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ULOMCI OSLIKANE ŽBUKE U ULICI CASTROPOLA 31 U PULI

FRAGMENTS OF PAINTED PLASTER FROM THE NO. 31 CASTROPOLA STREET SITE IN PULA

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UDK 7.021.333(497.5Pula)
Izvorni znanstveni članak
Primljeno: 25. 3. 2024.
Odobreno: 12. 6. 2024.

UDC 7.021.333(497.5Pula)
Original scientific paper
Received: 25 March 2024
Approved: 12 June 2024

U radu su prikazani malobrojni ulomci oslikane žbuke pronađeni u Ulici Castropola 31, smještenoj na zapadnoj padini antičke jezgre Pule. Na obrađenim ulomcima oslikane žbuke očuvano je malo dekorativnih elemenata koji bi omogućili preciznu dataciju. Očuvani dekor pripisan je zidnoj dekoraciji, stropnoj površini i otvorima. Različite skupine oslikane žbuke vjerojatno upućuju na aktivnosti rušenja ili obnavljanja dekoracije te odbacivanja materijala. Građevina kojoj su opisani ulomci pripadali nije poznata.

This paper discusses the few fragments of painted plaster recovered at the No. 31 Castropola street site on the western slope of the antique core of Pula. Few decorative elements conducive to precise dating survive on the analysed fragments of painted plaster. The surviving décor is attributed to the decoration of walls, ceilings, and openings. Differing groups of painted plaster likely indicate demolition activity or the renovation of decoration and discarding of material. The described fragments are from an unknown building.

KLJUČNE RIJEČI: Pula; Castropola 31; oslikana žbuka; stropna i zidna dekoracija

KEY WORDS: Pula; No. 31 Castropola; painted plaster ceiling and wall decoration

UVOD

Predmet rada malobrojni su ulomci oslikane žbuke otkriveni u Puli, u Ulici Castropola 31, tijekom arheološkog nadzora provedenog u svibnju 2020. godine zbog sanacije urušenog potpornog zida (sl. 1). Arheološki nadzor provela je tvrtka Arheo TiM d.o.o. iz Pule, pod vodstvom arheologinje Teodore Šalov. Prilikom uklanjanja materijala na sjevernom dijelu nisu pronađeni antički nalazi već dijelovi novovjekovne građevine, ispod koje se nalazi živa stijena. Na zidovima objekta vidljivi su ostaci zidnog slikarstva i vjerojatno je u pitanju stambena jedinica (sl. 2). Na južnom dijelu otkopano je 12 zidanih struktura međusobno povezanih ili premoštenih, koje su bile zapunjene novovjekovnom, kasnoantičkom ili antičkom šutom (sl. 3). U sloju nasutog antičkog materijala izašli su na vidjelo tegule, imbreksi, ulomak bijelog profiliranog mramora, ulomci crnih kamenih tesera, kamen sa željeznim utorima nalik na uteg te malobrojni ulomci oslikane žbuke¹.



Sl. 1 Pogled na urušeni zid u ulici Castropola 31 (fotografija: T. Šalov).
Fig. 1 The collapsed wall at No. 31 Castropola street (photo: T. Šalov).

INTRODUCTION

This paper discusses the few fragments of painted plaster recovered at the No. 31 Castropola street (Ulica Castropola br. 31) site in Pula in the course of archaeological supervision performed in May of 2020 during the repair of a collapsed retaining wall (Fig. 1). Archaeological supervision was performed by the Arheo TiM d.o.o. company of Pula and directed by archaeologist Teodora Šalov. Antique period finds were not made during the removal of material at the north end of the site, where only parts of post-medieval structures set atop the bedrock were identified. There were evident remains of mural painting on the walls of the structure, likely a residential building unit (Fig. 2). Twelve connected or bridged masonry structures were uncovered in the south end of the site, filled with post-medieval, late antique, and antique period construction debris (Fig. 3). Identified in the layer of deposited antique period material were tegulae, imbrices, a fragment of moulded white marble, black stone tesserae, a stone with iron inserts similar to a weight, and a small number of fragments of painted plaster.¹



Sl. 2 Uklonjeni novovjekovni objekt s ostacima zidnog slikarstva (fotografija: T. Šalov).

Fig. 2 Removed post-medieval structure with remains of mural painting (photo: T. Šalov).

FRAGMENTS OF PAINTED PLASTER

Decorative motifs survive on the few surviving fragments of painted plaster. Most (25) of the fragments are of wall decoration, one fragment is of ceiling decoration, while two fragments suggest the presence of openings in a wall. The fragments have been divided into groups based on the technical characteristics of the painted plaster, the (painting) ground, and the surviving decorative motifs/patterns.

¹ Zahvaljujem Teodori Šalov na ustupljenom još neobjavljenom članku i fotografijama koje je pripremila za objavu u Hrvatskom arheološkom godišnjaku.

¹ I am grateful to Teodora Šalov for providing access to the manuscript and photographs she is preparing for publication as a paper in *Hrvatski arheološki godišnjak* (the "Croatian Archaeological Yearbook").



Sl. 3 Pogled na istražene zidove (fotografija: T. Šalov).
Fig. 3 The investigated walls (photo: T. Šalov).

ULOMCI OSLIKANE ŽBUKE

Malobrojni sakupljeni ulomci oslikane žbuke očuvali su dekorativne motive. Najveći broj ulomaka (25) pripada zidnoj dekoraciji; stropnoj dekoraciji pripada jedan ulomak, a tu su i dva ulomka koji ukazuju na prisustvo otvora u zidnoj površini. Ulomci su podijeljeni u različite cjeline na temelju tehničkih karakteristika oslikane žbuke, slikarske podloge i očuvanih dekorativnih motiva.

ZIDNE CJELINE

Prva skupina

Devet ulomaka povezano je s prvom skupinom (sl. 4-6). Oslikanu žbuku prve skupine povezuje crna slikarska podloga, dekorativni element tamnocrvene trake s bijelim profilacijama te identičan sastav žbuke. Očuvana su dva sloja grube i dva sloja fine žbuke. Prvi sloj koji se oslanjao na zid sivobijele je boje, debljina mu je oko 1,30 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića te vegetabilnih tragova u negativu. Drugi sloj nalik je prethodnom, ali je prisutna manja količina vegetabilnih tragova u negativu. Debljina sloja iznosi oko 1,10 cm. Treći sloj bijele je boje, debljine oko 0,60 cm, a sastoji se od mješavine finog pijeska i rijetkih

WALLS

First Group

Nine fragments fall into the first group (Figs. 4-6). The painted plaster of the first group is defined by black ground, a decorative element consisting of a dark red band with white contouring, and identical plaster composition. Two coats of coarse and two coats of fine plaster survive. The basecoat, which adhered to the wall, is grey to white and about 1.30 cm thick, comprised of a mixture with fine sand, sporadic lumps of lime, an admixture of pebbles, and a small number of vegetal traces evident as negative impressions. The second coat is similar to the previous coat, but there are fewer vegetal traces evident as negative impressions. This coat is about 1.10 cm thick. The third coat is white, about 0.60 cm thick, and is comprised of a mixture with fine sand and sporadic lumps of lime. The final coat, onto which the painted decoration was applied, is about 0.26 cm thick, white, with lime and a significant quantity of small-grained admixture of quartzite. The base has been smoothed.

The smoothed black ground is quite well preserved, albeit faded. Broad dark red horizontal bands have been applied atop the ground (Figs. 4-5). The surviving horizontal band on the first left fragment (Fig. 5) has



Sl. 4 Pula, ulica Castropola 31, zidna dekoracija. Crna podloga vodoravno rašćlanjena tamnocrvenom trakom s bijelom profilacijom (fotografija: A. M. Majkić).

Fig. 4 Pula, No. 31 Castropola St., wall decoration: black ground horizontally segmented by a dark red band with white contouring (photo: A. M. Majkić).



Sl. 5 Pula, ulica Castropola 31, zidna dekoracija. Crna podloga vodoravno rašćlanjena tamnocrvenom trakom s tragom dvostruke bijele profilacije (fotografija: A. M. Majkić).

Fig. 5 Pula, No. 31 Castropola St., wall decoration: black ground horizontally segmented by a dark red band with traces of double white contouring (photo: A. M. Majkić).

grudica vapna. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje te uz vapno sadrži i veću količinu sitnih primjesa kvarcita, a debljine je oko 0,26 cm. Poledina je zaglačena.

Zaglačena slikarska podloga crne boje prilično je dobro očuvana premda je izbljedjela. Tamnocrvene vodoravne šire trake nanese su iznad crne podloge (sl. 4-5). Prvi lijevi ulomak (sl. 5) očuvao je širinu vodoravne trake od 3,50 cm, a vidljivi su i tragovi bijele profilacije. Okomita tamnocrvena traka, široka dva cm, s obje strane je također očuvala tragove bijele profilacije (sl. 6). Tamnocrvene šire

a width of 3.50 cm, with visible traces of the white contouring. A two-centimetre-thick vertical dark red band also shows surviving white contouring to both sides (Fig. 6). The broad dark red bands, in some cases with white contouring, are likely from the decorative partitioning of the central zone; the different widths of these bands indicate two different wall areas. We cannot rule out the possibility that one fragment (Fig. 6) is from the lower zone or another room. The small number of surviving fragments means that it is difficult to determine the particular zone of a wall this decoration is from.



Sl. 6 Pula, ulica Castropola 31, zidna dekoracija. Crna podloga okomito rašćlanjena tamnocrvenom trakom s dvostrukom bijelom profilacijom (fotografija: A. M. Majkić).

Fig. 6 Pula, No. 31 Castropola St., wall decoration: black ground vertically segmented by a dark red band with double white contouring (photo: A. M. Majkić).

Black monochrome wall surfaces appeared in the western Roman provinces, Lyon and Vienne in particular, in the Third Style under the rule of Augustus, where their development was contemporaneous to that of Roman Italy, with the visual rhythm established by the repetition of the slender candelabrum motif, and the monochrome décor limited to the central zone (Dubois 2016, vol. 2, 62). We find one example of monochrome black panels of the central zone, decorated with an inset thin white frame, and partitioned vertically with pilaster-like narrow red intermediate panels, in Room D of the Roman domus on Castropola street (Gnirs 1911, 16, fig. 2; Majkić 2021, 83, fig. 10), done in the older phase, Third Style.

Discovered in France along with wall surfaces exhibiting a greater degree of refinement are rooms plainly decorated with narrow and broad bands, notably on the north wall of Room I of the late Augustan period *Maison aux Peinture* in Saint-Romain-en-Gal (Rhône), featuring a monochrome black panel of the central zone framed

trake, u nekim slučajevima praćene bijelom profilacijom, vjerojatno pripadaju ornamentalnom raščlanjivanju srednje zone, a ukrašavale su dvije različite zidne površine jer su trake nejednake širine. Ne može se isključiti mogućnost da ulomak (sl. 6) pripada donjoj zoni ili drugom prostoru. Teško je sa sigurnošću utvrditi pripadnost ove ornamentalne dekoracije određenoj zoni zidne površine, zbog malog broja očuvanih ulomaka.

Jednobojne zidne površine crne boje pojavile su se u zapadnim rimskim provincijama, osobito u Lyonu i Vienneu, u III. stilu, u razdoblju vladavine Augusta, gdje se razvijaju paralelno kao i one u Italiji, a ritmizirane su vitkim kandelabrima, dok je monokromija ograničena na srednju zonu (Dubois 2016, vol. 2, 62). Primjer jednobojskih crnih polja srednje zone, ukrašenih s unutarnje strane bijelim tankim okvirom te okomito raščlanjenih crvenim uskim međupoljima nalik pilastrima, nalazi se i u Puli: rimska kuća u Ulici Castropola, prostorija D (Gnirs 1911, 16, sl. 2; Majkić 2021, 83, sl. 10), starija faza, III. stil.

Uz profinjenije ukrašene zidne površine, u Francuskoj su otkriveni i prostori jednostavno dekorirani užim i širim trakama, i to u Saint-Romain-en-Galu (Rhône), maison aux Peinture, sjeverni zid, prostorija I; jednobojsna crna polja srednje zone uokvirena su jednostavnom crvenom trakom s bijelim profilacijama, kasno razdoblje vladavine Augusta (Leblanc 2012, 60, fig. 5). Također u Francuskoj, Sainte-Colombe, Rhône (antički Vienne), južni zid trgovine, prostor J13, crna polja srednje zone raščlanjena su tamnocrvenim okomitim trakama s bijelim profilacijama (Lemoigne, Clément 2022, 53, fig. 14); Bliesbruck, Steinfeldler, obrtnička četvrt, građevina I, jama 62, jednostavna, linearna kompozicija srednje zone u kojoj se tamnocrveni, žuti i bijeli okviri ističu na crnoj podlozi, a zidna površina podijeljena je na polja i međupolja (Frenzel, Boislève, Coutelas, Petit, Le Béchenec 2022, 123, fig. 102-103; 124, fig. 104) bez datacije. Jednostavna linearna dekoracija na očuvanim ulomcima sakupljenim u Ulici Castropola 31 iz Pule ukazivala bi na određenu skromnost u ukrašavanju zidne površine.

Ulomke s crnom podlogom, sakupljene prilikom izvođenja arheološkog nadzora u Puli u Ulici Castropola 31, moguće je usporediti s crnim jednobojskim podlogama koje većinom pripadaju prvoj polovici I. st. pos. Kr. (Burlot, Eristov 2017, 233-243) te skoro u potpunosti nestaju polovicom II. st., odnosno ne prelaze razdoblje vladavine Hadrijana (*idem* 2017, 244). Predlaže se šire razdoblje datacije, od prve polovice I. st. do pol. II. st.

with a simple red band with white contouring (Leblanc 2012, 60, fig. 5). Also in France, at Sainte-Colombe, Rhône (antique period Vienne), we find a black panel of the central zone partitioned with dark red vertical bands with white contouring on the south wall of Room J13 in a shop (Lemoigne, Clément 2022, 53, fig. 14). In Pit 62 of Building I in the crafts district at the Bliesbruck site in Steinfeldler we see a plain, linear composition of the central zone of indeterminate date where the dark red, yellow, and white frame stand out against a black background, with the wall surface divided into panels and intermediate panels (Frenzel, Boislève, Coutelas, Petit & Le Béchenec 2022, 123, figs. 102-103; 124, fig. 104). The plain linear decoration on the surviving fragments collected at the No. 31 Castropola street site in Pula suggests a degree of frugality in the decoration of walls.

Fragments with black ground collected in the course of the archaeological supervision work at the No. 31 Castropola street site in Pula are comparable to black monochrome grounds largely attributable to the first half of the 1st c. CE (Burlot & Eristov 2017, 233-243), falling almost entirely out of use by the mid-2nd c., i.e., not outliving the emperor Hadrian (*idem* 2017, 244). A broad dating range is proposed, from the first half of the 1st c. to the mid-2nd c.

Second Group

The second group comprises a single fragment (Fig. 7). Two coats of coarse and one coat of fine pink plaster survive. The basecoat, which adhered to the wall, is grey to white in colour. This coat has a thickness of 1.01 cm, contains a mixture of fine sand, sparse lumps of lime, an admixture of pebbles, and exhibits vegetal traces evident as negative impressions. The second coat, about 0.68 cm thick, is similar to the previous coat, but there are fewer vegetal traces evident as negative impressions. The final coat, atop which the painted decoration was applied, is light pink. This coat is about 0.30 cm thick, and contains a mixture of lime and brick, a sparse admixture of brick, and a significant quantity of fine-grained quartzite admixture. The smoothed black ground has faded in areas, and beneath it we see traces of the final coat of fine light pink plaster.

Vitruvius (VI, II, 4) and the elder Pliny (HN XXXVI, 177) recommended the use of finely ground brick for protection against moisture. The application of a covering coat of finely ground brick plaster is often seen in the Fourth Style and is associated with protection against moisture, painting effects, and paint quantity savings

Druga skupina

Drugoj skupini pripada jedan ulomak (sl. 7). Očuvana su dva sloja grube i jedan sloj fine žbuke ružičaste boje. Prvi sloj koji se oslanjao na zid bijelosive je boje. Debljina sloja je 1,01 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna, primjesa kamenčića te vegetabilnih tragova u negativu. Drugi sloj nalik je prethodnom, ali je prisutna manja količina vegetabilnih tragova u negativu. Debljine je oko 0,68 cm. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje. Debljina sloja je oko 0,30 cm, a sastoji se od mješavine vapna i opeke; prisutne su i rijetke sitne primjese opeke, kao i veća količina sitnih primjesa kvarcita. Zaglađena slikarska podloga crne boje djelomično je izbljedjela, a ispod nje je u tragovima vidljiv zadnji sloj ružičaste fine žbuke.

Upotrebu fino mljevene opeke za zaštitu od vlage preporučuju Vitruvije (VI, II, 4) i Plinije Stariji (HN XXXVI, 177). Prekrivanje zidne površine fino mljevenom žbukom od opeke često se susreće u IV. stilu, a povezuje se uz zaštitu od vlage, potom sa slikarskim efektima, kao i uštedom boje (Salvadori, Salvo 2014, 520). Primjer su u Ostiji IV. stil, *Casseggiato delle Taberne Finestrate, Casseggiato dei Lottatori, Insula di Bacco Fannciullo* (Bracci, Canrisani, Falzone, Marano, Tomassini 2021, fig. 4, 17). Zemljopisno najbliži primjer nalazi se u Akvileji, *Casa delle Bestie ferite*, prva faza datirana između razdoblja vladavine 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), II. st.; u Francuskoj, primjeri iz Soissons, Reimsa i Allonnesa (Allag, Groetembril 2021, 210), bez datacije.

Nije moguće odrediti je li bila prekrivena čitava zidna površinu ili samo podni rub, jer je sačuvan samo jedan ulomak.

Treća skupina

Trećoj skupini pripadaju tri ulomka (sl. 8 i 9). Očuvana su dva do tri sloja grube žbuke i dva sloja fine žbuke. Prvi sloj koji se oslanjao na zid bijelosive je boje, debljine oko 1,90 cm, a sastoji se od mješavine finog pijeska, veće količine grudica vapna i primjesa kamenčića, rijetkih vegetabilnih tragova u negativu, kao i manje količine sivog sitnog pijeska. Drugi sloj nalik je prethodnim, debljine oko 1 cm. Treći sloj bijelosive je boje, a debljina mu se kreće od 0,90 cm do 1 cm; sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića, kao i manje količine sivog sitnog pijeska. Četvrti sloj bijele je boje, a debljina mu se kreće



Sl. 7 Pula, ulica Castropola 31, zidna dekoracija s crnom podlogom i tragovima fine ružičaste žbuke (fotografija: A. M. Majkić).

Fig. 7 Pula, No. 31 Castropola St., wall decoration: black ground and traces of fine pink plaster (photo: A. M. Majkić).

(Salvadori, Salvo 2014, 520). We find Fourth Style examples in Ostia at the *Casseggiato delle Taberne finestrate* (“House of the Shops with Show-windows”), the *Casseggiato dei Lottatori* (“House of the Wrestlers”), and the *Insula di Bacco Fannciullo* (“House of the Infant Bacchus”) (Bracci, Canrisani, Falzone, Marano & Tomassini 2021, fig. 4, 17). The geographically most proximate example is in Aquileia, at the *Casa delle Bestie Ferite* (“House of the Wounded Beasts”), where the first phase is dated to the periods of the rules of Hadrian and Antoninus (Salvadori, Salvo 2014, Taf. CLXVI, Abb. 1; Abb. 2; Salvadori, De Nicolo, Didonè, Salvo, 2016, 256, fig. 15), while in Switzerland we have the 2nd c. Roman period villa at Orbe-Boscéaz (Dubois 2016, Vol. 2), and in France examples of indeterminate date in Soissons, Reims, and Allonnes (Allag, Groetembril 2021, 210).

We cannot confidently determine if the entire wall surface or only the edge along the floor was thus covered as only a single fragment survives.

Third Group

The third group comprises three fragments (Figs. 8 and 9). Two to three coats of coarse plaster and two coats of fine plaster survive. The basecoat, which adhered to the wall, is grey to white and about 1.90 cm thick, containing a mixture of fine sand, a significant quantity of lumps of lime, an admixture of pebbles, sparse vegetal traces evident as negative impressions, and a small quantity of fine-grained grey sand. The second coat is like the first and has a thickness of about 1.00 cm. The third coat is grey to white and has a thickness ranging from 0.90 to



Sl. 8 Pula, ulica Castropola 31, zidna dekoracija (fotografija: A. M. Majkić).
Fig. 8 Pula, No. 31 Castropola St., wall decoration (photo: A. M. Majkić).



Sl. 9 Pula, ulica Castropola 31, zidna dekoracija (fotografija: A. M. Majkić).
Fig. 9 Pula, No. 31 Castropola St., wall decoration (photo: A. M. Majkić).

od 0,40 cm do 0,50 cm, sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje te uz vapno sadrži i veću količinu sitnih primjesa kvarcita, a debljine je oko 0,02 cm.

Bijela i tamnocrvena slikarska podloga su zaglađene, a na većem lijevom ulomku slikarska podloga je prekrivena konkrecijama zemlje (sl. 8). Premda je slikarska podloga fino zaglađana, vidljivo je da je izvedena na brzinu jer su jasni tragovi izvedeni potezima kista. Tamnocrvena vodoravna uska traka, širine od 0,03 cm do 0,06 cm, naglašena je gustim potezima kista i najvjerojatnije je odvajala donju zonu od gornje zone bijele boje (sl. 8). Tamnocrvena i žuta podloga također su razdvojene uskom, vodoravnom tamnocrvenom trakom širine 0,5 cm, koja je djelomično nanesa i na razvodnjenu žutu podlogu (sl. 9). Traka se dijelom oljuštila i prekrivena je konkrecijama zemlje. Isti sastav žbuke, kao i upotreba tamnocrvene boje koja je nanesa vodoravno s vidljivim potezima kista, upućuju kako na isto vrijeme nastanka, tako i na pripadnost jednom prostoru u kojem se žuta i bijela podloga vjerojatno izmjenjuju.

Mali broj sačuvanih ulomaka ne omogućuje spoznavanje dekorativne organizacije zona niti predlaganje vjerodostojne stilističke datacije. Može se nadodati da izbor bijele boje kao podloge postaje popularan nakon njezine upotrebe u Neronovoj palači *Domus Aurea* (Ling 1991, 94; fig. 99, hodnik 79, istočni dio, 95). Bijela boja ulazi u modu osobito u II. st. Vrlo se često koristi u ukrašavanju hodnika, podruma i termi (Eristov, Groetembril 2006).

1.00 cm. It contains a mixture of fine sand, sparse lumps of lime, an admixture of pebbles, and a small quantity of fine-grained grey sand. The fourth coat is white, from 0.40 to 0.50 cm thick, containing a mixture of fine sand, sparse lumps of lime, and an admixture of pebbles. The final coat, onto which the painted decoration was applied, is about 0.02 cm thick, white, and contains lime, and a significant quantity of fine-grained quartzite admixture.

The white and dark red grounds are smoothed; on the larger left fragment the ground is covered by soil concretions (Fig. 8). Although the ground is finely smoothed it is evident that it was applied quickly as there are clearly evident brush strokes. A narrow dark red horizontal band measuring 0.03 to 0.06 cm wide is accented by dense brush strokes and most likely demarcated the lower zone from the white upper zone (Fig. 8). The dark red and yellow grounds are also demarcated by a narrow, horizontal dark red band measuring 0.5 cm wide, part of which was applied atop the watered-down yellow ground (Fig. 9). This band has suffered partial flaking and coverage by soil concretions. The matching plaster composition and the use of dark red colour, applied horizontally, with visible brush strokes, suggest both contemporaneous creation and that the fragments are from a single room in which there was likely an alternating scheme of yellow and white grounds.

The small number of surviving fragments does not allow for a confident assessment of the decorative organisation of the zone, nor any credible dating hypothesis based on stylistic characteristics. It is worth noting that the choice of white background gained popularity following its use in Nero's palace, the *Domus Aurea* (Ling 1991, 94;

Četvrta skupina

Četvrtoj skupini pripadaju dva ulomka (sl. 10). Očuvana su tri sloja grube i dva fine žbuke. Prvi sloj koji se oslanjao na zid tamnosive je boje, a debljina mu se kreće od 0,50 cm do 0,02 cm; sastoji se od mješavine finog sivog pijeska, rijetkih grudica vapna i primjesa kamenčića. Drugi sloj bijelosive je boje, a debljina mu je od 1 cm do 1,10 cm; sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića, kao i manje količine sivog sitnog pijeska. Treći sloj nalik je prethodnom, a debljina mu se kreće od oko 0,70 cm do oko 0,80 cm. Četvrti sloj bijele je boje, debljina mu je od 0,30 cm do 0,50 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje, uz vapno sadrži i veću količinu sitnih primjesa kvarcita, a debljine je oko 0,02 cm.

Slikarska podloga bijele i tamnocrvene boje je zaglađena. Bijela podloga vidljiva je ispod tamnozeleno vodoravne trake jer se boja oljuštila, a uzrok tome je nanošenje boje na već vrlo osušenu podlogu. Uska, vodoravna tamnozeleno traka široka je oko 0,30 cm, a raščlanjuje tamnocrvenu od bijele podloge (sl. 10). Na većem ulomku vidljivi su tragovi (tri) polja tamnozeleno boje (listovi ?) na tamnocrvenoj podlozi.

Nedostatak dekorativnih ornamenata ne omogućuje preciznu stilističku obradu dekoracije. Očuvani dijelovi vodoravne, uske tamnozeleno trake mogli su raščlanjivati donju od srednje zone. Zelena boja trake je motiv koji potječe iz II. stila, a imitirala je rub podija. Kraj I. st. i početak II. st. označava početak jednostavnijeg oslikavanja



Sl. 10 Pula, ulica Castropola 31, zidna dekoracija, tamnocrvena vodoravna podloga raščlanjena je od bijele uskom zelenom trakom (fotografija: A. M. Majkić).

Fig. 10 Pula, No. 31 Castropola St., wall decoration: dark red horizontal ground demarcated from the white ground with a narrow green band (photo: A. M. Majkić).

fig. 99, corridor 79, eastern section, 95). White became especially fashionable in the 2nd c. It was used very often to decorate corridors, basements, and *thermae* (Eristov & Groetembril 2006).

Fourth Group

The fourth group comprises two fragments (Fig. 10). Three coats of coarse plaster and two coats of fine plaster survive. The basecoat, which adhered to the wall, is dark grey, from 0.50 to 0.02 cm thick, consisting of a mixture of fine grey sand, sparse lumps of lime, and an admixture of pebbles. The second coat is grey to white, from 1.00 to 1.10 cm thick, consisting of a mixture of fine sand, sparse lumps of lime, an admixture of pebbles, and a small quantity of fine-grained grey sand. The third coat matches the previous coat, with a thickness ranging from about 0.70 to about 0.80 cm. The fourth coat is white, from 0.30 to 0.50 cm thick, and contains a mixture of fine sand, sparse lumps of lime, and an admixture of pebbles. The final coat, onto which the painted decoration was applied, is about 0.02 cm thick, white, and contains lime, and a significant quantity of fine-grained quartzite admixture.

The white and dark red grounds have been smoothed. The white ground is visible beneath a dark green horizontal band where the colour has flaked off as a result of the application of the colour on an already very dry ground. The narrow and horizontal dark green band has a width of about 0.30 cm and demarcates the dark red from the white ground (Fig. 10). On the larger fragment there are visible traces of (three) fields of dark green colour (possibly leaves) on the dark red ground.

The lack of decorative features does not provide for a precise analysis of the decorative style. The surviving parts of the horizontal, narrow dark green band may have served to partition the lower from the central zone. Green bands are a motif originating in the Second Style as an imitation of the edge of a podium. The transition from the 1st to the 2nd c. saw the introduction of plainer painted decoration of the adjoining areas of the various zone areas, i.e., upper, lower, and central. The motif was transformed into a plain green band, e.g., the refined red/green decoration with candelabra in France, Vandoeuvres, in the early 2nd c. (Broillet-Ramjoue 2013, 215, fig. 265). Traces of dark green over a dark red ground suggest a lower zone decorated with painted tufts of grass. In the Fourth Style the lower zone, usually having a black or red ground, was decorated with the tufts of grass motif, at times combined with other decorative elements (Barbet 2009, 193-196). In the Roman Regio X the decoration

veza između pojedinih dijelova zone, tj. gornje, donje i srednje. Motiv se pretvorio u jednostavnu zelenu traku, npr. rafinirana crveno-crna dekoracija s kandelabrima u Francuskoj, Vandoeuvres, početak II. st. (Broillet-Ramjoue 2013, 215, fig. 265). Tragovi tamnozeleno boje na tamnocrvenoj podlozi mogli bi upućivati na donju zonu koja je bila ukrašena busenom trave. Donja zona u IV. stilu, obično na crnoj ili crvenoj podlozi, ukrašena je busenima trave koji su mogli biti kombinirani s drugim dekorativnim elementima (Barbet 2009, 193-196). Ukrašavanje donje zone u Regiji X kombinacijom vegetabilnih busena i ranih vrsta ptica pojavljuje se tijekom I. st. pos. Kr. i traje cijelo II. st. (Didonè 2020, 367-372; fig. 181, 369). Precizan kronološki kontekst nije moguće odrediti, ali može se, kao i za dvije prethodne skupine (sl. 8 i 9), nadodati da bijela boja podloge postaje popularna od razdoblja Neronove vladavine (Ling 1991, 94), a osobito je u modi u II. st. (Eristov, Groetembril 2006). Predlaže se datacija u II. st.

Peta skupina

Petoj skupini pripada jedan ulomak (sl. 11). Očuvana su dva sloja grube i dva fine žbuke. Prvi sloj koji se oslanjao na zid tamnosive boje, debljina mu se kreće od oko 1,30 cm do 0,05 cm, a sastoji se od mješavine finog sivog pijeska, rijetkih grudica vapna i primjesa kamenčića. Drugi sloj bijelosive je boje, nanesen u dva sloja, debljina mu se kreće od 1,50 cm do 1 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića, kao i manje količine sivog sitnog pijeska. Treći sloj bijele je boje, debljina mu je oko 0,30 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje, uz vapno sadrži i veću količinu sitnih primjesa kvarcita, a debljine je oko 0,02 cm.

Slikarska podloga je slabo očuvana, motiv trake (?) većim je dijelom oljušten i nekompletan, što otežava njegovo razumijevanje. Crna podloga raščlanjena je od bijele žutom vodoravnom trakom širine oko 1 cm, koja je profilirana bijelom uskom trakom širine oko 0,20 cm na gornjoj strani i trakom širine 0,10 cm na donjoj strani; očuvani tragovi vidljivi su na lijevoj strani ulomka (sl. 11). Ispod trake uočavaju se tragovi crne boje iznad koje je nanesena žuta; nije jasno je li riječ o motivu trake ili nekom drugom, neidentificiranom elementu. Žuta i bijela boja vjerojatno su nanesene *a secco* te su se oljuštile, a crna boja je izbljedita,

Dva očuvana ulomka iz prethodne skupine (sl. 10) imaju isti sastav žbuke. Prikazani ulomak (sl. 11) nije naveden u četvrtoj skupini jer se slikarska podloga razlikuje, a

of the lower zone with a combination of vegetal tufts and early bird species appears in the course of the 1st c. CE and endured through the whole of the 2nd c. (Didonè 2020, 367-372; fig. 181, 369). We cannot determine any precise chronological context, but we can, as with the two previous groups (Figs. 8 and 9), note that white ground first gained popularity during Nero's rule (Ling 1991, 94), and was especially fashionable in the 2nd c. (Eristov & Groetembril 2006). A 2nd c. date is proposed.

Fifth Group

The fifth group comprises one fragment (Fig. 11). Two coats of coarse plaster and two coats of fine plaster survive. The basecoat, which adhered to the wall, is dark grey, from about 1.30 to 0.05 cm thick, and contains a mixture of fine grey sand, sparse lumps of lime, and an admixture of pebbles. The second coat is grey to white and was applied in two coats to a thickness of 1.50 to 1.00 cm, and contains a mixture of fine sand, sparse lumps of lime, an admixture of pebbles, and a small quantity of fine-grained grey sand. The third coat is white, about 0.30 cm thick, and contains a mixture of fine sand, sparse lumps of lime, and an admixture of pebbles. The final coat, onto which the painted decoration was applied, is about 0.02 cm thick, white, and contains lime, and a significant quantity of fine-grained quartzite admixture.

The ground is in a poor state of preservation, while what is likely a band motif has largely flaked off and is incomplete, which makes an interpretation difficult. The black ground is demarcated from the white ground by a horizontal yellow band about 1.00 cm wide, contouring by a narrow white band about 0.20 cm wide to the upper



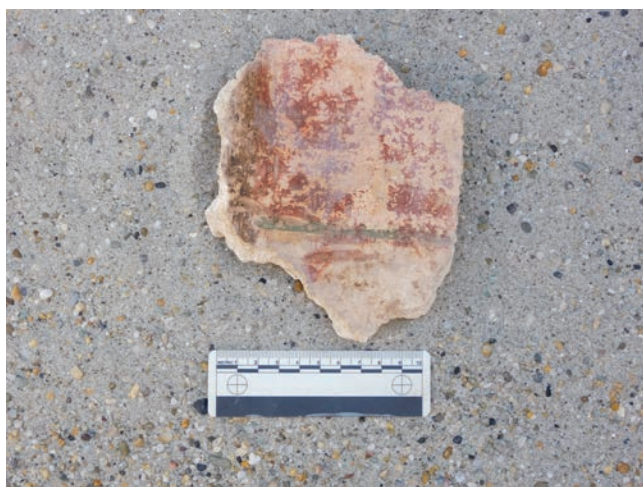
Sl. 11 Pula, ulica Castropola 31, zidna dekoracija (fotografija: A. M. Majkić).
Fig. 11 Pula, No. 31 Castropola St., wall decoration (photo: A. M. Majkić).

nije očuvana veza između tih ulomaka. Pitanje je jesu li pripadali istom prostoru ili različitim prostorijama. Sastav žbuke koji ih povezuje upućuje da su nastali u istom razdoblju. Predlaže se datacija u II. st., kao za prethodni ulomak.

Šesta skupina

Šestoj skupini pripada jedan ulomak (sl. 12). Očuvana su dva sloja grube i dva sloj fine žbuke. Prvi sloj koji se oslanjao na zid sivobijele je boje, a debljina mu se kreće od oko 1,50 cm do 1,70 cm. Sastoji se od mješavine finog sivog pijeska, rijetkih grudica vapna, sitnih kamenčića i vegetabilnih tragova u negativu. Nanesen je u dva sloja. Drugi sloj nalik je prethodnom, bez primjesa vegetabilnih tragova. Debljina sloja kreće se od oko 1 cm do 1,12 cm. Treći sloj bijelosive je boje, a sastoji se od mješavine rijetkih sitnih grudica vapna, manje količine sivog sitnog pijeska i kvarcita. Debljina sloja je oko 0,40 cm. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje, uz vapno sadrži i veću količinu sitnih primjesa kvarcita, a debljine je oko 0,02 cm. Vidljivi su i pripremni tragovi utiskivanja konopa u svježju žbuku (očuvani u duljini od oko 7 cm, na desnoj strani ulomka, iznad zelene trake). Tragovi konopa označavaju gornju visinu vodoravnog motiva zelene trake.

Slikarska podloga je slabo očuvana, vidljivi su tragovi abrazije na lijevoj strani ulomka (sl. 12). Tamnocrvena boja, nanescena u gustom sloju, većim se dijelom oljuštila, a nanescena je iznad svjetloružičaste razvodnjene boje. Zelena boja vodoravne trake također je nanescena u gustom sloju, ali na bijelu podlogu i djelomično se oljuštila.



Sl. 12 Pula, ulica Castropola 31, zidna dekoracija srednje zone s prikazom imitacije zavjese (fotografija: A. M. Majkić).

Fig. 12 Pula, No. 31 Castropola St., wall decoration of the central zone with a depiction mimicking a curtain (photo: A. M. Majkić).

side, and a matching 0.10 cm wide band to the lower side; the surviving traces are evident on the left side of the fragment (Fig. 11). Traces of black colour are evident beneath the band, over which yellow colour has been applied; it is unclear whether this is a band motif or some other, unidentified element. The yellow and white colours were likely applied *a secco* and have flaked off, while the black colour has faded.

Two of the surviving fragments from the previous group (Fig. 10) have a matching plaster composition. This fragment (Fig. 11) is not included in the fourth group due to the different ground, and because a connection between these fragments has not survived. Whether they were from the same or different rooms remains an open question. The matching plaster composition suggests that they were created contemporaneously. A 2nd c. date is proposed, as is proposed for the previous group.

Sixth Group

The sixth group comprises one fragment (Fig. 12). Two coats of coarse plaster and two coats of fine plaster survive. The basecoat, which adhered to the wall, is grey to white, with a thickness of from about 1.50 to 1.70 cm. It consists of a mixture of fine grey sand, sparse lumps of lime, small-grained pebbles, and vegetal traces evident as negative impressions. This coat was applied in two layers. The second coat is similar to the previous coat, but without vegetal traces. Its thickness ranges from about 1.00 to 1.12 cm. The third coat is white to grey, and contains a mixture of sporadic small lumps of lime, a small quantity of fine-grained grey sand and quartzite. This coat is about 0.40 cm thick. The final coat, onto which the painted decoration was applied, is about 0.02 cm thick, white, and contains lime, and a significant quantity of fine-grained quartzite admixture. There are visible traces of preparatory work in the form of string impressed into fresh plaster (survives to a length of about 7.00 cm on the right side of the fragment above the green band). The traces of string mark the upper extent of the horizontal green band motif.

The ground is in a poor state of preservation, and there are traces of abrasion on the left side of the fragment (Fig. 12). The dark red colour, applied in a thick coat over thinned light pink colour, has largely flaked off. The green colour of the horizontal band was also applied in a thick coat, over a white ground, and has partially flaked off. A part of the surviving dark red panel and green band are not smoothed, in contrast to a part of the vertical dark brown (or black) band.

Dio očuvanog tamnocrvenog polja i zelena traka nisu zaglađeni, za razliku od dijela okomite tamnosmeđe (crne?) trake.

Na bijeloj podlozi ističe se tamnocrveno polje uokvireno s lijeve strane okomitom tamnosmeđom trakom (ili crnom, pigmenti crne boje vidljivi su na traci) (sl. 12). Očuvana širina trake iznosi oko 1,50 cm.

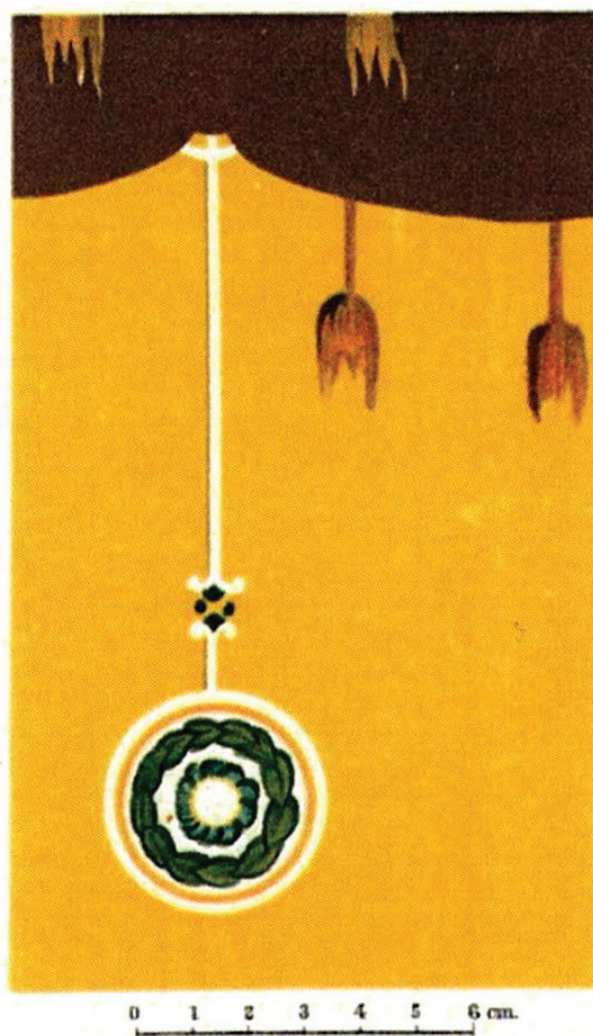
Vodoravna uža tamnozeleno traka naglašava donji dio polja; očuvana širina iznosi oko 0,50 cm. Traka je na lijevom dijelu ulomka blago zaobljena te ulazi u utor tamnosmeđe šire okomite trake. Okomite resice tamnocrvene boje, različite dužine, oslikane su brzim, neujednačenim potezima tankim kistom. Tamnozeleno traka ukrašena je elementom tamnocrvene boje u obliku jedne četvrtine mjeseca. Na lijevoj strani ulomka očuvan je dio neidentificiranog zaobljenog elementa, također crvene boje na bijeloj podlozi. Motiv resica upućuju na tekstil odnosno na zavjesu. Vjerojatno je riječ o imitaciji zavjese, a dokaz je vidljiv u blago zaobljenoj zelenoj vodoravnoj traci koja ulazi u udubljenje tamnosmeđe trake te zateže zavjesu prema dolje. U Pompejima, Casa dell'Efebo (I 7, 19), očuvani su stupovi peristila s udubljenjima u koje se postavljao drveni element na kojem su bile vezane zavjese (Jacobelli 2023, 135).

Modeli oslikavanja zavjesa s resicama dolaze iz helenističkog svijeta, npr. prostorija IV, Casa di Centuripe, II. st. pr.Kr. (Borda 1958, 20). Rafinirani primjer iz II. stila nalazi se u republikanskom svetištu u Bresci, aula 4, gdje je donja zona zidne površine ukrašena zavjesom obješenom na špagi uz pomoć prstenova, a bijele resice na dnu ruba dekorirane su malim krugovima i padaju okomito; druga četvrtina I. st. pr. Kr. (Bianchi 2014, 225-228, fig.3-6, fig. 8, tav. IIa-b). Može se spomenuti i ulomak s prikazom zavijene zavjese u obliku festona od mekog materijala na žutoj podlozi (sl. 13) iz rimske vile u Barbarigi (blizu Pule). Ulomak je pronađen u prostoriji 17, III. stil (Schwalb 1902, 46).

Okviri čipkaste bordure (*bordure ajourée*) IV.stila imitiraju motive vučjeg zuba ili resica nekog obješenog tekstila, a osobito su popularni i razvijaju se u razdoblju vladavine Flavijevaca i Trajana (Fuchs, Dubois 1997, 179-182). U Francuskoj, u maloj termalnoj dvorani u mjestu Thillay, srednja zona zida ukrašena je tapetnim uzorkom (*à réseau*) koji se sastoji od dvostruke ukošene i ravne mreže ukrašene kabošonima na zelenom polju. Polja su uokvirena plavom ili tamnocrvenom trakom ukrašenom motivima resica. Svjetložuti motiv resica sastoji se od triju niti ili valovite uzice, a resice pri dnu završavaju u obliku čvora (Groetembril, Vermeersch 2017, 104-106, fig. 9-12). Riječ

Accented against the white ground is a dark red panel framed to the left side by a vertical dark brown (or black, since black pigments are evident) band (Fig. 12). The band survives to a width of about 1.50 cm.

A horizontal narrow dark green band accents the lower part of the panel; the surviving width is about 0.50 cm. On the left part of the fragment the band is slightly rounded and enters a slot in the dark brown vertical band. Vertical dark red tassels of varying lengths were painted with quick and variable strokes of a thin brush. The dark green band is decorated with a dark red element in the form of a quarter moon. Part of an unidentified rounded element survives on the left side of the fragment, also red on a white ground. The tassel pattern suggests textile, i.e., a curtain. This likely mimics a curtain, as is evidenced by the slightly rounded green horizontal band shown slotting



Sl. 13 Ulomak zidne dekoracije iz rimske vile u Barbarigi (fotografija: preuzeto od H. Schwalba, Tafel 10).

Fig. 13 A fragment of wall decoration from the Roman villa site in Barbariga (photo: from H. Schwalb, Tafel 10).

je o imitaciji tapeta; dekoracija je kronološki smještena pred kraj II. st. ili u III. st. (Groetembril, Vermeersch 2017, 109).

Nismo uspjeli pronaći primjer koji bi se mogao usporediti s ulomkom otkrivenim u Puli u Ulici Castropola 31, jer on prikazuje vrlo jednostavnu, pravokutnu, neukrašenu (?) zavjesu s resicama. Jednostavan način ukrašavanja zidne površine upućuje na domaćeg dekoratera, koji je vjerojatno i sam u stvarnosti vidio oslikan način zatezanja zavjesa. Zavjese su imale značajnu ulogu u podjeli ili zaštiti prostora od svjetlosti (Jacobelli 2013, 15). Upotreba tamnocrvene boje u oslikavanju materijala mogla bi se povezati sa svakodnevnom upotrebom zavjesa te boje, zbog njezine sposobnosti filtriranja zraka sunčeve svjetlosti (Baggio, Salvadori 2017, 301).

Dio sačuvanog ulomka (sl. 12) pripada srednjoj zoni zidne dekoracije koja je bila raščlanjena na polja ili na polja i međupolja. Monica Salvadori navodi da na Cisalpinskom području od druge pol. I. st. pos. Kr. do kraja II. st. prevladava sklonost prema organiziranju zidne površine srednje zone prema shemi u kojoj se izmjenjuju plošna polja s užim ili širim međupoljima. Često su međupolja oslikana kandelabrima ili krutim girlandama (Salvadori 2012a, 25–31; Salvadori 2012b, 258–265). Predlaže se datacija pred kraj I. st. ili početak II. st.

Sedma skupina

Sedmoj skupini pripadaju dva ulomka (sl. 14). Očuvana su tri sloja grube i dva sloja fine žbuke ružičaste boje. Prvi sloj koji se oslanjao na zid žućkastosmeđe je boje.



Sl. 14 Pula, ulica Castropola 31, zidna dekoracija srednje zone (?) (fotografija: A. M. Majkić).

Fig. 14 Pula, No. 31 Castropola St., wall decoration (possibly) of the central zone (photo: A. M. Majkić).

into the dark brown band, drawing up the curtain. We see surviving columns of a peristyle at the House of the Ephebus (I 7, 19) in Pompeii with slots into which a wooden element was inserted onto which curtains were tied (Jacobelli 2023, 135).

The model for painting curtains with tassels comes from the Hellenistic world, e.g., room IV of the Casa di Centuripe of the 2nd c. BCE (Borda 1958, 20). From the second quarter of the 1st c. BCE we have the refined example from the Second Style in *aula* 4 of the Republican shrine in Brescia where the lower zone of the wall is decorated with a depiction of a curtain hung from a cord with rings, the white tassels at the bottom fringe are decorated with small discs and hang vertically (Bianchi 2014, 225–228, figs. 3–6, fig. 8, tav. IIa–b). Also worth mentioning is a fragment with the depiction of a curtain wound into a festoon form of soft material against a yellow background (Fig. 13) from the Roman villa site in Barbariga (near Pula). This Third Style fragment was recovered in Room 17 (Schwalb 1902, 46).

Embroidery borders (*bordure ajourée*) of the Fourth Style mimic the wolf's tooth pattern or the tassels of hung textiles and were especially fashionable and developed under the rule of the Flavians and of Trajan (Fuchs & Dubois 1997, 179–182). In the small thermal room in Thillay in France the central zone of the wall is decorated with a wallpaper pattern (*à réseau*) that consists of a double oblique and straight grid decorated with cabochons set against a green field. The panels are framed with a blue or dark red band decorated with a tassel motif. The light yellow tassel motif is comprised of three threads or wavy tassels, with the tassel ends formed as knots (Groetembril & Vermeersch 2017, 104–106, figs. 9–12). This décor mimics wallpaper; the decoration is chronologically attributable to the late 2nd or 3rd c. (Groetembril & Vermeersch 2017, 109).

We were not able to find an example comparable to the fragment recovered in Pula at the No. 31 Castropola street site, as it depicts a very simple, rectangular, (possibly) undecorated curtain with tassels. The modest manner in which the wall was decorated suggests a local decorator, who likely had the opportunity to see a painted depiction of a drawn-up curtain. Curtains played an important role in the partitioning of rooms or in blocking out sources of light (Jacobelli 2013, 15). The use of the dark red colour to paint the material may be associated with the daily use of curtains of this colour, due to its capacity to filter out sunlight (Baggio & Salvadori 2017, 301).

Part of the surviving fragment (Fig. 12) is from the central zone of wall decoration, partitioned into panels, or into panels and intermediate panels. Monica Salvadori notes that there was a dominant trend in the Cisalpine

Debljina sloja se kreće od 1,10 cm do 0,90 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna, primjesa kamenčića i mljevene opeke. Drugi sloj nalik je prethodnom, a debljina mu je oko 1,50 cm. Treći sloj sivobijele je boje, debljina mu je od 2 cm do 1,75 cm, a sastoji se od mješavine finog sivog pijeska i veće količine sitnih primjesa vapna. Četvrti sloj bijelosive je boje. Debljina sloja je oko 0,50 cm, a sastoji se od mješavine vapna, pijeska i kvarcita. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje, debljina mu je oko 0,10 cm, a sastoji se od mješavine vapna i fino mljevene opeke; prisutne su i rijetke sitne primjese opeke, kao i veća količina sitnih primjesa kvarcita.

Zaglađena slikarska podloga tamnocrvene boje djelomično je izbljedita, a ispod nje vidljiv je u tragovima zadnji sloj fine žbuke ružičaste boje (sl. 14). Šira zelena okomita traka² (5 cm) profilirana je uskim bijelim trakama širine oko 0,30 cm. Zelena boja se većim dijelom oljuštila na tamnocrvenoj podlozi, a očuvala na žutoj.

Očuvana paleta boja svodi se na kontrast između tamnocrvene i žute. Očuvane zelene trake, obrubljene s obje ili s jedne strane uskim bijelim trakama (sl. 14), imaju ulogu ornamentalnog raščlanjivanja ili uokvirivanja zidne površine na polja ili međupolja. Odsutnost dekorativnih motiva ne omogućuje precizniju stilističku usporedbu. Moguća je usporedba na osnovu očuvanih boja. Kontrast između crvene i žute karakterističan je za IV. stil, npr. u Pompejima *Casa*, II, IX, 4, kubikul 7, sjeverni zid, srednja zona, sastoji se od središnjeg polja crvene boje dok su bočna polja bila žuta. Središnje polje raščlanjeno je od bočnih zelenom trakom s bijelim profilacijama, a polja su ukrašena čipkastim bordurama i dekorirana vinjetama u središtu (Esposito 2009, Tav. CIX.4), datacija *terminus ante quem* 78. god. pos. Kr. (Esposito 2009, 224); Köln-Marienburg (Njemačka), logor rimske flote, kraj I. st. pos. Kr. – srednja zona raščlanjena je na polja žute boje te crveno međupolje ukrašeno kandelabrom. Zelena traka s bijelim profilacijama ukrašava vodoravno s gornje strane i okomito žuta polja (Thomas 1993, Taf. IV,2). Kombinacija crvene i žute boje popularna je i u II. st. (De Vos 1972, 164–165), npr. u Ostiji, prva polovica II. st., *Insula delle Muse*, prostorija 5 (Falzone 2007, 58, fig. 19), *Insula delle Ierodule*, prostorija 4, (Falzone 2007, 71, fig. 29), kao i u drugoj polovici II. st. *Insula delle Pareti Gialle*, prostorija 5 (Falzone 2007, 103, fig. 51). Predlaže se datacija od kraja I. st. do kraja II. st.

² Pretpostavlja se da je zelena traka prekrivala prostor između dviju uskih bijelih traka.

region of the second half of the 1st c. CE to the end of the 2nd c. CE to organise the central zones of walls such that flat panels alternate with narrow or wide intermediate panels. Often these intermediate panels were painted with candelabra or with rigid garlands (Salvadori 2012a, 25–31; Salvadori 2012b, 258–265). A late 1st or early 2nd c. date is proposed.

Seventh Group

The seventh group comprises two fragments (Fig. 14). Three coats of coarse plaster and two coats of fine pink plaster survive. The basecoat, which adhered to the wall, is yellow to brown. The thickness of this coat ranges from 1.10 to 0.90 cm, and it contains a mixture of fine sand, sparse lumps of lime, and an admixture of pebbles and crushed brick. The second coat is similar to the previous coat, with a thickness of about 1.50 cm. The third coat is grey to white, and from 2.00 to 1.75 cm thick, and contains a mixture of fine grey sand, and a significant amount of small lime inclusions. The fourth coat is white to grey. This coat has a thickness of about 0.50 cm, and contains a mixture of lime, sand, and quartzite. The final coat, onto which the painted decoration was applied, is pink and about 0.10 cm thick, and contains a mixture of lime and finely crushed brick; also present are sporadic fine brick inclusions, and a significant quantity of fine quartzite.

The smoothed dark red ground has partially faded; under it we see in traces the final coat of fine pink plaster (Fig. 14). A broad green vertical band² (5 cm) is contoured with narrow white bands about 0.30 cm wide. The green has largely flaked off the dark red ground, and survived on the yellow ground.

The surviving palette of colours is limited to contrasting dark red and yellow. The surviving green bands, edged to both or one side with narrow white bands (Fig. 14), serve as decorative partitioning or framing of wall surfaces into panels or intermediate panels. The absence of decorative motifs/patterns does not allow for a precise stylistic comparative analysis. Comparison is possible on the basis of the surviving colours. The red and yellow contrast scheme is characteristic of the Fourth Style, as seen for example in Pompeii on the central zone of the north wall of cubicle 7 of the *Casa*, II, IX, 4, consisting of a red central panel and side panels in yellow. The central panel is demarcated from the side panels with a green band having white contouring, with the panels decorated

² The green band presumably covered the area between the two narrow white bands.

Osma skupina

Osmoj skupini pripadaju dva ulomka koja se spajaju (sl. 15). Očuvan je jedan sloj grube i dva sloja fine žbuke bijelosive i ružičaste boje. Prvi sloj koji se oslanjao na zid sivobijele je boje. Debljina sloja kreće se od 1 cm do 1,50 cm, a sastoji se od mješavine finog sivog pijeska i veće količine sitnih primjesa vapna. Drugi sloj bijelosive je boje. Debljina sloja je oko 0,50 cm, a sastoji se od mješavine vapna, pijeska i kvarcita. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje. Debljina sloja je oko 0,10 cm, a uz vapno i fino mljevenu opeku sadrži i veću količinu sitnih primjesa kvarcita.

Slikarska podloga žute boje zaglađena je i djelomično se oljuštila, a ispod podloge je vidljiv u tragovima zadnji sloj fine žbuke ružičaste boje (sl. 15). Dvije uske, paralelne vodoravne bijele trake, širine oko 0,30 cm, udaljene su jedna od druge 1 cm. Gornja bijela traka profilirana je s unutarne strane uskom svjetlocrvenom trakom širine od 0,15 cm do 0,20 cm.

Očuvana paleta svodi se na žutu boju koja je bila popularna u IV. stilu (Ling 1991, 71), a ostaje u upotrebi i u II. st., o čemu svjedoči očuvano zidno slikarstvo u Ostiji (Italija) npr. Insula delle Pareti Gialle, prostorija 4 i 5 (Falzone 2007, 102–103, fig. 50; 51), druga polovica II. st. Vodoravne uske bijele trake sa svjetlocrvenom profilacijom mogle su raščlanjivati polje ili imati ulogu jednostavnog unutarnjeg okvira.

Sastav žbuke u ovoj skupini nalikuje onome u prethodnoj (sl. 14), a povezuje ih i upotreba žute boje, što bi upućivalo na isto razdoblje nastanka dekoracije. Predlaže se datacija od kraja I. st. do kraja II. st.



Sl. 15 Pula, ulica Castropola 31, zidna dekoracija. Žuta podloga raščlanjena ili uokvirena vodoravnim uskim bijelim trakama te profilirana svjetlocrvenom trakom na gornjoj strani ulomka (fotografija: A. M. Majkić).

Fig. 15 Pula, No. 31 Castropola St., wall decoration: yellow ground segmented or framed with horizontal narrow white bands and contoured with a light red band to the top of the fragment (photo: A. M. Majkić).

with embroidery borders and vignettes at the centre (Esposito 2009, Tav. CIX.4), the *terminus ante quem* is 78 CE (Esposito 2009, 224). Further, in Köln–Marienburg (Germany), we have the Roman fleet camp from the late 1st c. CE, where the central zone is partitioned into yellow panels and red intermediate panels decorated with candelabra. A white contoured green band provides a horizontal decoration to the top side, and vertically to the yellow panels (Thomas 1993, Taf. IV,2). The red and yellow combination was also popular in the Second Style (De Vos 1972, 164–165), e.g., in Ostia of the first half of the 2nd c. where we see it in Room 5 of the Insula delle Muse (Falzone 2007, 58, fig. 19), Room 4 of the Insula delle Ierodule (Falzone 2007, 71, fig. 29), and in the second half of the 2nd c., as seen in Room 5 of the Insula delle Pareti Gialle (Falzone 2007, 103, fig. 51). A late 1st to late 2nd c. date is proposed.

Eighth Group

The eighth group comprises two joining fragments (Fig. 15). One coat of coarse plaster and two coats of fine grey to white and pink plaster survive. The basecoat, which adhered to the wall, is grey to white. This coat is from 1.00 to 1.50 cm thick, and contains a mixture of fine grey sand and abundant fine lime inclusions. The second coat is grey to white and about 0.50 cm thick, with a mixture of lime, sand, and quartzite. The final coat, onto which the painted decoration was applied, is pink and about 0.10 cm thick; besides lime and finely crushed brick it also contains a significant quantity of fine-grained quartzite admixture.

The yellow ground is smoothed and has partially flaked off; under it we see in traces the final coat of fine pink plaster (Fig. 15). A pair of narrow and parallel horizontal white bands, each about 0.30 cm wide, are set 1.00 cm apart. The upper band is contoured to the inside with a narrow light red band from 0.15 to 0.20 cm wide.

The surviving palette of colours is limited to yellow, which was popular in the Fourth Style (Ling 1991, 71) and remained in use into the 2nd c., as borne out by surviving wall painting in Ostia (Italy), e.g., in Rooms 4 and 5 of the Insula delle Pareti Gialle (Falzone 2007, 102 and 103, fig. 50; 51), from the second half of the 2nd c. The horizontal narrow white bands with light red contouring may have demarcated panels or served as a plain internal frame.

The plaster composition of this group is similar to that of the previous group (Fig. 14), and they are further linked

ULOMAK S DIJELOM OTVORA ILI POVEZIVANJA S DRUGIM ZIDOM

Deveta skupina

Devetoj skupini pripada jedan ulomak otvora naglašen žutom bojom i tri ulomka zidne dekoracije srednje zone (sl. 16, 17). Očuvana su dva sloja grube i dva sloja fine žbuke. Prvi sloj koji se oslanjao na zid sivobijele je boje, debljina mu je oko 1,50 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića te vegetabilnih tragova u negativu. Drugi sloj nalik je prethodnom, ali prisutna je manja količina vegetabilnih tragova u negativu. Debljina sloja je oko 1,20 cm. Treći sloj bijele je boje, debljine oko 0,50 cm, a sastoji se od mješavine finog pijeska i rijetkih grudica vapna. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje, uz vapno sadrži i veću količinu sitnih primjesa kvarcita, a debljine je oko 0,10 cm. Slikarska podloga je zaglađena. Upotrijebljena je uska paleta boja u dekoraciji oslikane žbuke: crna, žuta i tamnocrvena. Tamnocrvena i žuta boja se ljušte, dok je crna boja izbljedila.

Crna boja upotrijebljena je za podlogu, a iznad nje je nanosena traka žute, koja naglašava kut od 91° (sl. 16 a). Očuvani ulomak dio je otvora (prozor, vrata, niša) ili povezivanja s drugim zidom. Crno polje obrubljeno je s vanjske strane žutom okomitom trakom širine oko 2 cm, a s unutarnje strane uskom bijelom trakom. Žuto međupolje ili polje srednje zone (?) odvojeno je od crnog polja okomitom tamnocrvenom trakom nanesenom iznad crne podloge. Tamnocrvena okomita traka³, širine oko



Sl. 16 Pula, ulica Castropola 31, ulomak otvora ili povezivanja s drugim zidom s kutom od 91° i ulomci zidne dekoracije (fotografija: A. M. Majkić).
Fig. 16 Pula, No. 31 Castropola St., fragment from an opening in a wall or a join with an adjacent wall at an angle of 91° and fragments of wall decoration (photo: A. M. Majkić).

by the use of yellow, which suggests contemporaneous creation of the decoration. A late 1st to late 2nd c. date is proposed.

FRAGMENT WITH PART OF AN OPENING OR JOIN WITH AN ADJACENT WALL

Ninth Group

The ninth group comprises one fragment from an opening accented with yellow and three fragments of central zone wall decoration (Figs. 16, 17). Two coats of coarse plaster and two coats of fine plaster survive. The basecoat, which adhered to the wall, is grey to white and about 1.50 cm thick, containing a mixture of fine sand, sparse lumps of lime, an admixture of pebbles, and vegetal traces evident as negative impressions. The second coat is similar to the previous coat, but with fewer vegetal traces evident as negative impressions. This coat is about 1.20 cm thick. The third coat is white, about 0.50 cm thick, and contains a mixture of fine sand, and sparse lumps of lime. The final coat, onto which the painted decoration was applied, is about 0.10 cm thick, white, and contains lime, and a significant quantity of fine-grained quartzite admixture. The ground is smoothed. A limited palette of colours was used for the wall painting: black, yellow, and dark red. The dark red and yellow exhibit flaking, while the black colour has faded.

Black was used as the ground colour, above which a yellow band has been applied, accenting an angle of 91° (Fig. 16a). The surviving fragment is part of an opening in a wall (window, doorway, niche) or a join with an adjacent wall. The black panel is framed to the outside with a yellow vertical band about 2.00 cm wide, and to the inside with a narrow white band. The yellow intermediate panel or (possibly) central zone panel is demarcated from the black panel by a vertical dark red band applied over the black ground. The dark red vertical band³, about 3.20 cm wide, is contoured with white lines (Fig. 16b). One fragment (Fig. 16c) suggests a connection of the yellow and black ground. The surviving yellow band (Fig. 16a), and the dark red band (Fig. 16 b), are likely part of the decorative segmentation of the wall surface. Another fragment (Fig. 17) is part of an unidentified elongated decorative element with a slightly projecting edge, while the sides are recessed. The motif is segmented into two parts with differing tones of red against the black ground. The black ground is framed by a yellow, slightly projecting band, indicating its position near the edge of a wall.

³ Pogledaj bilješku dva.

³ See note 2.



Sl. 17 Pula, ulica Castropola, 31, zidna dekoracija (fotografija: A. M. Majkić).
Fig. 17 Pula, No. 31 Castropola St., wall decoration (photo: A. M. Majkić).

3,20 cm, profilirana je bijelim linijama (sl. 16 b). Ulomak (sl. 16 c) ukazuje na povezivanje žute i crne podloge. Očuvana žuta traka (sl. 16 a), kao i ona tamnocrvena (sl. 16 b), vjerojatno pripada ornamentalnom raščlanjivanju zidne podloge. Ulomak (sl. 17) dio je neidentificiranog izduženog dekorativnog elementa čiji je rub blago izbočen, dok su bočne strane uvučene. Motiv je raščlanjen na dva dijela nijansama crvene boje na crnoj podlozi. Crna podloga obrubljena je žutom, blago izbočenom trakom koja ukazuje na njezin položaj blizu ruba zida.

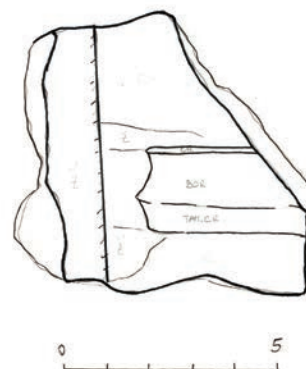
Dekoratívni motiv nije potpunosti sačuvan te nije moguće predložiti vjerodostojnu stilističku dataciju. Na osnovu upotrijebljenih boja može se odrediti šire razdoblje datacije. Izbor se svodi na crnu i crvenu, koje su bile popularne u III. stilu i čija se upotreba nastavlja u sljedećem razdoblju, kao i žute boje, popularne u IV. stilu (Ling 1991, 71). Crne jednoboje podloge većinom pripadaju prvoj polovici I. st. pos. Kr. (Burlot, Eristov 2017, 233–243), a skoro u potpunosti nestaju polovicom II. st., tj. ne prelaze razdoblje vladavine Hadrijana (*idem* 2017, 244).

Sastav žbuke kod ove je skupine identičan prvoj skupini (sl. 4–6), što upućuje na jednako vrijeme nastanka dekoracije. Obje su skupine povezane istim dekorativnim motivom: širom dekorativnom trakom tamnocrvene boje s bijelim profilacijama na crnoj podlozi (sl. 5, prvi lijevi ulomak; sl. 6; sl. 16 b). Predlaže se datacija od druge polovice I. st. do polovine II. st.

ULOMAK S DIJELOM OTVORA

Deseta skupina

Desetoj skupini pripadaju jedan ulomak otvora naglašen trakom crne boje (sl. 18; sl. 18 a) i jedan ulomak zidne



Sl. 17a Pula, ulica Castropola 31, zidna dekoracija (crtež: M. Petrović).
Legende boja: ž - žuta, c - crna, cr - crvena, tam. cr - tamnocrvena, bor - bordo.
Fig. 17a Pula, No. 31 Castropola St., wall decoration (drawing: M. Petrović).
Legend: ž (yellow), c (black), cr (red), tam. cr (dark red), bor (burgundy).

The decorative motif has not survived intact, which precludes a credible dating based on an analysis of the style. Based on the colour scheme we can propose a broad date range. The selection is limited to black and red, which were popular in the Third Style and the use of which continued into the following period, as did yellow, popular in the Fourth Style (Ling 1991, 71). Monochrome black grounds are largely of first half of the 1st c. CE date (Burlot & Eristov 2017, 233–243), and almost entirely fell out of use by the mid-2nd c., i.e., they did not outlive the rule of Hadrian (*idem* 2017, 244).

The plaster composition of this group is identical to that of the first group (Figs. 4–6), which indicates the contemporaneous creation of the decoration. The two groups are connected by the same decorative motif: a broad dark red decorative band with white contouring against a black ground (Fig. 5, first left fragment; Fig. 6; Fig. 16b). A second half of the 1st to the mid-2nd c. date is proposed.

FRAGMENT WITH PART OF AN OPENING

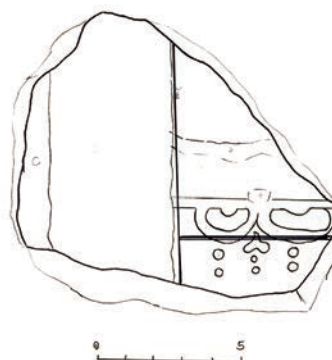
Tenth Group

The tenth group comprises one fragment from an opening in a wall accented with a black band (Fig. 18; Fig. 18a), and one fragment of central zone wall decoration (Fig. 19; Fig. 19a). Two to three coats of coarse plaster and two coats of fine plaster survive. The back is smoothed. The basecoat, which adhered to the wall, is grey to white, and from 1.10 to 1.50 cm thick, containing a mixture of fine sand, sparse lumps of lime, an admixture of pebbles, and vegetal traces evident as negative impressions. The



Sl. 18 Pula, ulica Castropola 31, ulomak otvora s kutom od 114° i čipkastom dekoracijom na bijeloj podlozi (fotografija: A. M. Majkić).

Fig. 18 Pula, No. 31 Castropola St., fragment from a wall opening with an angle of 114° and embroidery pattern decoration against a white ground (photo: A. M. Majkić).



Sl. 18a Pula, ulica Castropola 31, ulomak otvora s kutom od 114° i čipkastom dekoracijom (crtež: M. Petrović). Legende boja: z - zelena, ž - žuta, s - smeđa, c - crna.

Fig. 18a Pula, No. 31 Castropola St., fragment from a wall opening with an angle of 114° and embroidery pattern decoration (drawing: M. Petrović). Legend: z (green), ž (yellow), s (brown), c (black).

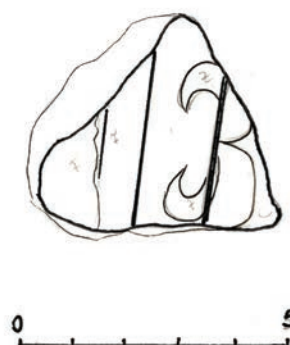
dekoracije srednje zone (sl. 19; sl. 19 a). Očuvana su od dva do tri sloja grube žbuke i dva sloja fine žbuke. Poledina je zaglađena. Prvi sloj koji se oslanjao na zid sivobijele je boje, debljina mu se kreće od 1,10 cm do 1,50 cm, a sastoji se od mješavine finog pijeska, rijetkih grudica vapna i primjesa kamenčića te vegetabilnih tragova u negativu. Drugi sloj nalik je prethodnom, ali je prisutna manja količina vegetabilnih tragova u negativu. Debljina sloja je oko 1 cm. Treći sloj bijelosive je boje, debljina mu se kreće od 1 cm do 1,20 cm, a sastoji se od mješavine

second coat is similar to the previous coat, but there are fewer vegetal traces evident as negative impressions. This coat is about 1.00 cm thick. The third coat is white to grey, and from 1.00 to 1.20 cm thick, containing a mixture of fine sand, and sparse lumps of lime. The fourth coat is white, about 0.40 cm thick, and contains a mixture of fine sand, and sparse lumps of lime. The final coat, onto which the painted decoration was applied, is about 0.10 cm thick, white, and contains lime, and a significant quantity of fine-grained quartzite admixture.



Sl. 19 Pula, ulica Castropola 31, ulomak zidne dekoracije s čipkastom bordurom na bijeloj podlozi (fotografija: A. M. Majkić).

Fig. 19 Pula, No. 31 Castropola St., fragment of wall decoration with embroidery border against a white ground (photo: A. M. Majkić).



Sl. 19a Pula, ulica Castropola 31, ulomak zidne dekoracije s čipkastom bordurom (crtež: M. Petrović). Legende boja: z - zelena, ž - žuta, c - crna.

Fig. 19a Pula, No. 31 Castropola St., fragment of wall decoration with embroidery border (drawing: M. Petrović) / Legend: z (green), ž (yellow), c (black).

finog pijeska i rijetkih grudica vapna. Četvrti sloj bijele je boje, debljine oko 0,40 cm, a sastoji se od mješavine finog pijeska i rijetkih grudica vapna. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje, uz vapno sadrži i veću količinu sitnih primjesa kvarcita, a debljine je oko 0,10 cm.

Slikarska podloga je zaglađena. Od pripremnih tragova vidljive su dvije vodoravne linije, izvedene tankim, šiljastim instrumentom. Obje linije prekrivene su djelomično zelenom bojom iznad koje se razvija motiv polukruga. Žuta okomita linija također je izvedena tankim šiljastim instrumentom (sl. 18). Zelena okomita linija na manjem ulomku, iznad koje se razvija motiv polukruga (sl. 19), ostvarena je uz pomoć konopa. Na ulomku su vidljivi i udubljeni tragovi uske bijele trake na slikarskoj podlozi iste boje. Širina bijele okomite trake kreće se od 0,10 do 0,15 cm. Bijela traka označavala je gornju granicu zelenih dekorativnih motiva. Linije vodilje izvedene su u svježoj žbuci.

Bijelo polje srednje zone (sl. 18) obrubljeno je s unutarnje strane tankom okomitom žutom linijom, a s vanjske strane tamnosmeđom okomitom trakom čija širina iznosi oko 4,12 cm, do koje se nalazi crna traka širine oko 0,90 cm. Crna traka naglašava i kut otvora (prozora, vrata) od 114° (sl. 18).

Očuvana su dva motiva čipkaste bordure (*bordure ajourée*) na bijeloj podlozi. Motiv bordure na većem ulomku (sl. 18; 18 a) sastoji se od vodoravne zelene uske trake čija širina iznosi oko 0,30 cm. Traka je s gornje strane ukrašena zelenim polukrugovima koji se dodiruju te malim zelenim polukrugom s unutarnje strane. Jedna zelena točka ukrašava vanjsku stranu polukrugova. S donje strane trake izmjenjuju se motivi dvotočke i dvolista s dvije točke. Dimenzije polukrugova čipkaste bordure iznose od 2,20 cm do 2,70 cm. Motivi polukrugova nisu proporcionalni jer su izvedeni prostoručno, brzim potezima kista. Paralelno, iznad čipkaste bordure bijelo polje je vodoravno ukrašeno motivom zelene trake, a taj se motiv oslanja na žutu okomitu liniju. Bijelo polje na manjem ulomku (sl. 19; 19 b) okomito je raščlanjeno ili uokvireno žutom trakom, čija očuvana širina iznosi oko 1,60 cm. Polje ili međupolje srednje zone (?) okomito je raščlanjeno s unutarnje strane čipkastom bordurom. Motiv bordure sastoji se od okomite linije zelene boje, dekorirane s unutarnje strane crnim polukrugovima, od kojih je jedan djelomično očuvan dok je početak drugog djelomično vidljiv. Vanjska strana bordure ukrašena je zelenim sučeljenim motivima u obliku polumjeseca. Upotrijebljene boje na oba ulomka mogu sugerirati kromatičnu izmjenu između polja i međupolja. Nisu

The ground is smoothed. Traces of preparatory work are evident in the form of two horizontal lines created with a thin, pointed instrument. Both lines are partially covered with green colour over which a semi-circular motif is executed. A vertical yellow line was also made with a thin pointed instrument (Fig. 18). A vertical green line on the smaller fragment, above which a semi-circular motif is executed (Fig. 19), was created using a string. On this fragment we also see the recessed traces of a thin white band against a ground of the same colour. The width of the vertical white band ranges from 0.10 to 0.15 cm. The white band indicated the upper limit of the green decorative motifs. The guide lines were made on fresh plaster.

The white panel of the central zone (Fig. 18) is bordered to the inside by a thin vertical yellow line, and to the outside by a dark brown vertical band with a width of about 4.12 cm, against which there is a black band about 0.90 cm wide. The black band also accents the 114° angle of the (window, doorway) opening (Fig. 18).

There are two surviving embroidery border (*bordure ajourée*) elements set against the white ground. The border pattern on the larger fragment (Fig. 18; 18a) consists of a horizontal and narrow green band about 0.30 cm wide. To the top side the band is decorated with touching green semi-circles, and with a small green semi-circle to the inside. A single green dot is set to the outside of the semi-circles. To the lower side of the band we see an alternating motif of double dots and two-lobed leaves with two dots. The dimensions of the semi-circles of the embroidery border range from 2.20 to 2.70 cm. The semi-circle motifs are not proportional, as they were done by hand with quick brushstrokes. In parallel and above the embroidery border the white panel is horizontally decorated with a green band set against a vertical yellow line. The white panel of the smaller fragment (Fig. 19; 19b) is vertically segmented or framed with a yellow band having a width of about 1.60 cm. The (possibly) central zone panel or intermediate panel is vertically segmented to the inside with an embroidery border. The border motif consists of a vertical green line, decorated to the inside with black semi-circles, one of which survives in part, with the beginning of another partially visible. The outside of the border is decorated with a pattern of facing green crescents. The colours used on the two fragments may suggest a chromatic alternation between the panels and intermediate panels. No precise comparative examples were found in the corpus of Fourth Style embroidery borders, but a combination of the Type 70f motif (Barbet 1981, 966, fig. 17) is possible, i.e., semi-circles with no

pronađene precizne usporedbe u korpusu čipkastih bordura IV. stila, ali moguća je kombinacija motiva tipa 70 f (Barbet 1981, 966, fig. 17), tj. polukrugova bez izmjenjene oblika, između kojih se nalazi motiv. Jednostavne kombinacije motiva navedenog tipa sugeriraju rad lokalnih radionica.

Jednostavan način ukrašavanja polja motivima čipkaste bordure karakterističan je za IV. stil, npr. ona na bijeloj podlozi s polukrugovima koji se ne dodiruju i umetnutom palmetom nalazi se u Rimu, *Domus Aurea*, prostor 85, JI zid (Meyboom, Moormann 2013, vol. II, 123, fig. 85.5).

Može se povući paralela sa sličnim primjerom iz rimske vile na lokalitetu Katoro-Tiola blizu Umaga: ulomak s bijelom podlogom i žutim polukrugovima koji se dodiruju na uskoj traci iste boje, s umetnutim motivom tamnocrvenih ljiljana, IV. stil (Majkić 2016, 87, sl. 15, 88, sl. 16). U susjednoj Sloveniji, u Emoni pronađeni su slični primjeri s motivom polukrugova, datirani na kraj I st. pos. Kr. ili početak II. st., kuća VII, prostorija 48 (Plesničar-Gec 1998, 73, sl. 10); kuća VII, prostorija 62 (Plesničar-Gec 1998, 85, sl. 16); u Švicarskoj, prostorija Q, insula 8, Martigny i insula 10, južna kuća, Avenches, datirani između 60. god. pos. Kr. i 90. god. pos. Kr. (Fuchs, Dubois 1997, 181); u Francuskoj, Dolvig/Haut Clocher, vila Saint-Urlich, prostorija 2 A (Heckenbenner, Lafon, Coutelas, Sebag 2022, 190, fig. 175 a,b) datirani između prve i treće četvrtine I. st. pos. Kr.; vila Saint-Urlich, terme, prostorija 89 (Heckenbenner, Lafon, Coutelas, Sebag 2022, 235, fig. 221 tip 2) datirana je u drugu polovicu I. st. pos. Kr.; vila u selu Mey, Rue des Jardins 6, blizu Metz (*Divodurum*) čipkaste bordure broj 3 i 4 (Mondy, Froeliger 2022, 85, fig. 64), datirane između početka druge polovice i kraja I. st. pos. Kr.; Grand (Lorraine, Vosges), domus de la Fontainotte, prostorija 6 A, srednja zona, čipkaste bordure a i b (Froeliger, Mondy, Thorel, Coutelas, Megens, Gazenbeek 2022, 342, fig. 321) datirane u drugu polovicu II. st.

Motiv trake pojavljuje se na zidovima i stropovima kao samostalan element ili u kombinaciji s čipkastom bordurom u IV. stilu, npr. u Pompejima, Casa dei Vetti, kubikul d, istočni zid: gornja zona na bijeloj podlozi ukrašena je s dvije edikule povezane tirisima na kojima visi traka u obliku festona, a edikule su ukrašene čipkastom bordurom (Esposito 2009, Tav. CXVI.1). Također u Pompejima, profinjena dekoracija svoda, prostorije 8, Casa degli Amanti (I 10, 11) ukrašena je i motivima čipkaste dekoracije i traka obješenih u obliku festona (Barbet 2009, fig. 168). U Francuskoj, Narbona,

alternation of form, with a motif set between them. The simple combination of motifs of this type suggests the work of local workshops.

Pared-down panel decoration with embroidery border patterns is characteristic of the Fourth Style, as seen, for example, with the spaced semi-circles and inserted palmettes against a white ground on the southeast wall of Room 85 of the *Domus Aurea* in Rome (Meyboom, Moormann 2013, vol. II, 123, fig. 85.5).

We can draw parallels with similar examples from the Roman period villa at the Katoro-Tiola site near Umag: a Fourth Style fragment with a white ground and touching yellow semi-circles on a narrow band of the same colour, with inserted dark red lily motifs (Majkić 2016, 87, Fig. 15, 88, Fig. 16). Similar examples were found in Room 48 of House VII in Roman period Emona in neighbouring Slovenia with semi-circle patterns dated to the late 1st c. CE or early 2nd c. CE (Plesničar-Gec 1998, 73, Fig. 10), and Room 62 of House VII (Plesničar-Gec 1998, 85, Fig. 16), in Switzerland in Room Q of Insula 8 in Martigny, and the South House of Insula 10 in Avenches, dated to the period from 60 CE and 90 CE (Fuchs & Dubois 1997, 181), in France in Room 2A of the Saint-Urlich villa in Dolvig/Haut Clocher (Heckenbenner, Lafon, Coutelas & Sebag 2022, 190, fig. 175 a, b) dated to the period of the first to third quarter of the 1st c. CE, and in Room 89 of the *thermae* of the Saint-Urlich villa (Heckenbenner, Lafon, Coutelas & Sebag 2022, 235, fig. 221 type 2) dated to the second half of the 1st c. CE, embroidery borders Nos. 3 and 4 at the villa in the village of Mey, Rue des Jardins 6, near Metz (Roman period *Divodurum*) (Mondy & Froeliger 2022, 85, fig. 64), dated to the period from early in the second half to the end of the 1st c. CE, embroidery borders A and B of the central zone in Room 6A of the *Domus de la Fontainotte* in Grand (Lorraine, Vosges) (Froeliger, Mondy, Thorel, Coutelas, Megens & Gazenbeek 2022, 342, fig. 321), dated to the second half of the 2nd c.

The band motif also appears on walls and ceilings as a standalone element or in combination with Fourth Style embroidery borders, for example on the upper zone of the east wall in Cubicle D of the House of the Vetti in Pompeii, where a white ground is decorated with two aediculae connected with thyrsi from which a band in the form of a festoon is suspended, with the aediculae further decorated with embroidery borders (Esposito 2009, Tav. CXVI.1). Also in Pompeii we have refined vault decoration in Room 8 of the House of the Lovers (I 10, 11), decorated with embroidery patterns and bands suspended in the form of festoons (Barbet 2009, fig. 168).

Clos de la Lombarde, maison à Portiques, prostorija H, rafinirani bijeli strop ukrašen je pored ostalog i motivima čipkaste bordure i traka u obliku festona, kraj I. st. pos. Kr. (Barbet 2008, 327, fig. 496).

Dva pronađena ulomka oslikane žbuke ukrašena su s dva različita jednostavna tipa čipkastih bordura. Oba tipa bordura mogla su stajati na istom zidu, što je kombinacija koja se može vidjeti na zidnim površinama u Pompejima, npr. Casa dell'Efebo, kubikul 9, istočni zid (Esposito 2009, Tav. LXIV.3). U razdoblju vladavine Vespazijana dolazi do nemarnije i brže izvedbe bordura te njihova pojednostavljenja, što postaje opći trend za vladavine Domicijana (Ling 1991, 82-83). Po svemu navedenom, može se predložiti datacija pred kraj I. st. pos. Kr.

STROPNI ULOMAK

Jedanaesta skupina

Jedanaestoj skupini pripada jedan ulomak stropne dekoracije. Na poleđini su vidljivi otisci trstike u negativu, pri čemu širina trstike iznosi oko 1 cm. Oslikana žbuka sastavljena je od dva sloja grube i jednog sloja fine žbuke. Prvi sloj koji nosi otiske trstike tamnosive boje, mješavina je finog sivog pijeska i rijetkih sitnih grudica vapna. Debljina sloja iznosi od 1 cm do 1,10 cm. Drugi sloj je svjetlosive boje, mješavina je finog pijeska i veće količine sitnih primjesa vapna. Debljina sloja iznosi oko 1,50 cm. Zadnji sloj fine žbuke iznad koje se oslikavalo bijele je boje zbog prisutnosti male količine pijeska, rijetkih sitnih grudica vapna i veće količine sitno mljevenog kvarcica.



Sl. 20 Pula, ulica Castropola 31, stropna dekoracija (fotografija: A. M. Majkić).
Fig. 20 Pula, No. 31 Castropola St., ceiling decoration (photo: A. M. Majkić).

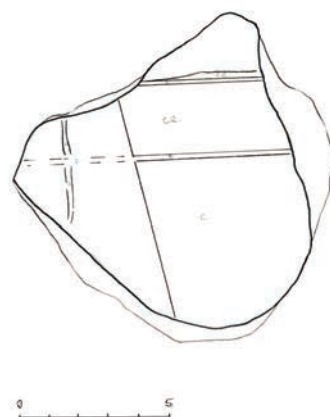
A refined white ceiling decorated with, among other things, embroidery border motifs and bands in the form of festoons is found in the late 1st c. CE Room H of the Maison à Portiques at the Clos de la Lombarde site in France's Narbonne (Barbet 2008, 327, fig. 496).

The two recovered fragments of painted plaster are decorated with two different simple types of embroidery border. Both types could have been present on a single wall, a combination seen on walls in Pompeii, e.g., on the east wall of Cubicle 9 of the House of the Ephebus (Esposito 2009, Tav. LXIV.3). Under Vespasian the execution of borders was less meticulous, hasty, and simplified, which became the dominant trend under Domitian (Ling 1991, 82-83). Based on all of the above noted we can propose a date very late in the 1st c. CE.

CEILING FRAGMENT

Eleventh Group

The eleventh group comprises one fragment of ceiling decoration. Negative impressions of reeds are evident on the back, with the reeds having a width of about 1.00 cm. The painted plaster consists of two coats of coarse plaster and one coat of fine plaster. The first coat, with the reed impressions, is dark grey, with a mixture of fine grey sand and sporadic small lumps of lime. This coat is from 1.00 to 1.10 cm thick. The second coat is light grey, with a mixture of fine sand and a significant quantity of fine lime inclusions. This coat is about 1.50 cm thick. The final coat of fine plaster, onto which colour was applied, is white on account of the small quantity of sand



Sl. 20a Pula, ulica Castropola 31, stropna dekoracija (crtež: M. Petrović).
Legende boja: cr - crvena, c - crna b - bijela.

Fig. 20a Pula, No. 31 Castropola St., ceiling decoration (drawing: M. Petrović).
Legend: cr (red), c (black), b (white).

Debljina sloja iznosi oko 0,15 cm. Slikarska podloga je zaglađena. Paleta boja svedena je na bijelu podlogu te crvenu i crnu za oslikavanje motiva. Crvena boja se djelomično oljuštala, kao i bijela boja uskih traka, a crna je većim dijelom izbljedila.

Na bijeloj podlozi očuvani su dijelovi geometrijskih likova pravokutnika, crvene i crne boje, obrubljenih bijelim uskim trakama, širine od 0,20 cm do 0,30 cm. Na lijevoj strani ulomka vidljivi su tragovi crvene i crne boje. Ulomak ne posjeduje dovoljno stilističkih karakteristika da bi se mogao kronološki smjestiti.

ZAKLJUČAK

Ulomci oslikane žbuke sakupljeni u Ulici Castropola 31 tijekom arheološkog nadzora jasno ukazuju na raznovrsnost materijala i na njihovu pripadnost različitim slikarskim skupinama. Malobrojni ulomci koji su otkriveni u sloju nasutog antičkog materijala vjerojatno su rezultat obnavljanja ili rušenja dekoracije te njena bacanja u šutu. Postavlja se pitanje jesu li ulomci pripadali različitim prostorijama jedne građevine ili je riječ o više objekata. Na to nije moguće precizno odgovoriti jer bilježimo različite sastave grube žbuke kod pojedinih skupina, što znači da su obje solucije moguće.

Bez obzira na jednostavnost dekoracije i određenu ekonomičnost u upotrebi boja (nisu upotrijebljene skupe boje za prekrivanje zidne površine, kao što su zelena, plava ili cinoberna crvena), pojedini su ulomci (sl. 14-15) prilično kvalitetno tehnički izrađeni (očuvana tri sloja grube i dva sloja fine žbuke, fina zaglađenost zidne podloge). Inspiracija modelima koji su u trendu, kao i određena originalnost u predlaganju novih kombinacija uočljiva je na ulomcima s čipkastom bordurom (sl. 18-19), premda se primjećuje izvjesna nespretnost i nepreciznost u izvođenju motiva.

Slabo poznavanje dekorativne sheme i vrlo ograničen broj očuvanih motiva omogućuje samo pretpostavke kad je u pitanju datacija, ali sakupljeni ulomci svjedoče o dekorativnoj raznolikosti prostorija (najmanje sedam) koje su u potpunosti nestale ili se njihovi tragovi protežu ispod ulice te nisu mogle biti istražene.

in the mix, along with sporadic small lumps of lime, and a significant quantity of finely crushed quartzite. This coat is about 0.15 cm thick. The ground is smoothed. The palette of colours is limited to a white ground and the red and black used to paint the patterns. The red has flaked off in places, as has the white used for the narrow bands, while the black has largely faded.

Against the white ground we see surviving parts of geometric figures, rectangles, done in red and black, edged with narrow white bands about 0.20 to 0.30 cm wide. To the left side of the fragment are traces of red and black colour. This fragment lacks sufficient stylistic characteristics for a chronological determination.

CONCLUSION

The fragments of painted plaster recovered at the No. 31 Castropola street site in the course of archaeological supervision work clearly demonstrate a diversity of material and their association with different groups of painters. The small number of fragments recovered from the layer of deposited antique period material likely found their way there as a result of either the renovation or the demolition of decoration and subsequent discarding as debris. The open question is whether these fragments were from different rooms of a single building, or were from multiple structures. We can offer no definitive answers to this question, as we see varying coarse plaster compositions in the various groups, implying that both possibilities may be valid.

Irrespective of the simplicity of the decorative schemes and a degree of modesty in the palette of colours (costly colours such as green, blue, or vermilion (cinnabar red) were not used to cover wall surfaces) some of the fragments (Figs. 14 and 15) were executed with a quite high degree of technical proficiency (three coats of coarse and two coats of fine plaster survive, and the wall surface that received the colour is finely smoothed). There is evident inspiration drawn from models of the current fashion, and a degree of originality in advancing new combinations, as seen in the fragments with embroidery border patterns (Figs. 18 and 19), notwithstanding a degree of awkwardness and lack of precision in the execution of the motifs/patterns.

The limited knowledge of the decorative schemes, and a very limited number of surviving patterns/motifs means that dating is necessarily constrained to hypotheses only, however the collected fragments do indicate decorative diversity among rooms (of which there were at least seven) that have been either entirely lost or the traces of which run under the street and could not be investigated.

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