nadodana i siva, a konture su naglašene bijelom bojom. Druga mitološka krilata životinja (sl. 7e), također frontalno prikazana, očuvala je siluetu dijela glave i raširenog lijevog krila. Oslkana je tamnozelenom bojom te istaknuta bijelom konturom.

Dekoracija stropova i svodova figurativnom prikazima realnih ili mitoloških životinja manjih dimenzija pojavljuje se od III. stila npr. u Herkulaneju, *Casa del Salone Nero*

may be a duck, characteristically depicted with grey-blue feathers (Bragantini, Sampaolo 2015, 490). On another fragment (Fig. 7c) part of an elongated head in profile survives, facing left, and part of an extended left leg. Two ears and tusks (possibly a wild boar) are done with quick strokes in white, while at the lower end of the fragment we see traces of green ground. Surviving on another fragment (Fig. 7b) is part of a mythological animal that cannot be confidently identified; we see part of the head and the tall and gently curving ears. The animal is depicted frontally in dark green above which grey has been added at the edges, with the contours accented in white. The silhouette of a part of the head and an outspread left wing has survived from the depiction of another, winged, mythological animal (Fig. 7e), also depicted frontally. It is done in dark green, with the contours accented in white.

The decoration of ceilings and vaults with figural depictions of real or mythological animals of small dimensions appears from the Third Style. For example, in cubiculum C of the House of the Black Salon (VI.11.13) in Herculaneum from the late Third Style of the first half of the 1<sup>st</sup> c. CE (Barbet 2009, 170-172, Fig. 121-123; Barbet 2021, 163-165, Fig. 249). As a decorative ornament they are especially present in the Fourth Style, e.g., in triclinium 8 of the House of the Lovers (I.10.11) in Pompeii in the Fourth Style (Barbet 2009, 231-232, Fig. 168), and at the Domus Aurea in Rome where, among the many rooms with depictions of animals, we can highlight room 48b (Meyboom, Moormann 2013, Figs. 48.8, 48.9; Barbet 2021, 219, Fig. 307), dated between the years 64 and 68. There are examples of real or mythological animals painted on yellow background on the vault of room 54 of the Villa of Diomede in Pompeii (Barbet 2021, 172, Fig. 259) in the Fourth Style.

There are few currently documented figural depictions of animals on ceilings in Regio X: the head of a bull at the Grottoes of Catullus site in Sirmione (Italy) from the Augustan period; gryphons at the House of the Fountain in Brescia (Italy), dated to the second half of the 1<sup>st</sup> c. CE (Fourth Style); a horse at the Via Belzoni 2 site in Padua (Italy) from the second half of the 1<sup>st</sup> c. CE (Fourth Style); a panther and a deer (in a hunting scene), gryphons, birds, and a phoenix at the Domus di Santa Maria in Organo in Verona (Italy) from the Hadrian period; and the forepart of a small bull from the House of the Nymphaeum in Cremona (Italy) from the 2<sup>nd</sup> to 3<sup>rd</sup> c. (Didonè 2020, 396).

(VI, 11, 13), kubikul c, kraj III. stila, prije polovice I. st. pos. Kr. (Barbet 2009, 170–172, fig. 121–123; Barbet 2021, 163–165, fig. 249). Kao dekorativni ornament prisutni su osobito u IV. stilu npr. u Pompejima, *Casa degli Amanti* (I, 10, 11), triklinij 8, IV. stil (Barbet 2009, 231–232, fig. 168); u Rimu, *Domus Aurea*, od brojnih prostorija s prikazima životinja može se spomenuti prostorija 48 b (Meyboom, Moormann 2013, fig. 48.8; 48.9; Barbet 2021, 219, fig. 307), datacija između 64. i 68. god.; primjeri oslikavanja realnih ili mitoloških životinja na žutoj podlozi npr. u Pompejima, *Villa di Diomède*, svod, prostorija, 54 (Barbet 2021, 172, fig. 259), IV stil.

Malobrojni su do danas dokumentirani figurativni prikazi životinja na stropovima Desete regije: Sirmione (Italija), Grotte di Cattulo, glave bika, razdoblje Augusta; Brescia (Italija), *Domus delle Fontane*, grifoni, druga polovica I. st. pos. Kr. (IV. stil); Padova (Italija), via Belzoni 2, konj, druga polovica I. st. pos. Kr. (IV. stil); Verona (Italija), *Domus di Santa Maria in Organo*, pantera i jelen (scena lova), grifoni, ptice, feniks, razdoblje Hadrijana i u Cremoni (Italija), *Domus del Ninfeo*, prednji dio malog bika, II. st. – III. st. (Didonè 2020, 396).

### Zaključak

Opisane stropne ulomke na žutoj podlozi moguće je pripisati kraju I. st. Strop je bio ukrašen tipičnim dekorativnim motivom za IV. stil, odnosno čipkastim bordurama čiji način oslikavanja upućuje na izradu krajem stoljeća (sl. 2, 3). Ornamentalni motivi (sl. 4–7) ukazuju na izvedbu lokalnih radionica – dekorateri inspirirani modelima iz područja Kampanije i Rima oslikali su motive te ih razradili sukladno svojim sposobnostima kao i željama naručitelja. Zbog navedenog razloga nije bilo moguće pronaći izravne analogije.

### Druga skupina

*Ulomci s dijelom motiva stilizirane krune i pasjeg skoka na žutoj podlozi*

Stropnoj cjelini pripadaju tri ulomka (sl. 8 a). Dimenzije najvećeg iznose 15,07 x 13,56 x 4,53 cm, a najmanjeg 11,82 x 9,85 x 4,37 cm; na poleđini ulomaka su tragovi trstike otisnuti u negativu. Oslikana žbuka sastoji se od tri sloja grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sive je boje, a sastoji se od mješavine finog pijeska i rijetkih grudica vapna. Debljina sloja kreće se od 1,63 cm do 2,95 cm. Drugi sloj bijelo-sive je boje, a debljina mu se kreće od 0,86

### Conclusion

The described ceiling fragments on yellow background can be attributed to the late 1<sup>st</sup> c. The ceiling featured decorative motifs typical of the Fourth Style—embroidery borders where the painting technique points to their production at the end of the century (Figs. 2, 3). The ornamental motifs (Figs. 4–7) indicate the work of local workshops: decorators inspired by models from Campania and Rome painted the motifs and elaborated them consistent with their capabilities and the desires of their clients. Consequently, no direct analogies could be identified.

### Group II

*Fragments with parts of a stylised crown motif and running-dog pattern on yellow background*

This ceiling section includes three fragments (fig. 8a), the largest of which measures 15.07 × 13.56 × 4.53 cm, and the smallest 11.82 × 9.85 × 4.37 cm. On the back of the fragments we see the negative impressions of reeds. The painted plaster is comprised of three layers of coarse and one layer of fine plaster. The first layer, with impressions of reeds, is grey and consists of a mixture of fine sand and sporadic lumps of lime. This layer ranges from 1.63 cm to 2.95 cm thick. The second layer is white to grey and ranges from 0.86 to 1.12 cm thick, containing sand, lime and an admixture of pebbles. The third layer is of similar structure. The final, painted layer is pink on account of the presence of ground brick, containing lime and an admixture of fine calcite, and having a thickness of from 0.18 to 0.24 cm. Covering the whole of the wall surface with a plaster of finely ground brick is frequent in the Fourth Style and is associated with protection against moisture, painting effects, and savings on the amount of paint used, red in particular (Salvadori, Salvo 2014, 520 with additional literature)<sup>7</sup>. On the fragments (Fig. 2) we see tonal variation in the red pigment on yellow background, which is light red<sup>8</sup> in the part with the surviving circle with crown motif, and a darker shade in the area of the band and the running-dog pattern.

<sup>7</sup> Examples from the 2<sup>nd</sup> c. are cited, e.g., the first phase of the House of Wounded Beasts in Aquileia, dated to the period between Hadrian and Antoninus (Salvadori, Salvo 2014, Taf. CLXVI, Abb. 1, Abb. 2; Salvadori, De Nicolo, Didonè, Salvo 2016, 256, Fig. 15), and the Roman villa at Orbe-Boscéaz in Switzerland (Dubois 2016, Vol. 2, 114–117). From France we have examples, not dated, from Soissons, Reims, and Allonnes (Allag, Groetembril 2021, 210). All of these examples pertain to walls.

<sup>8</sup> As no analysis has been performed, we cannot say whether this is vermilion (cinnabar red) applied atop the yellow (Barbet 1995, 73; Bearat 1997, 30; Allag, Groetembril 2021, 206–207).



Sl. 8 Stropni ulomci s motivom stilizirane krune i pasjeg skoka (fotografija: A. M. Majkić).

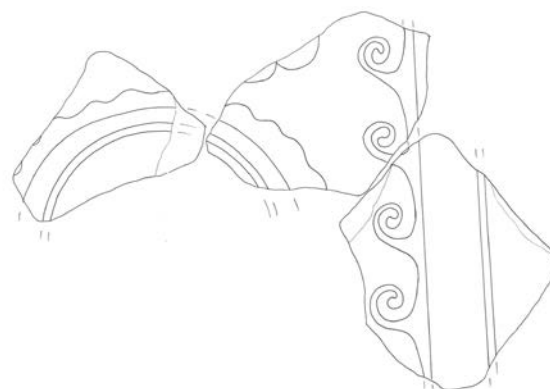
Fig. 8 Ceiling fragments with stylised crown motif and running-dog pattern (photo by: A. M. Majkić.)

cm do 1,12 cm te uz pijesak i vapno sadrži primjese kamenčića. Treći sloj nalik je prethodnom. Zadnji sloj iznad kojeg se oslikavalo ružičaste je boje zbog prisutnosti mljevene opeke, uz vapno sadrži i sitne primjese kalcita, a debljine je od 0,18 cm do 0,24 cm. Prekrivanje čitave zidne površine žbukom od fino mljevene opeke često se susreće u IV. stilu, a povezuje se sa zaštitom od vlage kao i slikarskim efektima te uštedom boje, osobito crvene (Salvadori, Salvo 2014, 520 s dodatnom literaturom)<sup>7</sup>. Na ulomcima (sl. 2) vidljive su varijacije tonaliteta crvenog pigmenta na žutoj podlozi, koji je svjetlocrvene boje<sup>8</sup> na dijelu očuvane kružnice s motivom krune te tamnije nijanse na dijelu trake i motivima pasjeg skoka. Varijacije tonaliteta moguće je pripisati slikarskim efektima, dok je istovremeno moguće povezati prisutnost mljevene opeke u zadnjem sloju fine žbuke i sa zaštitom od vlage.

Na dnu kružnice lijevog ulomka vidljiv je dio pripremnog urezanog traga ostvarenog uz pomoć šestara u svježoj žbuci, kojim je određen dijаметar kružnice. Svjetloružičasta, bijela i tamnocrvena boja vjerojatno su nanosene *a secco* jer se ljušte, dok je boja žute podloge homogena i nanosena *a fresco*. Dijelovi ulomaka prekriveni su zemljanom inkrustacijom.

<sup>7</sup> Navode se primjeri iz II. st. npr. Akvileja, *Casa delle Bestie Ferite*, prva faza, datirana između razdoblje Hadrijana i Antonina (Salvadori, Salvo, 2014, Taf. CLXVI, Abb. 1; Abb. 2; Salvadori, De Nicolo, Didonè, Salvo, 2016, 256, fig. 15); u Švicarskoj, rimska vila Orbe-Boscéaz (Dubois 2016, Vol. 2, 114–117). Iz Francuske, bez datacije, primjeri iz Soissons, Reimsa i Allonnesa (Allag, Groetembril 2021, 210). Svi navedeni primjeri odnose se na zidne površine.

<sup>8</sup> Nije moguće reći je li bila u pitanju cinobrer crvena boja koja se nanosila iznad žute boje (Barbet 1995, 73; Bearat 1997, 30; Allag, Groetembril 2021, 206–207), jer nije obavljena analiza.



Sl. 8a Stropni ulomci s motivom stilizirane krune i pasjeg skoka (crtež: M. Petrović).

Fig. 8a Ceiling fragments with stylised crown motif and running-dog pattern (drawing by: M. Petrović).

Variations in tone can be attributed to painting effects; we can also associate the presence of ground brick in the final layer of fine plaster with protection against moisture.

At the bottom of the circle on the fragment to the left we see part of the preparatory tracing inscribed with a pair of compasses into the fresh plaster, determining the diameter of the circle. The light pink, white and dark red exhibit flaking, and were likely applied *a secco*, while the yellow background is homogenous and was applied *a fresco*. Parts of the fragments are covered with earthen incrustation.

On the yellow background we see surviving parts of a motif reminiscent of a crown (Fig. 8). Nine slightly rounded light pink leaves have survived (dimensions ca 2.0 × 1.5 cm) with white contouring<sup>9</sup>, painted to the outside of a light red arc (about 1.0 cm wide) that forms a circle. A narrow white band forms a contour to the inside of the stylised crown motif. The yellow panel that contains the painted crown motif is framed/divided to the right side with a dark red running-dog pattern<sup>10</sup> on

<sup>9</sup> A faint trace of white visible on two leaves.

<sup>10</sup> The running-dog pattern is an ornamental element seen as early as proto-Corinthian pottery (Hurwit 2014, Pl. 2.9), in Etruscan and Greek tombs in Italy (Steingraber 2014, Fig. 3.17; Fig. 3.25), on mosaics from the Hellenistic to late antique period (Rinaldi 2007, 51), including examples in the Veneto region (Rinaldi 2007), and in Aquileia (Ghedini, Bueno, Novello, Rinaldi 2017). Notable in the area of the Roman colony of Pula is the mosaic from the villa at the Barbariga site (to the north of Pula) with a running-dog pattern from room 31 (Schwalb 1902, Taf. 8; Donderer 1986, 197, Tav. 58; Meder 2003, Tb. XIV, Fig. 2); Donderer dates the mosaic to the third quarter of the 1st c. In Roman painting the motif appears in the First Style, e.g., at the House of the Faun in Pompeii (VI.12.2), dated to the 2nd c. BCE (Barbet 2009, 27, Fig. 15), through to the Fourth Style where it appears as an element of embroidery borders (Barbet 1981, group I, types 1–5, 943–945).

Na žutoj podlozi očuvani su dijelovi motiva koji podsjećaju na krunu (sl. 8). Očuvano je devet blago zaobljenih listova svjetloružičaste boje (dimenzije oko 2,0 x 1,5 cm), profiliranih bijelom bojom<sup>9</sup>, oslikanih na vanjskoj strani svjetlocrvenog luka (širokog oko 1,0 cm) koji oblikuje kružnicu. Motiv stilizirane krune profiliran je bijelom uskom trakom s unutarnje strane. Žuto polje unutar kojeg je oslikan motiv krune uokvireno/raščlanjeno je s desne strane motivom pasjeg skoka<sup>10</sup> tamnocrvene boje, na uskoj okomitoj traci iste boje (širine od 0,4 do 0,6 cm). Paralelno su na udaljenosti od oko 3,6 cm vidljivi tragovi tamnocrvene šire trake s bijelom profilacijom. Iznad gornjeg desnog ruba ulomka vidljiva su dva zaobljena elementa crvene i bijele boje (listovi (?); latice (?)) (sl. 8-8a). Preciznu analogiju nije bilo moguće pronaći, jer je motiv originalna kombinacija lokalnih dekoratera. Moguće je u grubim crtama povući paralelu sa stropnim ulomkom iz rimske vile La grand Loou, Roquebrussanne, prostorija 16 (Francuska), plavi krug okružen bijelim laticama (Riffaud-Longuespe 1995, 142, fig. A), a sastavni je dio tapetnog uzorka na crvenoj podlozi te centralni motiv koji povezuje četiri lista (Riffaud-Longuespe 1995, 94-95, fig. 1-3). Dekoracija je datirana između 90. i 120. god. pos. Kr. Sličan motiv dijadema, ali s kopljastim listovima crvene boje udaljenim jedan od drugoga, na crnoj podlozi, otkriven je u rimskoj vili Orbe-Boscéaz (Švicarska). Ulomci pripadaju stropnoj ili zidnoj dekoraciji, datirani su u treću četvrtinu II. st. (Dubois 2016, Vol. III, Pl. 75, fgts. 1395 i 1396.).

Očuvani dijelovi krune na žutoj podlozi mogli su biti uokvireni motivom pasjeg skoka kao što je npr. u Pompejima, Terme del Sarno, *frigidarium*, prostorija (7a), svod, pravokutnik uokviren s dvije strane motivom pasjeg skoka, datacija nakon 62. god. pos. Kr. (Salvadori, Baronio, Boschetti, Sbrilli 2021, 222, fig. 7); u Rimu, *Domus Aurea*, svod, dvorana s prikazom Ahileja na Skiru, motiv pasjeg skoka uokviruje s tri strane bakhanticu (Iacopi 1999, 52, fig. 48), ili sa sve četiri strane, dvorana s prikazom Ahileja na Skiru (Iacopi 1999, 56), datacija 64. god. - 68. god.

<sup>9</sup> Vidljiv slabi trag bijele boje na dva listića.

<sup>10</sup> Motiv pasjeg skoka ornamentalni je element koji nalazimo već na protokorintskoj keramici npr. (Hurwit 2014, Pl. 2.9); u etrušćanskim i grčkim grobnicama u Italiji (Steingraber, 2014, fig. 3.17; fig. 3.25); na mozaicima od helenističkog razdoblja do kasne antike (Rinaldi 2007, 51), vidjeti primjere na području Veneta (Rinaldi 2007), u Akvileji (Ghedini, Bueno, Novello, Rinaldi 2017.). Na području rimske kolonije Pule može se spomenuti mozaik iz vile u Barbarigi (sjeverno od Pule) s motivom pasjeg skoka iz prostorije 31 (Schwalb 1902, Taf. 8; Donderer 1986, 197, Tav. 58; Meder 2003, Tb. XIV, sl. 2); Donderer datira mozaik u treću četvrtinu I. st. U rimskom slikarstvu motiv se pojavljuje već od I. stila, npr. kuća Fauna u Pompejima (VI 12,2), II. st. pr. Kr. (Barbet 2009, 27, fig. 15), sve do IV. stila, gdje se pojavljuju i kao element čipkastih bordura (Barbet 1981, grupa I, tip 1-5, 943-945).

a narrow vertical band of the same colour (width range from 0.4 to 0.6 cm). Parallel and at a distance of about 3.6 cm there are visible traces of a broad dark red band with white contouring. In the upper right end of the fragment we see two rounded red and white elements (possibly leaves or petals) (Figs. 8, 8a). No precise analogy was found given that the motif is an original combination by local decorators. One could draw a rough parallel with a ceiling fragment from room 16 of the Roman period villa at the Le Grand Loou site near La Roquebrussanne (France) with a blue disc surrounded by white petals (Riffaud-Longuespe 1995, 142, Fig. A), an integral part of a wallpaper pattern on red background and the central motif that joins four leaves (Riffaud-Longuespe 1995, 94-95, Figs. 1-3). The decoration is dated to the period from 90 to 120 CE. A similar diadem motif, but with spaced lanceolate red leaves on black background, was found at the Roman villa of the Orbe-Boscéaz site (Switzerland). The fragments are from wall or ceiling decoration, dated to the third quarter of the 2<sup>nd</sup> c. (Dubois 2016, Vol. III, Pl. 75, fgts. 1395 and 1396).

The surviving crown motif on yellow background may have been framed with a running-dog pattern in the manner seen, e.g., on the vault of the *frigidarium*, room (7a), of the Sarno Baths in Pompeii, having a rectangle bordered to two sides by a running-dog pattern and dated to the post-62 CE period (Salvadori, Baronio, Boschetti, Sbrilli 2021, 222, Fig. 7), and at the Domus Aurea in Rome where we see a running-dog pattern bordering the depiction of a maenad to three sides on a vault in the hall with the Achilles on Skyros scene (Iacopi 1999, 52, Fig. 48), or to all four sides in the hall with the Achilles on Skyros scene (Iacopi 1999, 56), dated to between the years 64 and 68.

We can conclude that the painter adopted the archaic running-dog pattern and likely framed the crown motif, thus obtaining an original combination. The yellow background dominates the palette of colours, with dark red, light red, pink and white used to paint the details. This range of colours produced a simple but effective colouristic contrast. Yellow is characteristic of the Fourth Style (Ling 1991, 71). No examples were found with the running-dog pattern in Roman painting of the 2<sup>nd</sup> c., indicating that it had fallen out of favour. Based on these data we propose a date in the late 1<sup>st</sup> or early 2<sup>nd</sup> c.

Može se zaključiti da je slikar preuzeo arhaični motiv pasjeg skoka te vjerojatno uokvirio motiv krune dobivajući tako originalnu kombinaciju. Od palete boja dominantna je žuta boja podloge, dok su tamnocrvena, svjetlocrvena, ružičasta i bijela korištene za oslikavanje detalja. Tim je bojama dobiven jednostavni, efektni koloristički kontrast. Žuta boja karakteristična je za IV. stil (Ling 1991, 71). Nisu pronađeni primjeri s motivom pasjeg skoka u rimskom slikarstvu iz II. st., što znači da gubi na popularnosti. Na osnovu ovih podataka moguće je predložiti dataciju u kraj I. st. ili početak II. st.

### Treća skupina

#### *Ulomci na žutoj podlozi s dijelom motiva četverokuta*

Stropnoj cjelini pripadaju tri ulomka (sl. 9). Dimenzije većeg iznose 14,11 x 8,81 x 3,79 cm, a manjeg 8,74 x 6,25 x 3,24 cm; na poleđini ulomaka su tragovi trstike otisnuti u negativu. Oslikana žbuka sastoji se od tri sloja grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sive je boje, a sastoji se od mješavine finog pijeska i rijetkih grudica vapna. Debljina sloja kreće se od 1,50 cm do 1,53 cm. Drugi sloj sivobijele je boje, a debljina mu se kreće od 0,90 cm do 1,09 cm te uz pijesak i vapno sadrži veću količinu primjesa kamenčića. Treći je nalik prethodnom i debljina mu se kreće od 0,88 cm do 1,06 cm. Zadnji sloj iznad kojeg se oslikavalo bijele je boje, uz vrlo fini pijesak i vapno sadrži i sitne primjese kalcita, a debljine je od 0,13 cm do 0,24 cm. Slikarska podloga je većim dijelom oljuštena jer se pigment nije dobro fiksirao za podlogu te su tragovi motiva jedva uočljivi. Podloga je zaglađena.

Dekoratívni motiv na žutoj podlozi sastoji se od desnog ugla četverokuta koji je s vanjske strane profiliran bijelom trakom (š. oko 0,44 cm), unutar kojeg se nalazi drugi četverokut, također profiliran bijelom trakom (š. oko 0,45 cm). Unutarne polje, žute boje (vidljivi tragovi), uokvireno je širom crvenom trakom (š. 1,40 cm-1,60 cm). Možda je u pitanju imitacija kasetiranog stropa koja je uobičajena u rimskom slikarstvu od početka II. stila. Popularni su u rimskom slikarstvu sve do kasnog razdoblja, što potvrđuje rafinirani strop Konstantinove bazilike u Trieru (Njemačka), sagrađene između III. st i IV. st. (Barbet 2021, 39-42, fig. 47). Malo je očuvanih ulomaka iz rimskog domusa na Glavinićevom usponu koji bi mogli potvrditi takvu pretpostavku.

Paleta boja svodi se na crvenu i žutu, koje su bile popularne u IV. stilu (Ling 1991, 71), osobito u II. st. (De Vos 1972, 164-165) o čemu svjedoči i zidno slikarstvo

### Group III

#### *Fragments with parts of a quadrilateral motif on yellow background*

This ceiling section includes three fragments (Fig. 9), the largest of which measures 14.11 × 8.81 × 3.79 cm, and the smallest 8.74 × 6.25 × 3.24 cm. On the back of the fragments we see the negative impressions of reeds. The painted plaster is comprised of three layers of coarse and one layer of fine plaster. The first layer, with the impressions of reeds, is grey and consists of a mixture of fine sand and sporadic lumps of lime. This layer ranges from 1.50 to 1.53 cm thick. The second layer is white to grey and ranges from 0.90 to 1.09 cm thick, containing sand, lime and an abundant admixture of pebbles. The third layer is of similar structure, with a thickness ranging from 0.88 cm to 1.06 cm. The final, painted layer is white, containing very fine sand and lime and an admixture of fine calcite, and having a thickness of from 0.13 to 0.24 cm. The background has largely flaked off due to the poor fixing of the pigment to the smoothed pictorial support, with the traces of motifs barely visible.

The decorative motif on yellow background consists of the right corner of a quadrilateral, contoured to the outside with a white band (W. ca 0.44 cm), enclosing a second quadrilateral, also contoured with a white band (W. ca 0.45 cm). The yellow inner panel (traces visible) is framed by a broad red band (W. 1.40 to 1.60 cm). This may be imitation ceiling coffering, which is common in Roman painting from the start of the Second Style. It remained popular in Roman painting through to the late Roman period, as attested by the refined ceiling of



Sl. 9 Stropni ulomci na žutoj podlozi s dijelom motiva četverokuta (fotografija: A. M. Majkić).

Fig. 9 Ceiling fragments with parts of a quadrilateral motif on yellow background (photo by: A. M. Majkić).

u Ostiji (Italija), (Falzone 2007). Predlaže se datacija od druge polovice I. st. do kraja II. st.

### Četvrta skupina

#### *Ulomak na žučkastosmeđoj podlozi*

Stropnoj cjelini pripada jedan ulomak (sl. 10). Dimenzije ulomka iznose 7,41 x 6,90 x 3,09 cm; na poleđini ulomaka su tragovi trstike otisnuti u negativu. Oslíkana žbuka sastoji se od dva sloja grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sive je boje, a sastoji se od mješavine finog pijeska i grudica vapna, kamenčića i sitnih ulomaka opeke. Debljina sloja je oko 1,06 cm. Drugi sloj nalik je prethodnom, a debljina mu je oko 1,33 cm. Zadnji sloj iznad kojeg se oslikavalo sive je boje, uz fini pijesak i vapno sadrži i sitne primjese kalcita, a debljine je oko 0,52 cm.

Ulomak na žučkastosmeđoj podlozi, na kojoj su uočljivi potezi kista, ukrašen je tamnocrvenim motivima točaka različite veličine; čak je i udaljenost između motiva neujednačena. Stječe se dojam apstrakcije, postignute oslikavanjem brzim potezima kista. Očuvan je i trag tamnocrvene vodoravne uske trake dekorirane motivima točki. Poredak motiva podsjeća na okomitu mrežu kvadrata čija je površina obično raščlanjena linijama ili trakama u linearnu kompoziciju karakterističnu za tapetne uzorke. Raspored motiva može se u grubim crtama usporediti s varijantom tipa 15, s krugom u sjecištu (Barbet, Douaud, Lapniece, Ory 1997, 19). Tapetni uzorci popularni su u rimskim provincijama od II. st do IV. st. (Laken 2001, 295). Primjer iz rimskog domusa na Glavinićevom usponu u Puli predstavlja shematizirani, vrlo pojednostavljeni tip koji je očito nastao u kasnijem razdoblju, a od navedenih



Sl. 10 Stropni ulomak na žučkastosmeđoj podlozi (fotografija: A. M. Majkić).  
Fig. 10 Ceiling fragment with yellow-brown background (photo by: A. M. Majkić).

Constantine's basilica in Trier (Germany), built in the 3<sup>rd</sup>/4<sup>th</sup> c. (Barbet 2021, 39–42, Fig. 47). There are few surviving fragments from the Roman period domus at the Glavinićev uspon site that might confirm this hypothesis.

The palette is reduced to red and yellow, popular colours of the Fourth Style (Ling 1991, 71), especially in the 2<sup>nd</sup> c. (De Vos 1972, 164–165) as attested to by wall paintings in Ostia (Italy) (Falzone 2007). The proposed date is from the second half of the 1<sup>st</sup> to the late 2<sup>nd</sup> c.

### Group IV

#### *Fragment with yellow-brown background*

This ceiling section includes one fragment (Fig. 10) measuring 7.41 × 6.90 × 3.09 cm. On the back of the fragment we see the negative impressions of reeds. The painted plaster is comprised of two layers of coarse and one layer of fine plaster. The first layer, with impressions of reeds, is grey and consists of a mixture of fine sand and lumps of lime, pebbles, and fine fragments of brick. This layer ranges is about 1.06 cm thick. The second layer is of similar structure, with a thickness of about 1.33 cm. The final, painted layer is grey, containing fine sand and lime and an admixture of fine calcite, and having a thickness of about 0.52 cm.

The fragment has a yellow-brown background, with visible brush strokes, and is decorated with a dark red motif of dots of various sizes, where even the spacing between the motifs is not uniform. The impression is of abstraction achieved by painting with quick brush strokes. A trace of a narrow dark red horizontal band decorated with a dot motif has survived. The arrangement of the motif elements is reminiscent of a vertical grid of squares, where the surface is commonly partitioned by lines or bands in the linear composition characteristic of wallpaper patterns. The motif arrangement is roughly comparable with the type 15 variant, with a disc at the intersection (Barbet, Douaud, Lapniece, Ory 1997, 19). Wallpaper patterns were popular in the Roman provinces from the 2<sup>nd</sup> to 4<sup>th</sup> c. (Laken 2001, 295). The specimen from the Roman period domus at the Glavinićev uspon site in Pula is a schematised, very simplified type, evidently produced in a later period, and is also differentiated from the cited examples by the painting technique. The lack of attention to detail in execution points to the decoration being meant for rooms of lesser importance. The proposed approximate date is in the 3<sup>rd</sup> c.

primjera razlikuje se i u načinu oslikavanja. Nemarni način oslikavanja ukazuje da je dekoracija bila namijenjena sporednim prostorijama. Datacija: 3. st. (?).

## ZIDNE CJELINE

### Prva skupina

#### *Ulomci krute girlande na tamnocrvenoj podlozi*

Zidnoj cjelini pripadaju tri ulomka (sl. 11). Dimenzije najvećeg iznose 10,37 x 8,26 x 4,05 cm, a najmanjeg 6,87 x 5,79 x 3,04 cm. Oslikana žbuka sastoji se od tri sloja grube i jednog sloja fine žbuke. Prvi sloj, koji se oslanjao na zid, sive je boje, a sastoji se od mješavine finog pijeska i rijetkih grudica vapna. Debljina sloja je oko 1,00 cm. Drugi sloj žućkastosmeđe je boje, debljine je oko 2,20 cm te uz sitni pijesak i vapno sadrži manju količinu primjesa kamenčića. Treći je nalik prethodnom, debljine oko 0,90 cm. Četvrti sloj, iznad kojeg se oslikavalo, bijele je boje, a sastoji se od mješavine vrlo finog pijeska, vapna i sitnih primjesa kalcita; debljine je oko 0,18 cm.

Na tamnocrvenoj podlozi tamnijim i svjetlijim nijansama zelene boje oslikani su listići na tankoj grančici. Međuprostor obojen crnom bojom naglašava gustoću listića te ističe nijanse zelene boje. Uz uski vodoravni rub bijele boje, koji odvaja žuto od tamnocrvenog polja, oslikani su pojedinačni listići. Okomita kruta girlanda<sup>11</sup> linearno raščlanjuje tamnocrveno polje srednje zone od žutog polja. Isti tip listića na grančici u obliku krute girlande i festona uokviruje edikule na crvenoj podlozi u gornjoj zoni, a oslikan je u Pompejima, Casa (I, 11,17), triklinij 4, datirano u 79. god. pos. Kr. (Esposito 2014, Tav. LXXXV.1 - LXXX.3) ili na žutoj podlozi svoda, edikula, Stabija (Italija), Villa Arianna, prostorija 10 (Barbet 2021, 198, fig. 283). U Sloveniji, *Poetovio*, Prešernova ulica 13 i 14 (Plesničar-Gec 1998, 318-321, fig. 13 i 14) nalazi se sličan dekorativni motiv, datiran pred kraj I. st. pos. Kr. ili početak II st. pos. Kr. Na svjetlooker zidnoj podlozi oslikana je bordura koja se sastoji i od crne trake sa sličnim tipom listića na grančici. Bordura je vjerojatno obrubljivala polja (Plesničar-Gec 1998, 318). Različiti tipovi krute girlande koji su raščlanjivali srednju zonu zidne površine u Desetoj regiji od I. st. do III. st. mogu se vidjeti u Didonè 2020, 330, fig. 149. Kombinacija žute i tamnocrvene podloge te dekorativnog motiva krute linearne girlande upućivala bi na kraj I. st.

## WALLS

### Group I

#### *Fragments of a rigid garland on dark red background*

This wall section includes three fragments (Fig. 11), the largest of which measures 10.37 × 8.26 × 4.05 cm, and the smallest 6.87 × 5.79 × 3.04 cm. The painted plaster is comprised of three layers of coarse and one layer of fine plaster. The first layer, which made direct contact with the wall, is grey and consists of a mixture of fine sand and sporadic lumps of lime. This layer is about 1.00 cm thick. The second layer is yellow to brown, about 2.20 cm thick, containing fine sand, lime and a sparse admixture of pebbles. The third layer is of similar structure and about 0.90 cm thick. The fourth, painted layer is white, containing very fine sand, lime and an admixture of fine calcite, and has a thickness of about 0.18 cm.

Dark and light tints of green were used to paint leaves on a thin branch on the dark red background. The black painted intermediate space accentuates the density of the foliage and highlights the green tones. Individual leaves were painted along the narrow white horizontal edge line that separates the yellow from the dark red panel.



Sl. 11 Motiv krute girlande na tamnocrvenoj podlozi (fotografija: A. M. Majkić).

Fig. 11 Rigid garland motif on dark red background (photo by: A. M. Majkić).

<sup>11</sup> Motiv krute girlande uobičajen je od faze Ic (oko 1. god. - 25. god.) III. stila (De Vos 1979, 120).

## Druga skupina

### *Ulomak s motivom listova na žutoj podlozi*

Zidnoj cjelini pripada jedan ulomak (sl. 12). Dimenzije ulomka iznose 11,50 x 7,54 x 4,30 cm. Oslíkana žbuka sastoji se od dva sloja grube i dva sloja fine žbuke. Prvi sloj, koji se oslanjao na zid, sive je boje, a sastoji se od mješavine finog pijeska i rijetkih grudica vapna. Debljina sloja je oko 2,20 cm. Drugi sloj je bijelosive boje te uz sitni pijesak i vapno sadrži manju količinu primjesa kamenčića; debljina sloja oko 2,00 cm. Treći sloj bijele je boje, a sastoji se od mješavine vrlo finog pijeska i vapna, debljina sloja oko 0,40 cm. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti mljevene opeke, uz vapno sadrži i sitne primjesa kalcita, a debljine je oko 0,40 cm.

Tanka zelena grana ukrašena motivima ovalnih listova tamnozeleno i svjetlozeleno boje ističe se na žutoj podlozi. Vegetabilni motivi u kombinaciji s raznim dekorativnim elementima karakteristični su za oslikavanje scena vrtova u zatvorenim i otvorenim prostorima (Salvadori 2017). Žuta podloga karakteristična je za oslikavanje takvih scena u IV. stilu (sinoptička tablica, Salvadori 2017, 223–237).



Sl. 12 Zidni ulomak s motivom listova na žutoj podlozi (fotografija: A. M. Majkić).

Fig. 12 Wall fragment with leaf motif on yellow background (photo by: A. M. Majkić).

A vertical rigid garland<sup>11</sup> forms a linear partition of the dark red central panel from the yellow panel. The same type of leaves on a branch in the form of rigid garlands and festoons frame the aediculae on red background in the upper zone in triclinium 4 of the Casa Imperiale (I.11.17) in Pompeii, dated to 79 CE (Esposito 2014, Tav. LXXXV.1–LXXX.3), or on the yellow background of the vault, aedicula, in room 10 of the Villa Arianna in Stabiae (Italy) (Barbet 2021, 198, Fig. 283). We find a similar decorative motif at the No. 13 and 14 Prešernova street site in Poetovio (Slovenia), dated to just before the end of the 1<sup>st</sup> c. CE or the start of the 2<sup>nd</sup> c. CE (Plesničar–Gec 1998, 318–321, Figs. 13 and 14). A border is painted on light ochre background consisting of a black band with a similar leaf type on a branch. The border likely framed a panel (Plesničar–Gec 1998, 318). Various types of rigid garlands that partitioned the central zone of walls in Regio X from the 1<sup>st</sup> to 3<sup>rd</sup> c. can be found in the work of Didonè (2020, 330, Fig. 149). The combination of yellow and dark red backgrounds and the decorative motif of rigid linear garlands points to the late 1<sup>st</sup> c.

## Group II

### *Fragment with a leaf motif on yellow background*

This wall section includes one fragment (Fig. 12) measuring 11.50 × 7.54 × 4.30 cm. The painted plaster is comprised of two layers of coarse and two layers of fine plaster. The first layer, which made direct contact with the wall, is grey and consists of a mixture of fine sand and sporadic lumps of lime. This layer is about 2.20 cm thick. The second layer is white to grey containing fine sand, lime and a sparse admixture of pebbles, and is about 2.00 cm thick. The third layer is white and consists of a mixture of very fine sand and lime, and is about 0.40 cm thick. The final, painted layer is pink on account of the presence of ground brick, with lime and an admixture of fine calcite, and has a thickness of about 0.40 cm.

A motif of a dark green branch with dark green and light green oval leaves stands out on yellow background. Vegetal motifs in combination with various decorative elements are characteristic of paintings of garden scenes in enclosed and open areas (Salvadori 2017). Yellow background is characteristic of paintings of such scenes in the Fourth Style (synoptic table, Salvadori 2017, 223–237). An insufficient number of surviving fragments precludes any such conclusion. Of interest is the fact that the form of the leaves, and the technique of painting

<sup>11</sup> The rigid garland motif was a typical feature from phase Ic (ca 1–25 CE) of the Third Style (De Vos 1979, 120).

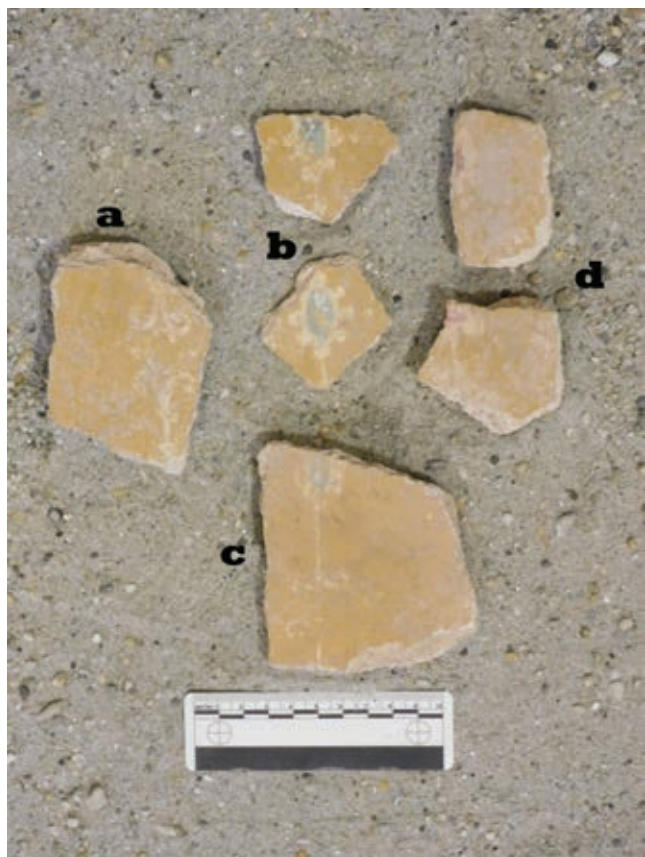


Nije očuvano dovoljno ulomaka da bi se mogao donijeti takav zaključak. Zanimljivo je da oblik listova, kao i način oslikavanja tamnijih i svijetlih nijansi zelenom bojom, osobito zaobljenih elemenata pri dnu listova, nalikuju prethodnoj skupini (sl. 11), što dovodi do zaključka da je u pitanju isti dekorater ili radionica. Vjerojatno između oslikavanja obje dekoracije nije proteklo puno godina. Druga je mogućnost da su nastale istovremeno. Može se predložiti datacija u kraj I. st.

### Treća skupina

#### *Ulomci s motivima imitacije gema na žutoj podlozi*

Zidnoj cjelini pripada šest ulomaka (sl. 13). Dimenzije najvećeg iznose 8,78 x 8,27 x 2,18 cm, a najmanjeg 5,24 x 5,20 x 0,73 cm. Očuvan je jedan sloj grube i jedan sloj fine žbuke. Prvi sloj, koji se oslanjao na zid, žućkastosmeđe je boje, debljina mu je oko 2,00 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i kamenčića. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje, a sastoji se od mješavine vrlo finog pijeska, vapna i sitnih primjesa kalcita; debljine je oko 0,13 cm.



Sl. 13 Zidni ulomci s motivima imitacije gema na žutoj podlozi (fotografija: A. M. Majkić).

Fig. 13 Wall fragments with motifs imitating gems on yellow background (photo by: A. M. Majkić).

the dark and lighter tints of green, in particular the rounded elements near the bases of the leaves, is similar to that of the previous group (Fig. 11), which leads us to conclude that they were produced by the same decorator or workshop. It is likely that few years passed between the painting of both decorations. The other possibility is that they were produced contemporaneously. The proposed date is in the late 1<sup>st</sup> c.

### Group III

#### *Fragments with motifs imitating gems on yellow background*

This wall section includes six fragments (Fig. 13), the largest of which measures 8.78 × 8.27 × 2.18 cm, and the smallest 5.24 × 5.20 × 0.73 cm. One layer of coarse and one layer of fine plaster have survived. The first layer, which made direct contact with the wall, is yellow to brown, about 2.00 cm thick, and consists of a mixture of fine sand, sporadic lumps of lime, and pebbles. The final, painted layer is white and consists of a mixture of very fine sand, lime, and an admixture of fine calcite, and is about 0.13 cm thick. The decorative motifs were likely applied *a secco*, and have flaked off to a great extent.

The yellow background is painted with imitations of gems of short oval form in green (Fig. 13 a, c), of elongated oval form in green Fig. 13 b, c), and of square form in red (Fig. 13 c). The alteration of oval forms is evident on one fragment (Fig. 13 c). The ornamental motifs are bordered with yellow to white petals and connected by facing tendrils of the same colour (Fig. 13 a, c). There is an evident difference in the manner in which the green coloured gem motifs and the tendrils are painted (Fig. 13 a, b and Fig. 13 c). Based on these details we can conclude that this was the work of two decorators.

Imitations of gems were particularly popular in the Fourth Style in combination with various decorative motifs, e.g., the vault at the Domus Transitoria in Rome (Iacopi 2007, 20–21, Figs. 16, 17), and the central zone in triclinium 20 of the House of the Golden Bracelet (VI.17 *Ins. Occ.* 42) in Pompeii (Esposito 2014, Tav. XIX.2; Tav. XIX. 3). The oval gem motif from the domus at the Glavinićev uspon site in Pula can be compared with the refined depictions of gems that formed a horizontal border of the central panel on the north wall of triclinium 5 of the House of the Stags (*Insula* IV.21) in Herculaneum (Guidobaldi, Esposito 2012, 258). The ornamental gem motifs are connected one to the other with facing connected tendrils at the centre of which is a small gem: green oval and red square gems partition a red

Dekoratívni motivi su vjerojatno nanesení *a secco* jer su većim dijelom oljušteni.

Žuta podloga oslikana je imitacijom gema, kratkog ovalnog oblika zelene boje (sl. 13 a,c), izduženog ovalnog oblika zelene boje (sl. 13 b, c) te četvrtastog oblika crvene boje (sl. 13 c). Međusobna izmjena ovalnih oblika vidljiva je na ulomku (sl. 13 c). Ornamentalni motivi su obrubljeni laticama žučkastobijele boje te povezani nasuprot postavljenim viticama iste boje (sl. 13 a, c). Primjetna je razlika u oslikavanju motiva gema zelene boje i vitica (sl. 13 a, b i sl. 13 c). Po navedenim detaljima može se zaključiti da je riječ o dva dekoratera.

Imitacija gema osobito je popularna u IV. stilu u kombinaciji s različitim dekorativnim motivima, npr. Rim, *Domus Transitoria*, svod (Iacopi 2007, 20–21, fig. 16–17); Pompeji, *Casa del Bracciale d'Oro* (VI, 17 *Ins. Occ.*, 42), triklinij 20 srednja zona (Esposito 2014, Tav. XIX.2; Tav. XIX. 3). Motiv ovalnih gema iz domusa na Glavinićevom usponu u Puli moguće je usporediti s rafiniranim gemama koje su vodoravno obrubljivale središnje polje iz Herkulaneja, *Casa dei Cervi* (*Insula* IV, 21), triklinij 5, sjeverni zid, srednja zona (Guidobaldi, Esposito 2012, 258). Ornamentalni motivi gema međusobno su spojeni nasuprotno povezanim viticama u čijem se središtu nalazi manja gema; u Akvileji, *Casa di via Giulia Augusta*, zelene ovalne i crvene četverokutne gema raščlanjuju crvenu podlogu (Oriolo 2012, 408, fig. 17; Didonè 2020, Tav. VI, AQ01/5). Motiv gema iz Akvileje uokvirivao je široka polja srednje zone crvene boje (Oriolo 2012, 200).

U Sloveniji je primjer *Celeia*, prostorija 2, zelene i crvene gema na žutoj podlozi, kraj I. st. ili početak II. st. (Plesničar–Gec 1998, 278–281). Motiv gema pojavljuje se i u kasnijem razdoblju npr. Este (Italija), *domus* Serraglio Albrizzi, strop (Ghedini, Baggio Bernardoni 1988, 291, fig. 5; Didonè 2020, Tav. LXII, ES01/14; Barbet 2021, fig. 323), razdoblje vladavine Hadrijana; Nimes (Francuska), Fontaine des Bénédictins, zid, bijela podloga ukrašena okvirom koji se sastoji od shematiziranog cvijeća crvene i zelene boje (ovalni oblik gema) povezanih viticama, II. st. (Barbet 2008, 199, fig. 297); Verulamium (Velika Britanija), strop, kuća XXI, 2, hodnik, datiran pred kraj II. st. oko 180. god. (Barbet 2021, 107, fig. 160); Efez (Turska), rezidencijalna cjelina 1, zapadni zid, „Theatre Room“ (SR 6), scene iz Menandrove komedije (Zimmermann, Ladstätter 2011, 117, fig. 204) i Euripidove tragedije (Zimmermann, Ladstätter 2011, 117, fig. 205), uokvirene bordurom koja se sastoji od okruglih bijelih i pravokutnih zelenih gema povezanih tankom crticom, datacija druga četvrtina III. st. (Zimmermann, Ladstätter 2011, 79).

background at the Roman house at the Via Giulia Augusta site in Aquileia (Oriolo 2012, 408, Fig. 17; Didonè 2020, Tav. VI, AQ01/5). The gem motif from Aquileia framed broad panels of the red central zone (Oriolo 2012, 200).

In Slovenia we have the example of green and red gems on yellow background in room 2 at Roman period *Celeia*, dated to the late 1<sup>st</sup> or early 2<sup>nd</sup> c. (Plesničar Gec 1998, 278–281). The gem motif also appears in later periods, e.g., on the ceiling of the domus of Serraglio Albrizzi near Este (Italy) (Ghedini, Baggio Bernardoni 1988, 291, Fig. 5; Didonè 2020, Tav. LXII, ES01/14; Barbet 2021, Fig. 323) from the Hadrian period; a white background decorated with a frame consisting of red and green schematised flowers (oval gem form) connected by tendrils on a wall at the Fontaine des Bénédictins in Nîmes (France), dated to the 2<sup>nd</sup> c. (Barbet 2008, 199, Fig. 297); the ceiling of a corridor in house XXI, 2 at Verulamium (Great Britain), dated to near the end of the 2<sup>nd</sup> c., about the year 180 (Barbet 2021, 107, Fig. 160); and scenes from a Menander comedy (Zimmermann, Ladstätter 2011, 117, Fig. 204) and a Euripides tragedy (Zimmermann, Ladstätter 2011, 117, Fig. 205), framed by a border consisting of round white and rectangular green gems connected by a thin line on the west wall of the Theatre Room (SR 6) in residential complex 1 at Ephesus (Turkey), dated to the second quarter of the 3<sup>rd</sup> c. (Zimmermann, Ladstätter 2011, 79).

The decorative motif from the Roman period domus at the Glavinićev uspon site likely bordered broad yellow panels, judging from the large number of surviving fragments that feature this colour. The manner whereby the gems are connected is reminiscent of the example from Herculaneum, while the yellow colour is characteristic of the Fourth Style (Ling 1991, 71). The proposed date is in the late 1<sup>st</sup> or early 2<sup>nd</sup> c.

#### Group IV

*Fragments on dark red background with various decorative motifs*

This wall section includes seven fragments (Fig. 14), the largest of which measures 11.79 × 5.17 × 2.29 cm, and the smallest 5.33 × 4.85 × 2.24 cm. Two layers of coarse and two layers of fine plaster have survived. The first layer, which made direct contact with the wall, is yellow to brown, about 2.62 cm thick, and consists of a mixture of fine sand, sporadic lumps of lime, pebbles, and a sparse admixture of brick. The second layer is grey, contains fine sand, lime, and a sparse admixture of pebbles, and is about 1.65 cm thick. The third layer is

Dekoratívni motivi iz rimskog domusa na Glavinićevom usponu vjerojatno su obrublivali široka polja žute boje, sudeći po velikom broju ulomaka te boje koji su očuvani. Načini povezivanja gema podsjećaju na primjer iz Herkulaneja, a žuta boja je karakteristična za IV. stil (Ling 1991, 71). Predlaže se datacija u kraj I. st. ili početak II. st.

#### Četvrta skupina

*Ulomci na tamnocrvenoj podlozi s različitim dekorativnim motivima*

Zidnoj cjelini pripada sedam ulomaka (sl. 14). Dimenzije najvećeg iznose 11,79 x 5,17 x 2,29 cm, a najmanjeg 5,33 x 4,85 x 2,24 cm. Očuvana su dva sloja grube i dva sloja fine žbuke. Prvi sloj, koji se oslanjao na zid, žučkastosmeđe je boje, debljine je oko 2,62 cm, a sastoji se od mješavine finog pijeska, grudica vapna, kamenčića i rijetkih primjesa opeke. Drugi sloj sive je boje, uz sitni pijesak i vapno sadrži manju količinu primjesa kamenčića; debljina sloja oko 1,65 cm. Treći sloj bijele je boje, a sastoji se od mješavine vrlo finog pijeska i vapna; debljina sloja oko 0,25 cm. Zadnji sloj iznad kojeg se oslikavalo ružičaste je boje zbog prisutnosti mljevene opeke; uz vapno sadrži i veću količinu sitnih primjesa kalcita, a debljine je oko 0,23 cm. Na ulomku su vidljivi tragovi konopa utisnutog u svježju žbuku (sl. 14 f).

Između ulomaka otkrivenih na lokalitetu Glavinićev uspon prikazana skupina ističe se kvalitetom izrade te izborom zlatnožute boje za oslikavanje motiva. Ornamentalni motivi su oslikani brzim, ali sigurnim potezima kista zlatnožutim nijansama, naglašavajući igru svjetla i sjene, postižući tako iluzionistički privid prostora i volumena. Prva dva ulomka (sl. 14 a, b) prikazuju motiv medaljona, koji je bolje očuvan na drugom ulomku (sl. 14 b)<sup>12</sup>. Na ulomku (sl. 14 b) očuvan je dio vodoravne (?) zelene trake profilirane bijelom bojom. Motiv medaljona pojavljuje se u III. stilu u srednjoj zoni kao dekorativni ornament okomitih ukrasnih traka (Bastet, De Vos 1979, 128). Primjerice, može se spomenuti prikaz glave Meduze u medaljonu iz rimske vile u Barbarigi pokraj Pule (Majkić 2021, 90, sl. 17), oslikavao se također na stropovima i svodovima (Bastet, De Vos 1979, 131), a popularan je i u IV. stilu (Barbet 2009, 183-255). Nastavlja se i u idućem razdoblju te se susreće i u kršćanskim grobnicama u povećanom obliku, npr. u Rimu, katakomba svetog Petra i Marcelina, svod, rano IV. stoljeće (Ling 1991, 189, fig. 206). Nije pronađena paralela s motivom iz domusa na Glavinićevom usponu jer je sredina medaljona oslikana



Sl. 14 Zidni ulomci sa zlatnožutim motivima na tamnocrvenoj podlozi. Na ulomku g tragovi II. faze nanese iznad I. faze (fotografija: A. M. Majkić).  
Fig. 14 Wall fragments with golden yellow motifs on dark red background. Traces of a second phase applied over the first phase evident on one fragment g (photo by: A. M. Majkić).

white, contains very fine sand and lime and is about 0.25 cm thick. The final, painted layer is pink on account of the presence of ground brick, containing lime and an abundant admixture of fine calcite, and is about 0.23 cm thick. There are visible traces of cord impressed into the fresh plaster (Fig. 14 f).

Among the fragments recovered at the Glavinićev uspon site this group is notable in terms of the quality of execution and the choice of golden yellow colour to paint the motifs. The ornamental motifs are painted with quick, but confident brush strokes in golden yellow tones that emphasise the play of light and shadow, thus achieving the illusion of space and volume. The first two fragments (Fig. 14 a, b) feature medallion motifs, with the example on the second fragment being in a better state of preservation (Fig. 14 b)<sup>12</sup>. On this fragment (Fig. 14 b) we see the surviving part of what is likely a horizontal green band, with contouring in white. The medallion motif appears in the Third Style in the central zone as an ornament of vertical decorative bands (Bastet, De Vos 1979, 128). One example is a depiction of the head of Medusa in a medallion from the Roman period villa in Barbariga near Pula (Majkić 2021, 90, fig. 17). They were also painted on ceilings and vaults (Bastet, De Vos 1979, 131), and were also popular in the Fourth Style (Barbet 2009, 183-255). They persisted into the following period and are also found at Christian tombs in enlarged form, e.g., the vault of the catacomb of Marcellinus and Peter in Rome from the early 4<sup>th</sup> c. (Ling 1991, 189, Fig. 206). No analogies were identified for the motif from the domus at the Glavinićev uspon site, as the medallion has a very

<sup>12</sup> Moguće je da su ulomci ukrašavali dvije različite zidne površine.

<sup>12</sup> It is possible that the fragments decorated two different walls.

vrlo jednostavnim motivom kružnog oblika. Medaljoni su uglavnom ukrašeni raznim figurativnim prikazima.

Ulomak (sl. 14 c) prikazuje motiv ovalnog štita također oslikan nijansama zlatnožute boje. Na vrhu desnog ugla ulomka vidljiv je trag zelene boje (dio trake), iznad koje su uočljivi tragovi bijele boje (profilacija zelene trake?). Vjerojatno je motiv štita bio obješen na vrpici fiktivnog arhitektonskog motiva, kao npr. u Pompejima, *Casa del Bracciale d'Oro*, triklinij 20, (Esposito 2009, Tav. XIX.2; XX.5-8), *Portico dei triclinii di Moregine* (blizu Pompeja), triklinij (C) (Esposito 2009, Tav. XX. 9-10), IV. stil, a među oslikanim štitovima nalaze se i ovalni oblici. Motiv štita je rijetko prikazivan kao samostalni motiv. Nalazimo ga npr. u Oplontisu (Italija), Vila A (Popejina vila), triklinij 14, friz s prikazom oružja, oslikani i motivi okruglih štitova, II. stil, oko 50. god. pr. Kr. (Clarke 2014, Taf. XXVI, abb. 10); Pompeji, *Casa del Criptoportico* (I, 6, 2), u kojoj je očuvano šest svodova u štukaturi, a od brojnih motiva koji su prikazani nalazi se i motiv štita (Ling 1991, 43-44), 40.-30. pr. Kr.; Rim, *Casa di Augusto, oecus*, strop, ovalni motiv štita od štukature (Tomei 2014, 317, fig. 293).

Ulomak (sl. 14 d) očuvao je elemente neidentificiranog motiva u nijansama zlatnožute boje. Dekorativni element oslikan je iznad vodoravne (?) zelene trake s bijelom profilacijom. Na ulomku (sl. 14 e) oslikan je dekorativni motiv koji se sastoji od zaobljenih vitkih elemenata koji se uzdižu iz vodoravne trake zlatnožute boje; dijelovi su vegetabilnog motiva. Na ulomku su vidljivi tragovi crvene boje koji pripadaju II. fazi dekoracije. Na ulomku (sl. 14 f) očuvani su dijelovi motiva koji se sastoji od dva para suprotstavljenih vitica, iznad kojih su vidljivi elementi zlatnožute boje; dijelovi su vegetabilnog motiva. Motiv suprotstavljenih vitica podsjeća na složeniji motiv broša koji se sastoji od četiri volute, Oplontis, Vila A (Italija), IV. stil (Clarke 2019, 423, fig. 10.106, E). Tragovi bijele boje pripadaju II. fazi. Na ulomak (sl. 14 g) vodoravna (?) uska bijeložućkasta traka (?) raščlanjuje (?) tamnocrvenu podlogu na kojoj je vidljiv krajnji dio neidentificiranog elementa zlatnožute boje. Na gornjem dijelu ulomka vidljiv je element narančaste boje u obliku slova C. Tragovi bijele boje na ulomku nanoseni su u II. fazi.

Izbor palete boja svodi se na tamnocrvenu te zlatnožutu za oslikavanje dekorativnih ornamenata. U IV. stilu zlatnožuta boja se upotrebljava za oslikavanje dekorativnih elemenata, a vegetabilni ili poluvegetabilni oblici postaju luksurniji i slobodnije se razvijaju (Ling 1991, 71). Motiv štita kao samostalnog elementa ne pojavljuje se u kasnijem razdoblju u rimskom slikarstvu, već se prikazuje u kombinaciji s drugim elementima, npr. motiv okruglog štita koji drži muška osoba (Mars) na vrhu kandelabra,

simple round form motif at its centre. Medallions are for the most part decorated with various figural depictions.

One fragment (Fig. 14 c) features an oval shield motif, also done in golden yellow tones. In the upper right corner of the fragment there is a trace of green (part of a band), above which are traces of white (likely contouring of the green band). It is likely that the shield motif was depicted as suspended from a ribbon from a fictive architectural motif, as for example in triclinium 20 of the House of the Golden Bracelet in Pompeii (Esposito 2009, Tav. XIX.2; XX.5-8), or triclinium C of the Portico dei Triclinii di Moregine near Pompeii (Esposito 2009, Tav. XX. 9-10) in the Fourth Style, with oval forms appearing among the painted shields. The shield motif is rarely depicted as a standalone motif. We find it, for example, in a frieze with a depiction of weaponry with painted motifs of round shields in triclinium 14 of Villa A (the Villa Poppea) in Oplontis (Italy), in the Second Style, ca 50 BCE (Clarke 2014, Taf. XXVI, Abb. 10); at the House of the Cryptoporticus (I.6.2) in Pompeii, where six vaults with stuccowork survive with the shield among the many depicted motifs (Ling 1991, 43-44), 40-30 BCE; and as an oval shield motif in stuccowork on the ceiling of the *oecus* of the House of Augustus in Rome (Tomei 2014, 317, Fig. 293).

An element of an unidentified motif in golden yellow tones survives on another fragment (Fig. 14 d). The decorative element is painted above what is likely a horizontal green band with white contouring. Another fragment (Fig. 14 e) features a painted decorative motif consisting of rounded slender elements that rise from a golden yellow horizontal band; these are parts of a vegetal motif. Traces of red are evident on the fragment from a second decorative phase. On another fragment (Fig. 14 f) there are surviving parts of a motif consisting of two pairs of facing tendrils, above which we see golden yellow elements; these are parts of a vegetal motif. The motif of facing tendrils is reminiscent of a complex fibula motif consisting of four volutes from Villa A in Oplontis (Italy) of the Fourth Style (Clarke 2019, 423, Fig. 10.106, E). Traces of white are from the second phase. On another fragment (Fig. 14 g) what is likely a horizontal narrow white to yellow element, possibly a band, appears to partition a dark red background on which we see the end of an unidentified golden yellow element. At the top of the fragment we see an orange element in the form of a C. Traces of white on the fragment are from a second decorative phase.

The palette of colours is reduced to dark red, and golden yellow for the decorative elements. In the Fourth

Soissons (Francuska), Rue Paul-Deviolaine, prostorija XIII, dekor C, početak II. st. pos. Kr. (Barbet 2008, 167, fig. 243). Očuvani ulomci s različitim ornamentalnim elementima pripadali su kompozicijskoj shemi koja ostaje nepoznanica. Predlaže se datacija u kraj I. st.

## Peta skupina

### *Ulomci s tamnocrvenom i žutom podlogom*

Zidnoj cjelini pripadaju dva ulomka (sl. 15). Dimenzije većeg iznose 16,48 x 12,50 x 6,22 cm, a manjeg 9,36 x 5,37 x 4,19 cm. Oslíkana žbuka sastoji se od tri sloja grube i jednog sloja fine žbuke. Prvi sloj, koji se oslanjao na zid, sive je boje, a sastoji se od mješavine finog pijeska, veće količine grudica vapna, manje količine sitnih kamenčića i rijetkih vegetabilnih tragova u negativu. Debljina sloja je oko 1,97 cm. Drugi sloj nalik je prethodnom, ali prisutna je manja količina sitnih grudica vapna. Debljine je oko 1,90 cm. Treći sloj žučkastosmeđe je boje, debljina je oko 1,78 cm, a sastoji se od mješavine finog pijeska, grudica vapna, kamenčića i rijetkih primjesa opeke. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti mljevene opeke; uz vapno sadrži i veću količinu sitnih primjesa kalcita, a debljine je oko 0,31 cm. Slikarska podloga je većim dijelom oljuštena ili prekrivena dekoracijom II. faze. Potezi nanoseni gustom četkom ili kistom u II. dekorativnoj fazi vidljivi su na oba ulomka (sl. 15).

Iznad žutog polja srednje zone uzdiže dio shematizirane arhitekture koja se sastoji od vodoravnog arhitrava (š. 5,31 cm) tamnocrvene i zelene boje (vidljive u



Sl. 15 Zidni ulomak s elementima arhitekture. Na ulomku b tragovi II. faze nanoseni iznad I. faze (fotografija: A. M. Majkić).

Fig. 15 Wall fragment with elements of architecture. Traces of a second phase applied over the first phase evident on one fragment b (photo by: A. M. Majkić).

Style golden yellow is used to paint decorative elements, while the vegetal or semi-vegetal forms become more luxurious and are developed with greater freedom (Ling 1991, 71). The shield motif does not appear as a standalone element in later periods of Roman painting, rather it is depicted in combination with other elements, e.g., the motif of a round shield held by a man (Mars) at the top of a candelabrum in room XIII (décor C) at the Rue Paul-Deviolaine site in Soissons (France) from the early 2<sup>nd</sup> c. CE (Barbet 2008, 167, Fig. 243). The surviving fragments with various ornamental elements were part of a composition scheme that remains unknown. The proposed date is in the late 1<sup>st</sup> c.

## Group V

### *Fragments with dark red and yellow background*

This wall section includes two fragments (Fig. 15), the larger of which measures 16.48 × 12.50 × 6.22 cm, and the smaller 9.36 × 5.37 × 4.19 cm. The painted plaster is comprised of three layers of coarse and one layer of fine plaster. The first layer, which made direct contact with the wall, is grey and consists of a mixture of fine sand, abundant lumps of lime, a sparse admixture of small pebbles, and sparse negative impressions of vegetal matter. This layer is about 1.97 cm thick. The second layer is of similar structure, but with less abundant small lumps of lime. This layer is about 1.90 cm thick. The third layer is yellow to brown, is about 1.78 cm thick, consisting of a mixture of fine sand, lumps of lime, pebbles, and a sparse admixture of brick. The final, painted layer is pink



Sl. 15a Zidni ulomak s elementima arhitekture (crtež: M. Petrović).

Fig. 15a Wall fragment with elements of architecture (drawing by: M. Petrović).

tragovima), s bijelim profilacijama (sl. 15a). Na njega je položen friz na tamnocrvenoj podlozi (š. 6,50 cm), ukrašen viticama zlatnožute i bijeložučkaste boje. Friz je obrubljen zlatnožutim i bijeložučkastim uskim trakama. Kombinacijom boja na tamnocrvenoj podlozi postignuta je dubina kao i kontrast svjetla i sjene. Razvoj dekorativnog sistema ostaje nepoznanica jer nije očuvano dovoljno ulomaka. Može se spomenuti primjer rafiniranog friza s viticama od akantova lišća iznad srednje zone, npr. Pompeji, *Casa degli Amanti Felici* (I, X, 11-12), atrij (1), zapadni zid (Esposito 2009, Tav. LXXV.1), IV stil. Na drugom ulomku (sl. 15 b) tamnocrvena i žuta podloga raščlanjene su uskom bijelom trakom, a vidljivi su i tragovi zelene boje, vodoravne trake (?) nanese iznad žute podloge. Na desnom rubu očuvan je središnji (?) dio zlatnožutog elementa u obliku oštrog kuta, koji nije moguće identificirati.

Ornamentalni motivi su oslikani zlatnožutim nijansama na tamnocrvenoj podlozi, kao u prethodnoj skupini (sl. 14), što navodi na zaključak da su ulomci nastali u istom razdoblju. Minimalne razlike u sastavu žbuke između dviju skupina navode na pretpostavku da su ulomci ukrašavali različite prostorije, ali se razlike u sastavu žbuke također mogu povezati s različitim položajem ulomaka na zidnoj površini. Kombinacija žute i crvene boje, kao i ornamenti zlatnožute boje karakteristike su IV. stila (Ling 1991, 71). Predlaže se datacija u kraj I. st. pos. Kr.

## Šesta skupina

### *Ulomci srednje zone s tamnocrvenom i žutom podlogom*

Zidnoj cjelini pripada pet ulomaka (sl. 16). Dimenzije ulomka iznose 33,82 x 24,51 x 3,47 cm. Očuvana su dva sloja grube i jedan sloj fine žbuke. Prvi sloj, koji se oslanjao na zid, sive je boje, a sastoji se od mješavine finog pijeska, veće količine sitnih grudica vapna i rijetkih vegetabilnih tragova u negativu. Debljina sloja je oko 1,75 cm. Drugi sloj sive je boje, a sastoji se od mješavine vrlo finog pijeska, rijetkih grudica vapna i sitnih primjesa opeke; debljina sloja je oko 1,42 cm. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti mljevene opeke; uz vapno sadrži i sitne primjesa kalcita, a debljine je oko 0,35 cm. Slikarska podloga je većim dijelom prekrivena dekoracijom II. faze, nanese gustim potezima četke ili kista.

Očuvan je dio polja srednje zone tamnocrvene boje, koja je nanese iznad žute podloge. Tamnocrveno polje raščlanjeno je okomito bijelom trakom (š. 0,68-0,70 cm) od žutog međupolja ili polja. Sredina međupolja ili unutarnji

on account of the presence of ground brick, and also contains lime and an abundant admixture of fine calcite, and has a thickness of about 0.31 cm. The pictorial layer has largely flaked off or has been covered by second phase decoration. Brush strokes applied with a dense scrubber type brush or paint brush in the second decorative phase are evident on both fragments (Fig. 15).

Rising above the yellow panel of the central zone is part of a depiction of schematised architecture consisting of a horizontal architrave (W. 5.31 cm) done in dark red and green (visible in traces), with white contouring (Fig. 15a). Set atop it is a frieze on dark red background (W. 6.50 cm), decorated with golden yellow and white to yellow tendrils. The frieze is bordered with narrow golden yellow and white to yellow bands. The colour combination on dark red background achieves depth and the contrast of light and shadow. The small number of surviving fragments precludes definitive conclusions as to how the decorative system developed. We can cite the example of a refined frieze with acanthus leaf tendrils above the central zone on the west wall of the atrium (1) at the House of the Lovers (I.X.11-12) in Pompeii (Esposito 2009, Tav. LXXV.1) in the Fourth Style. On the other fragment (Fig. 15 b) a narrow white band separates dark red and yellow backgrounds, with visible traces of green, possibly a horizontal band, applied over the yellow background. What is likely the central part of an unidentifiable golden yellow element in the form of an acute angle survives at the right edge.

Like the previous group (Fig. 14) these ornamental motifs are painted in tones of golden yellow on dark red background, which leads us to conclude that the fragments originate from the same period. Minimal differences in the composition of the plaster of these two groups leads us to posit that the fragments decorated different rooms, although the difference in the plaster composition may also be associated with different positions on a wall. The combination of yellow and red, and the golden yellow ornamentation, are characteristic of the Fourth Style (Ling 1991, 71). The proposed date is in the late 1<sup>st</sup> c. CE.

## Group VI

### *Fragments of the middle zone with dark red and yellow background*

This wall section includes five fragments (Fig. 16) measuring 33.82 × 24.51 × 3.47 cm. Two layers of coarse and one layer of fine plaster have survived. The first layer, which made direct contact with the wall, is



Sl. 16 Zidni ulomci prve dekorativne faze iznad koje je nanosena druga faza (fotografija: A. M. Majkić).

Fig. 16 Wall fragments with second phase decoration applied over the first decorative phase (photo by: A. M. Majkić)

okvir polja ukrašen je okomitom svjetlocrvenom trakom (š. 1,23–1,25 cm) s bijelom profilacijom (š. 0,27 cm). Svjetlocrvena traka oslikana je paralelno na udaljenosti od 6,86 cm od bijele trake. Osnovna karakteristika ulomaka je zatvorena zidna površina, koja je karakteristična u rimskim provincijama u razdoblju vladavine Flavijevaca (Castella, Broillet-Ramjoué, André 2013, 214), a nastavlja se i u II. st. pos. Kr. Budući da nisu očuvani dekorativni motivi, jedina moguća usporedba svodi se na upotrijebljenu paletu boja odnosno kontrast između tamnocrvene i žute, npr. Köln-Marienburg (Njemačka), logor rimske flote, kraj I. st. pos. Kr. (Thomas 1993, Pl. IV.2.); Brescia (Italija), *Domus delle Fontane*, prostorija 28, polovica II. st. pos. Kr. (Salvadori 2012, 327, fig. 11). Crvena i žuta popularne su u IV. stilu (Ling 1991, 71), osobito u II. st. (De Vos 1972, 164–165), o čemu svjedoči i zidno slikarstvo u Ostiji (Falzone 2007). Predlaže se datacija u kraj I. st. ili početak II. st.

## ULOMCI ŠTUKATURE

Otkriveno je i 11 ulomaka štukature, na kojima je djelomično očuvana i zidna dekoracija. Ulomci su grupirani u tri skupine s obzirom na tip očuvanog ukrasa. Nisu prikazani svi ulomci, već primjeri na kojima je većim dijelom očuvana dekoracija. Profilacije friza i vijenca od štukature nisu u potpunosti očuvane. Ulomci s ovoidnim frizom i profiliranim vijencem pronađeni su u SJ 009, dok je ulomak s motivom lista na žutoj podlozi pronađen u SJ 007.

grey and consists of a mixture of fine sand, abundant small lumps of lime, and sparse negative impressions of vegetal matter. This layer is about 1.75 cm thick. The second layer is grey, consisting of a mixture of very fine sand, sparse lumps of lime, and an admixture of finely ground brick. This layer is about 1.42 cm thick. The final, painted layer is pink on account of the presence of ground brick, and also contains lime and an admixture of fine calcite, and has a thickness of about 0.35 cm. The pictorial layer is largely covered by second phase decoration, applied with thick strokes of a scrubber type brush or paint brush.

Part of a dark red central zone panel applied over yellow background has survived. A vertical white band (W. 0.68–0.70 cm) separates the dark red panel from what is either an intermediate panel, or a panel, done in yellow. What is either the middle of an intermediate panel, or an internal frame of a panel, is decorated with a light red vertical band (W. 1.23–1.25 cm) with white contouring (W. 0.27 cm). A light red band runs parallel to the white band at a distance of 6.86 cm. The basic characteristic of the fragments is that of an enclosed wall surface, characteristic of the Roman provinces of the Flavian period (Castella, Broillet-Ramjoué, André 2013, 214) and continuing into the 2<sup>nd</sup> c. CE. As no decorative motifs survive, the only possible comparisons are based on the palette of colours used, i.e., the contrast between dark red and yellow, as seen, for example, at the camp of the Roman fleet at Cologne–Marienburg (Germany) dated to the late 1<sup>st</sup> c. CE (Thomas 1993, Pl. IV.2); and room 28 of the House of the Fountain in Brescia (Italy), dated to the mid-2<sup>nd</sup> c. CE (Salvadori 2012, 327, Fig. 11). Red and yellow are popular in the Fourth Style (Ling 1991, 71), especially in the 2<sup>nd</sup> c. (De Vos 1972, 164–165), as borne out by the wall painting of Ostia (Falzone 2007). The proposed date is in the 1<sup>st</sup> or early 2<sup>nd</sup> c.

## FRAGMENTS OF STUCCOWORK

Eleven fragments of stuccowork were recovered with partially surviving wall decoration. The fragments have been divided into three groups based on the typology of the surviving decoration. Not all of the fragments are presented here, only those on which the decoration has largely survived. The stuccowork frieze and cornice moulding has not survived intact. Fragments with an ovoid frieze and moulded cornice were found in SU009, while the fragment with a leaf motif on yellow background was recovered from SU007.

## Prva skupina

### *Ulomci gornje zone s bijelim ovoidnim frizom*

Zidnoj cjelini pripadaju tri ulomka (sl. 17-18). Dimenzije većeg ulomka iznose 26,02 x 19,01 x 5,83 cm, a manjeg 19,52 x 11,87 x 4,70 cm. Oslikana žbuka sastoji se od tri sloja grube i dva sloja fine žbuke. Prvi sloj, koji se oslanjao na zid, sive je boje, a sastoji se od mješavine finog pijeska, veće količine grudica vapna, manje količine sitnih kamenčića i rijetkih primjesa opeke. Debljina sloja je oko 1,74 cm. Drugi sloj nalik je prethodnom, ali je prisutna manja količina sitnih grudica vapna. Debljine je oko 1,67 cm. Treći sloj žućkastosmeđe je boje, debljina mu je oko 1,67 cm, a sastoji se od mješavine finog pijeska, grudica vapna, kamenčića i rijetkih primjesa opeke. Četvrti sloj bijele je boje, čija je debljina oko 0,67 cm, a sastoji se od mješavine finog pijeska i vapna. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti mljevene opeke; uz vapno sadrži i veću količinu sitnih primjesa kalcita, a debljine je oko 0,29 cm. Slikarska podloga je djelomično prekrivena kongrecijama zemlje ili dekoracijom II. faze. Potezi nanoseni gustom četkom ili kistom bijele boje u II. dekorativnoj fazi vidljivi su na oba ulomka (sl. 17-18).

Na gornjem dijelu ulomka oslikane žbuke (sl. 17) očuvan je dio vodoravnog ovoidnog friza bijele boje, visine 1,61 cm, na kojem se izmjenjuju ovuli čije širine iznose oko 1,22 cm i oko 1,55 cm. Unutarnja žbuka od koje je sastavljen ovoidni friz od štukature sastoji se od jednog sloja žbuke koji je nanosen iznad slikarskog sloja ružičaste boje. Sloj je bijele boje, a sastoji se od mješavine sitnog pijeska, veće količine vapna i kalcita, debljine oko 0,30 cm. Očuvani motivi bijele boje, debljine oko 0,26 cm, otisnuti su uz pomoć kalupa u vlažnu žbuku iznad opisanog sloja. Iste karakteristike u realizaciji ovoidnog friza vidljive su i na drugom ulomku (sl. 18). Nije bilo moguće pronaći isti tip friza, a različite oblike ovoidnog friza od štukature u IV. stilu pogledajte u Riemenschneider 1986, 503. Donji dio friza naglašen je blago udubljenom vodoravnom bijelom trakom širine od 1,65 do 1,68 cm, ispod koje je očuvan gornji dio polja. Polje žute boje obrubljeno je s vanjske strane vodoravnom zelenom trakom širine od 3,72 do 3,93 cm, s bijelim profilacijama (sl. 17). Na većem ulomku (sl. 18) blago udubljena bijela traka ispod ovoidnog friza široka je 1,64 cm, a vanjska vodoravna zelena traka koja obrubljuje polje žute boje široka je 4,13 cm, također s bijelim profilacijama. Na ulomku je vidljiv dio unutarnjeg okvira koji se sastoji od vodoravne svjetlocrvene trake (očuvane u tragovima) s bijelom profilacijom. Riječ je o istom tipu dekorativnog motiva kao na prethodnom primjeru (sl. 16). Navedeni

## Group I

### *Fragments from the upper zone with white ovoid frieze*

This wall section includes three fragments (Figs. 17, 18), the largest of which measures 26.02 × 19.01 × 5.83 cm, and the smallest 19.52 × 11.87 × 4.70 cm. The painted plaster is comprised of three layers of coarse and two layers of fine plaster. The first layer, which made direct contact with the wall, is grey and consists of a mixture of fine sand, abundant lumps of lime, a sparse admixture of small pebbles, and a sparse admixture of brick. This layer is about 1.74 cm thick. The second layer is of similar structure, but with less abundant small lumps of lime. This layer is about 1.67 cm thick. The third layer is yellow to brown, is about 1.67 cm thick, consisting of a mixture of fine sand, lumps of lime, pebbles, and a sparse admixture of brick. The fourth layer is white, is about 0.67 cm thick, and consists of a mixture of fine sand and lime. The final, painted layer is pink on account of the presence of ground brick, and also contains lime and an abundant admixture of fine calcite, and has a thickness of about 0.29 cm. The pictorial layer is partially covered by earthen concretions or by second phase decoration. Strokes of white applied with a dense scrubber type brush or paint brush in the second decorative phase are evident on both fragments (Figs. 17, 18).

Part of a horizontal ovoid frieze (H. 1.61 cm) in white survives on the upper part of the fragment of painted plaster (Fig. 17), with alternating ovals having widths of about 1.22 cm and about 1.55 cm. The interior plaster comprising the ovoid stuccowork frieze consists of one layer of plaster applied above the pink pictorial surface. This layer is white and consists of a mixture of fine sand, abundant lime and calcite, and is about 0.30 cm thick. The surviving motifs in white, about 0.26 cm thick, were impressed with a mould into moist plaster above the described layer. The same characteristics in the production of the ovoid frieze are evident on the other fragment (Fig. 18). We did not find examples of the same type of frieze; for different forms of ovoid stuccowork friezes see Riemenschneider (1986, 503). The lower part of the frieze is accented with a slightly depressed horizontal white band having a width of from 1.65 to 1.68 cm, below which the top part of a panel survives. The yellow panel is bordered to the outside with a horizontal green band having a width of from 3.72 to 3.93 cm, with white contouring (Fig. 17). On the larger fragment (Fig. 18) the slightly depressed white band below the ovoid frieze is 1.64 cm wide, and the outer horizontal green band that borders the yellow panel is 4.13 cm wide, again with white contouring. Part of the inner frame is visible on





Sl. 17 Gornja zona s dijelom očuvanog ovoidnog friza (fotografija: A. M. Majkić).

Fig. 17 Upper zone with surviving section of ovoid frieze (photo by: A. M. Majkić).



Sl. 18 Gornja zona s dijelom očuvanog ovoidnog friza i polja žute boje s unutarnjim vodoravnim okvirom bijele boje naglašenim uskom svjetlocrvenom trakom (fotografija: A. M. Majkić).

Fig. 18 Upper zone with surviving section of ovoid frieze and yellow panel with inner horizontal white frame accented with narrow light red band (photo by: A. M. Majkić).

podaci navode na zaključak da su ulomci oslikane žbuke ukrašavali dvije različite zidne površine u istoj prostoriji.

Jednostavne široke trake koje obrubljuju polja s vanjske strane, različite boje od boje polja, pojavljuju se već u III. stilu, faza IIb u Pompejima, *Casa dei Riti Magici* (II, 1, 12), triklinij 3, crveno polje obrubljeno bijelim širokim okvirom, žuto polje obrubljeno crnim okvirom, zeleno polje s crvenim te žuto polje s crnim okvirom (Cerulli Irelli *et al.* 1993, 74, 117a). Tendencija se nastavlja i u idućem periodu, npr. u Pompejima *Casa di P. Vedius Siricus* (VII 1, 25.47), eksedra 10, istočni zid, bočna žuta polja obrubljena crvenim okvirima (Esposito 2009, Tav. XXII.2), datacija nakon potresa 62. god. pos. Kr., ili *Casa del Primo Piano* (I, 11, 15.9), prostorija 9, istočni zid, bočno crveno polje obrubljeno zelenim okvirom (Esposito 2009, Tav. LXXXIII.), datacija IV. stil. Primjera ima i za II. st. i III. st. (Liedtke 2003).

Gornja zona vjerojatno se sastojala od niza polja, formirajući shemu jednobojnih žutih polja ili njihovu kombinaciju s tamnocrvenim poljima ili međupoljima.

Moguće je povezati navedenu skupinu s prethodnom (sl. 16): kad je riječ o sastavu žbuke razlike su minimalne, što bi upućivalo na isto razdoblje nastanka dekoracije. Povezuje ih i isti dekorativni motiv, tj. uska svjetlocrvena traka s bijelom profilacijom (sl. 18). Predlaže se datacija u kraj I. st. ili početak II. st.

the fragment, consisting of a horizontal light red band (surviving in traces) with white contouring. This is the same type of decorative motif as seen on the example given above (Fig. 16). These data lead us to conclude that the fragments of painted plaster decorated two different walls in the same room.

Plain broad bands bordering panels to the outside and differing in colour from the panel appear in the Third Style, phase IIb, in triclinium 3 of the House of the Magical Rites (II.1.12) in Pompeii with a red panel bordered by a broad white band, a yellow panel bordered by a black band, a green panel with red, and a yellow panel with a black border (Cerulli Irelli *et al.* 1993, 74, 117a). This trend continued into the following period, e.g., the east wall of exedra 10 at the House of Vedius Siricus (VII.1.25.47) in Pompeii, where we see yellow side panels bordered by red frames (Esposito 2009, Tav. XXII.2), dated to the period following the earthquake of 62 CE, or the east wall of room 9 at the House of the First Floor (I.11.15.9) where we see a red side panel bordered by a green frame (Esposito 2009, Tav. LXXXIII.), dated to the Fourth Style. There are also examples from the 2<sup>nd</sup> and 3<sup>rd</sup> c. (Liedtke 2003).

The upper zone likely consisted of a series of panels, forming a scheme of monochrome yellow panels or a combination of yellow with panels, or intermediate panels, in dark red.

This group can be associated with the previous group (Fig. 16): in terms of the composition of the plaster the

## Druga skupina

### *Ulomci gornje zone s bijelim profiliranim vijencem*

Zidnoj cjelini pripada pet ulomaka (sl. 19–20). Dimenzije većeg ulomka iznose 27,12 x 14,30 x 4,45 cm, a manjeg 18,10 x 14,02 x 4,97 cm. Očuvana su dva sloja grube i dva sloja fine žbuke. Sastav žbuke nalik je ranije navedenoj skupini. Prvi očuvani sloj sive je boje, debljine je od 1,55 cm do 2,08 cm. Drugi sloj žućkastosmeđe je boje, debljina sloja od 1,21 cm do 1,44 cm. Treći sloj bijele je boje, debljine od 0,28 cm do 0,33 cm. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje te debljine od 0,19 cm do 0,24 cm.

Profilacija vijenaca od štukature postiže se uz pomoć gabarita (fr. model u prirodnoj veličini), oblikovanog na drvenoj ili metalnoj ploči koja se povlači na još rastezljivu smjesu (Boislève 2011, 537). Unutarnji slojevi žbuke profiliranog vijenca od štukature, bijele boje, sastavljeni su od finog pijeska, veće količine vapna i kalcita. Debljina prvog sloja iznosi od oko 0,41 cm, drugog sloja oko 0,60 cm te trećeg oko 0,70 cm. Budući da je riječ o vijencu koji se blago uzdiže, stvorena je reljefna površina, i to uzastopnim nanošenjem slojeva žbuke. Iznad zadnjeg vanjskog sloja nanesen je tanki bijeli sloj, koji se sastoji od mješavine vapna i kalcita iznad kojeg se povlači gabarit. Na vrhu desne strane vijenca (sl. 19) vidljivi su paralelni tragovi strija, a isto tako i na vrhu središnjeg ulomka vijenca (sl. 20). Paralelne tragove ostavlja tvrdoća kalupa tijekom njegova povlačenja te označava smjer kretanja (Boislève 2011, 537). Uočene su male razlike u profilaciji između dva očuvana ulomka vijenca, npr. širina donje letvice na ulomku (sl. 19) iznosi 0,56 cm, a na ulomku (sl. 20) iznosi 0,73 cm. Navedene razlike ukazuju na upotrebu više gabarita te da nije jednostavno reproducirati savršeno jednake profile, kako je već uočio Julien Boislève (2011, 537) na rafiniranoj štukaturi u Autunu (Francuska). Na ulomcima su vidljivi i tragovi vodoravne tamnocrvene valovite trake koja je imala ulogu pripremljenih tragova (sl. 19–20). Tamnocrvena traka na zaglađenoj slikarskoj podlozi od ružičaste žbuke označava visinu od prve donje uzdignute ravne letvice do mjesta postavljanja prve donje uzdignute ravne letvice, nakon izvijenog zaobljenog profila, što je vidljivo na jednom ulomku (sl. 19) dok na drugom ulomku (sl. 20) nije očuvana. Očuvana visina friza iznosi 6,97 cm na prvom ulomku (sl. 19) i 6,81 cm na drugom ulomku (sl. 20). Gornji dijelovi vijenca koji se nastavljaju na tamnocrvenoj podlozi nisu očuvani.

Uočavaju se razlike u oblikovanju zelene vodoravne trake ispod profiliranog vijenca od štukature. Na ulomku (sl. 19) traka je ravna, djelomično nanescena na bijeli sloj

differences are minimal, which would indicate the same period for the production of the decoration. They also share a common decorative motif, i.e., a narrow light red band with white contouring (Fig. 18). The proposed date is in the late 1<sup>st</sup> or early 2<sup>nd</sup> c.

## Group II

### *Fragments from the upper zone with a white moulded cornice*

This wall section includes five fragments (Figs. 19, 20), the largest of which measures 27.12 x 14.30 x 4.45 cm, and the smallest 18.10 x 14.02 x 4.97 cm. Two layers of coarse and two layers of fine plaster survive. The composition of the plaster is similar to that of the previous group. The first surviving layer is grey and from 1.55 to 2.08 cm thick. The second layer is yellow to brown, and from 1.21 to 1.44 cm thick. The third layer is white, and from 0.28 to 0.33 cm thick. The final, painted layer, is pink, and from 0.19 to 0.24 cm thick.

The stuccowork cornice was produced with the aid of a full size template done in wood or metal (a horse/running mould) used to run a moulding while the mixture is wet, i.e., before it sets (Boislève 2011, 537). The inner layers of the plaster that forms the stuccowork cornice are white, comprised of fine sand, abundant lime, and calcite. The first layer is about 0.41 cm thick, the second about 0.60 cm, and the third about 0.70 cm. Given that this is a cornice that rises slightly, a surface in relief was created by successive applications of plaster layers. The final layer applied is thin and white, consisting of a mixture of lime and calcite, over which the horse mould was run. At the top of the right side of the cornice (Fig. 19) we see parallel striations, and likewise at the top of the central fragment of the cornice (Fig. 20). These parallel traces are produced by the horse mould, i.e., the hard template material, as it is run, and indicates the direction the horse mould was drawn in (Boislève 2011, 537). Small differences in the moulding were observed between the two surviving cornice fragments, e.g., the width of the lower fillet is 0.56 cm on one fragment (Fig. 19), and 0.73 cm on the other (Fig. 20). These differences indicate the use of multiple horse moulds and that reproducing perfectly identical moulding profiles is far from easy, as has already been noted by Julien Boislève (2011, 537) in his observations of the refined stuccowork at Autun (France). Also visible on the fragments are traces of a wavy dark red horizontal band, which had the role of preparatory markings (Figs. 19, 20). A dark red band on the smoothed pink plaster of the pictorial support marks the height from the first lower raised fillet to the setting point for the first lower raised fillet after the curved and rounded moulding, as



Sl. 19 Dio profiliranog vijenca od štukature (fotografija: A. M. Majkić).  
Fig. 19 Section of moulded stuccowork cornice (photo by: A. M. Majkić).



Sl. 20 Dio profiliranog vijenca od štukature s pripremnim tragovima tamnocrvene boje koji označavaju visinu postavljanja donje letvice (fotografija: A. M. Majkić).

Fig. 20 Section of moulded stuccowork cornice with dark red preparatory markings indicating the height for the setting of the lower fillet (photo by: A. M. Majkić).

od štukature i slikarski sloj ružičaste boje. Na ulomku (sl. 20) zelena traka je pri vrhu blago izvijena te oslikana jednim dijelom na bijelom sloju te drugim dijelom na žutoj podlozi. Navedene razlike mogu se protumačiti prisutnošću dviju grupa dekoratera, od kojih je svaka grupa ukrašavala jednu zidnu površinu.

Nije bilo moguće pronaći isti tip vijenca jer su ulomci očuvali samo donji dio profilacije dok gornji ostaje nepoznat. Kao primjer profiliranog vijenca od štukature bijele boje može se spomenuti onaj iz Oplontisa (Italija), Vila A (Popejina vila), prostorija 3, južni zid (Calosi 2019, 1280, fig. 23.9), IV stil. Na ulomku (sl. 20) očuvana je vanjska zelena vodoravna traka širine 4,59 cm, s bijelom profilacijom koja obrubljuje žuto polje. Kombinacija žute i zelene boje, kao i sličan način dekoracije gornjih dijelova polja, nalikuje prethodnoj skupini (sl. 17-18), što upućuje na isto razdoblje. Sastav žbuke je također identičan navedenoj skupini. Na osnovu ovih karakteristika predlaže se datacija u kraj I. st. ili početak II. st.

### Treća skupina

#### *Ulomak s motivom lista na žutoj podlozi*

Zidnoj dekoraciji pripada jedan ulomak. Dimenzije ulomka iznose 6,79 x 4,23 x 2,14 cm. Očuvan je jedan sloj grube i jedan sloj fine žbuke. Prvi sloj koji se oslanjao na zid žučkastosmeđe je boje, debljina mu iznosi oko 2,00 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i kamenčića. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje, a sastoji se od mješavine vrlo finog pijeska, vapna i sitnih primjesa kalcita; debljine je oko 0,14 cm.

is evident on one fragment (Fig. 19), while on the other fragment (Fig. 20) it has not survived. The surviving height of the frieze on the first fragment (Fig. 19) is 6.97 cm, and 6.81 cm on the second fragment (Fig. 20). The upper parts of the cornice that continue to the dark red background are not preserved.

Differences are evident in the execution of the green horizontal band below the moulded stuccowork cornice. On one fragment (Fig. 19) the band is straight, applied in part on the white stuccowork layer and the pink pictorial layer. On the other fragment (Fig. 20) there is a green band, slightly curved at the top, and painted in part on the white layer and in part on the yellow background. These differences can be interpreted as indicating the presence of two groups of decorators, each of which worked on the decoration of one wall.

No analogies were identified for this cornice as only the lower part of the moulding survives on these fragments, while the upper part remains unknown. Examples of moulded stuccowork cornices in white include the south wall of room 3 of Villa A (the Villa Poppea) in Oplontis (Italy) (Calosi 2019, 1280, Fig. 23.9) in the Fourth Style. An outer green horizontal band with white contouring, having a width of 4.59 cm and framing a yellow panel, is preserved on one of the fragments (Fig. 20). The combination of yellow and green, and the decoration of the upper parts of the panel, are similar to that of the previous group (Figs. 17, 18), which points to the same period. The composition of the plaster is also identical to that of the group described above. Based on

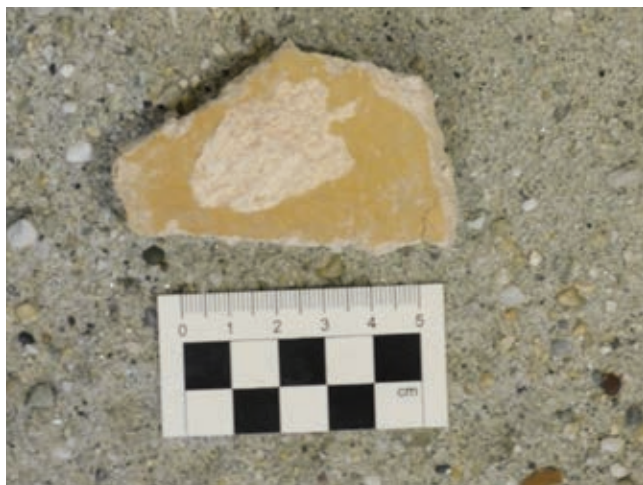
Na žutoj podlozi očuvan je gornji unutarnji sloj ručno oblikovanog lista s peteljkom. Motiv je modeliran špatulom, i to mješavinom svježe žbuke nanesenom izravno na zidnu površinu. Na očuvanom unutarnjem sloju vidljivi su potezi izvedeni uskim instrumentom širine oko 0,19 cm, kojim je smjesa pripremljena za lakše prijanjanje sljedećeg sloja, koji nije očuvan.

Nije se uspjelo pronaći motiv lista kao izoliranog dekorativnog ornamenta ili u kombinaciji s drugim elementima; izrada motiva zbog svoje se jednostavnosti može pripisati domaćem štukateru. Kombinacija dviju tehnika štukature i slikarstva zastupljena je u većoj mjeri nakon upotrebe u Neronovoj palači u Rimu, premda su pronađeni brojni primjeri, osobito u razdoblju između 50. god. pos. Kr. do 79. god. pos. Kr., a povezivanje štukature i slikarstva nastavlja se i u II. st. (Blanc 1995, 15).

Sastav žbuke identičan je zidnoj skupini na žutoj podlozi s motivima imitacije gema (sl. 13). Može se pretpostaviti da se radi o istom razdoblju, tj. kraju I. st. ili početku II. st.

### Zaključak

Opisani ulomci ukrašavali su tri prostorije, o čemu svjedoče tri tipa očuvanih dekorativnih ornamenta u štukaturi, ovoidni friz (sl. 17-18) i profilirani vijenac (sl. 19-20), koji vodoravno okrunjuju gornju zonu, te motiv lista na žutoj podlozi čiji položaj na zidnoj površini nije moguće odrediti (sl. 21). Možda je zadnji spomenuti ulomak bio sastavni dio friza, kao npr. u Rimu *Domus Aurea*, prostorija 42, zid, friz s figurativnim prikazima u štukaturi na plavoj podlozi (Iacopi 1999, 125. fig.



Sl. 21 Motiv lista od štukature na žutoj podlozi (fotografija: A. M. Majkić).  
Fig. 21 Stuccowork leaf motif on yellow background (photo by: A. M. Majkić).

these characteristics the proposed date is in the late 1<sup>st</sup> or early 2<sup>nd</sup> c.

### Group III

#### *Fragment with a leaf motif on yellow background*

The wall decoration includes one fragment (Fig. 5) measuring  $6.79 \times 4.23 \times 2.14$  cm. One layer of coarse and one layer of fine plaster survive. The first layer, which made direct contact with the wall, is yellow to brown, about 2.00 cm thick, and consists of a mixture of fine sand, sparse lumps of lime, and pebbles. The final, painted layer is white, about 0.14 cm thick, and consists of a mixture of very fine sand, lime, and a sparse admixture of calcite.

Surviving on the yellow background is the upper inner layer of a leaf with stalk formed manually. The motif was done with a spatula using fresh plaster applied directly to the wall surface. On the surviving inner layer we see strokes done with a narrow tool having a width of about 0.19 cm, which prepared the mixture for the better adherence of the follow layer, which has not survived.

We did not identify an analogous leaf motif as an isolated decorative ornament or in combination with other elements. Because of the simplicity of the motif we can attribute it to a local stuccowork artisan. The combination of two techniques, stuccowork and painting, is more prevalent following its use at Nero's palace in Rome, although numerous examples have been identified from the period between 50 CE to 79 CE, and the combined use of stuccowork and painting continued into the 2<sup>nd</sup> c. (Blanc 1995, 15).

The composition of the plaster is identical to that of the wall group on yellow background with motifs that imitate gems (Fig. 13). We can posit the same period of production, i.e., the late 1<sup>st</sup> or early 2<sup>nd</sup> c.

### Conclusion

The described fragments decorated three rooms, as is borne out by three types of surviving decorative ornaments in stuccowork; an ovoid frieze (Figs. 17, 18), a moulded cornice (Figs. 19, 20) that horizontally crowned an upper zone, and a leaf ornament on yellow background for which no confident determination can be made as to the position on a wall (Fig. 21). The latter ornament may have been part of a frieze, as seen on a frieze with figural depictions in stuccowork on blue background on a wall in room 42 of the *Domus Aurea* in Rome (Iacopi 1999, 125. Fig. 118), dated to the period from 64 CE to 68 CE, or it may have, in combination with other

118), datacija 64. god. pos. Kr. do 68. god. pos. Kr., ili je mogao u kombinaciji s drugim motivima koji danas nisu očuvani ukrašavati različite zone zidne dekoracije, kao npr u Positanu (pokrajna Salerno), Italija, rimska vila, istočni zid, datacija prije 79. god. pos. Kr. (Jacobelli 2018, 438, fig. 7), rafinirana dekoracija koja upotrebljava mješovitu tehniku štukature i slikarstava.

Kojim prostorijama su mogli pripadati očuvani ulomci dekoracija od štukature? Vjerojatno reprezentativnim. Valja istaknuti da je dekoracija u štukaturi često upotrebljavana u kupalištima, ali na lokalitetu Glavinićev uspon nisu pronađeni tragovi privatnog kupatila.

## ZAVRŠNI ZAKLJUČAK

Istraženi dio rimskog domusa na lokalitetu Glavinićev uspon, koji se nalazi na perifernom dijelu *pars superior* antičke Pule (Girardi Jurkić 1973, 8), iznio je na vidjelo nove dekorativne motive koji su ukrašavali zidne ili stropne površine. Ulomci oslikane žbuke i štukature datirani su na osnovu stilističke analize te se predložena datacija kreće od druge polovine I. st. do kraja II. st. Dominantna boja podloge je žuta i tamnocrvena, što ne iznenađuje jer je očuvan veliki broj jednobojskih ulomaka. Jednostavna kromatska igra karakteristična je za IV. stil kao i za II. st.

Na temelju očuvanih ulomaka oslikane žbuke primjećuje se da je primarna uloga u oslikavanju pridana dekoraciji stropova, što se uočava u bogatom izboru motiva, kao npr. čipkaste bordure (sl. 2-3), kandelabra (sl. 4), cvijeća (sl. 6), figurativni motivi životinja (sl. 7), a svi navedeni ornamenti pripadali su jednoj stropnoj cjelini na žutoj podlozi. Motivi su oslikani plošno, ističući boju podloge. Nedovoljno je očuvanih elemenata da bi se shvatio razvoj originalne dekorativne sheme. Predložena je datacija u kraj I. st. pos. Kr. Druga stropna cjelina (sl. 8) s motivom stilizirane krune i pasjeg skoka na žutoj podlozi originalna je kombinacija lokalnih dekoratera, za koju je predložena datacija u kraj I. st. ili početak II. st.

Dekorativnu shemu zidne dekoracije karakterizira raščlanjivanje srednje zone uskom trakom s motivom krute girlande (sl. 11), za koju je predložena datacija u kraj I. st., kao i ukrašavanje polja srednje zone motivom imitacije gema (sl. 13), za koju je predložena datacija u kraj I. st. ili početak II. st. Ulomci srednje zone s tamnocrvenom i žutom podlogom (sl. 16) raščlanjivali su srednju zonu na polja naizmjenično tamnocrvene i žute boje s unutrašnjim okvirom crvene boje, profiliranim uskom bijelom trakom, ili na tamnocrvena polja i žuta

ornaments that have not survived, been part of various zones of wall decoration, as seen, e.g., on the east wall of the Roman villa at Positano near Salerno (Italy), dated to the period prior to 79 CE (Jacobelli 2018, 438, Fig. 7), featuring refined decoration that combined stuccowork and painting.

As to the question of what rooms the surviving fragments of stuccowork decoration were from, the answer is that these were likely reception areas. It is worth noting that stuccowork decoration was often used in baths; however no traces of a private bath were identified at the Glavinićev uspon site.

## FINAL DISCUSSION

The investigated part of the Roman domus at the Glavinićev uspon site, located at the periphery of the *pars superior* of antique period Pula (Girardi Jurkić 1973, 8), has shed light on new motifs that decorated walls or ceilings. The fragments of painted plaster and stuccowork are dated on the basis of stylistic analysis, with the proposed dates ranging from the second half of the 1<sup>st</sup> to the end of the 2<sup>nd</sup> c. The dominant background colours are yellow and dark red, which is not surprising as most of the surviving fragments are monochrome. Simple chromatic schemes are characteristic of the Fourth Style and the 2<sup>nd</sup> c.

Based on the surviving fragments of painted plaster we see that the primary role in painting was given to the decoration of ceilings, as is evident from the rich repertoire of motifs, including embroidery borders (Figs. 2, 3), candelabra (Fig. 4), flowers (Fig. 6), figural faunal motifs (Fig. 7), with all of these ornaments coming from one ceiling set on yellow background. The motifs were painted in two dimensions, accentuating the background colour. The number of surviving elements precludes any interpretation of the development of the original decorative scheme. The proposed date is in the late 1<sup>st</sup> c. CE. A second ceiling set (Fig. 8) with a stylised crown motif and the running-dog pattern on yellow background was an original combination by local decorators, with a proposed date in the late 1<sup>st</sup> or early 2<sup>nd</sup> c.

The decorative scheme of the wall decoration is characterised by the division of the central zone with a narrow band having a rigid garland motif (Fig. 11), with a proposed date in the late 1<sup>st</sup> c., and the decoration of the panels of the central zone with an imitation gem motif (Fig. 13), with a proposed date in the late 1<sup>st</sup> or early 2<sup>nd</sup> c. Fragments from the central zone with dark red and yellow background (Fig. 16) were part of the division of the central zone into alternating dark red and

međupolja ukrašena okomitom crvenom trakom s bijelom profilacijom; predložena je datacija u kraj I. st. ili početak II. st. Niz jednoboynih plošnih polja, naizmjenično širokih i uskih, raširen je na cisalpinskom području od druge polovice I. st. pos. Kr. do II. st. pos. Kr. (Salvadori 2012, 25–31). Može se zaključiti da se sačuvani ulomci iz rimskog domusa na Glavinićevom usponu iz Pule uklapaju u trendove na cisalpinskom području. Lokalni dekorateri preuzimaju motive iz područja Kampanije i Rima te ih prilagođavaju željama i ekonomskim mogućnostima naručitelja, kao i vlastitim sposobnostima.

Iznad ulomaka (sl. 14 f, g; sl. 15–17) nanese na II. dekorativna faza; boja je nanese na gustom sloju direktno iznad slikarske podloge. Zanimljivo je da su iznad drugih neprikazanih ulomaka oslikane žbuke žute ili tamnocrvene boje također očuvani tragovi bijele, crvene ili zelene boje. Prilikom obnavljanja dekoracije obično se nanosila slična dekorativna shema. Vjerojatno je riječ o prenamjeni prvobitnog prostora, ali kako uloga originalnog prostora kojem su pripadali ulomci oslikane žbuke ostaje nepoznata, ne može se reći o kojim je funkcijama riječ. Druga je pretpostavka da je riječ o novoj modi. Za II. fazu karakteristično je da je površina ulomaka oslikane žbuke označena vrlo uočljivim strijama, koje su nanese direktno iznad slikarske podloge I. faze. Ovaj osobit način tretiranja površine susreće se u literaturi i pod nazivom *brossage*, tj. četkana površina, ili *peignée*, tj. češljana površina (Boislève, Rabasté 2018, 41). Navedeni način tretiranja slikarske podloge uočen je u Švicarskoj između 90. god. i 120. god. u Yvonand–Mordagneu, portik, scena *venatio*, što čini izuzetak. Procvat doživljava za vladavine Antonina i Severa. U razdoblju vladavine Antonina pojavljuje se na dekoraciji u rimskoj vili Orbe–Boscéaz te na desetak lokaliteta uglavnom iz razdoblja vladavine Severa (Dubois 2016, vol. 1, 325–327), a ima i primjera u Francuskoj datiranih između kraja II. st i početka III. st. (Boislève, Rabasté 2018, 41–42). Takav način tretiranja površine znak je uvođenja nove mode, koja je u suprotnosti sa zaglađenom i poliranom dekoracijom u prethodnim stoljećima (Boislève, Rabasté 2018, 42). Na ulomcima oslikane žbuke iz II. faze nije očuvana dekoracija koja se nanosila iznad takve podloge. Po navedenim karakteristikama tretiranja slikarske podloge, obnavljanje slikarske dekoracije II. faze moglo bi se pripisati razdoblju od druge polovice II. st. do prve polovice III. st.

yellow panels with red internal frames contoured with a narrow white band, or into dark red panels and yellow intermediate panels decorated with vertical red bands with white contouring. The proposed date here is in the late 1<sup>st</sup> or early 2<sup>nd</sup> c. The use of series of alternating broad and narrow flat monochrome panels is prevalent across the Cisalpine area from the second half of the 1<sup>st</sup> c. CE to the 2<sup>nd</sup> c. CE (Salvadori 2012, 25–31). We can conclude that the preserved fragments from the Roman domus at the Glavinićev uspon site in Pula are consistent with trends in the Cisalpine area. Local decorators adopted motifs from Campania and Rome and adapted them to the desires and financial resources of their clients, and their own abilities.

On some of the fragments (Figs. 14 f, g, 15–17) we see the application of a second decorative phase, with the colours applied in a thick layer directly atop the pictorial layer. Notably, other fragments of painted plaster not presented here also show traces of white, red or green atop the yellow or dark red background. A similar decorative scheme was usually applied in the course of the renovation of decoration. This was likely a repurposing of the original room, but since the role of the original space from which the fragments of painted plaster come remains unknown, we cannot draw conclusions as to their function. The other possibility is that there was a change in the prevailing fashion. Characteristic of the second phase decoration is that the surface of the fragments of painted plaster exhibit very evident striations, applied directly atop the first phase pictorial layer. This particular method of treatment of the surface is discussed in the literature and referred to as *brossage*, i.e., brushed surface, or as *peignée*, i.e., as a combed surface (Boislève, Rabasté 2018, 41). This method of treating the pictorial layer was observed in Switzerland for the period between 90 and 120 CE in the *venatio* scene at a portico in Yvonand–Mordagne, which constitutes an exception. It saw its peak of popularity during the reigns of Antoninus and Severus. During the Antonine period we find it in the decoration of the Roman villa at Orbe–Boscéaz, and at a dozen sites largely from the time of Severus (Dubois 2016, vol. 1, 325–327), and there are examples in France dated to the period of the late 2<sup>nd</sup> and early 3<sup>rd</sup> c. (Boislève, Rabasté 2018, 41–42). This surface treatment method signifies the introduction of a new fashion, in contrast to the smoothed and polished decoration of the previous centuries (Boislève, Rabasté 2018, 42). Decoration applied atop this kind of pictorial support has not survived on the second phase fragments of painted plaster. Based on the cited characteristics of the treatment of the pictorial surface, the second phase renovation of painted decoration can be attributed to the second half of the 2<sup>nd</sup> c. and the first half of the 3<sup>rd</sup> c.

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