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ULOMCI OSLIKANE ŽBUKE S IMITACIJOM ALABASTRA, PRONAĐENI NA PODRUČJU RIMSKIH HRAMOVA U NEZAKCIJU U RAZDOBLJU IZMEĐU 1978. I 1980./1981.

FRAGMENTS OF PAINTED PLASTER WITH IMITATION OF ALABASTER FOUND AT NESACTIUM'S ROMAN TEMPLE PRECINCT FROM 1978 TO 1980/81

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UDK 904:726.8](497.5 Vizače)"652"
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Izvorni znanstveni članak
Primljeno: 8. 4. 2025.
Odobreno: 4. 7. 2025.

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Original scientific paper
Received: 8 April 2025
Approved: 4 July 2025

U radu su prikazani malobrojni ulomci oslikane žbuke s imitacijom alabastra, koji su u najvećem broju pronađeni u sjevernom (C) ili srednjem hramu (B), u području rimskih hramova u Nezakciju. Očuvani dekor pripisan je zidnoj dekoraciji srednje i donje zone. Očuvani ulomci ukazuju na imitaciju oslikanog alabastra u kasnijem razdoblju, odnosno u vrijeme kad je to u rimskom slikarstvu već izašlo iz mode. Predložena je datacija od razdoblja vladavine Nerona, kad se upotreba mramora i njegovih imitacija ponovno vraća u modu, pa do polovice II. st.

KLJUČNE RIJEČI: *Nezakcij; imitacija alabastra; zidna dekoracija; rimsko slikarstvo*

This paper presents the small number of fragments of painted plaster with imitation of alabaster found for the most part at the north (C) and central (B) temples of the Roman temple precinct at the Nesactium site. The surviving décor has been attributed to central and lower zone wall decoration. The surviving fragments indicate late period painted imitation of alabaster, i.e., from a period when the motif had already fallen out of fashion in Roman period painting. The proposed dating puts this work in the period from Nero's reign—when the use of marble and its imitation saw renewed popularity—to the mid-2nd c. CE.

KEY WORDS: *Nesactium; imitation of alabaster; wall decoration; Roman painting*

PREGLED ISTRAŽIVANJA RIMSKIH HRAMOVA U NEZAKCIJU

Sjeverni hram (C), uz onaj srednji (B) i južni (A), sastavni je dio rimskog kapitolija u Nezakciju. Prve dijelove temelja hrama (A) otkriva Sticotti 1922. godine (Sticotti 1934, 258-264, T. II-III), a potom se 1941. godine nastavljaju iskopavanja pod vodstvom Konzervatorskog zavoda u Padovi i te su godine otkriveni temeljni zidovi podija triju rimskih hramova koji se otvaraju na Forum (Mirabella Roberti 1949, 271-715, fig. 26). Od 1978. do 1982. godine pod vodstvom Vesne Girardi-Jurkić provedena su revizijska istraživanja i sondiranja na području rimskih hramova, ne bi li se obavila njihova konzervacija (Girardi-Jurkić 1983, 39-40; Girardi-Jurkić 1996a, 18-19; Girardi-Jurkić 1996b, 84) te prezentacija arhitektonske dekoracije (Matijašić 1983, 41; 1990, 635-652; 1996, 91-110). Kristina Mihovilić istraživala je 1981. i 1983. godine prapovijesni sloj ispod temelja srednjeg i sjevernog hrama (Girardi-Jurkić 1996a, 84; Mihovilić 2017, 259).

Guido Rosada proveo je od 1993. do 1995. godine, zajedno sa suradnicima sa Sveučilišta u Padovi, sveobuhvatna revizijska arheološka istraživanja u Nezakciju (Rosada 1999).

KONTEKST NALAZA ZIDNE DEKORACIJE

Ulomci prikazani u ovom članku dio su nalaza oslikane žbuke otkrivenih u razdoblju između 1978. i 1980./81. godine na području rimskih hramova u Nezakciju (sl. 1). Preliminarnim pregledom svih ulomaka oslikane žbuke pronađenih tom razdoblju uočeno je najmanje osam skupina onih ukrašenih različitim dekorativnim elementima. Izdvojena je i obrađena skupina ulomaka koju karakterizira imitacija alabastra[1].

Svi analizirani ulomci oslikane žbuke pronađeni su u sekundarnom položaju, u slojevima pomiješanim s rimskim materijalom (ulomci keramike, amfora, štukature, kamene arhitektonske dekoracije itd.). U jednom uglu svetišta hrama (C) sačuvan je dio mozaičkog poda koji s obzirom na veličinu kockica sigurno nije raniji od IV. st. (Matijašić 1996, 104-105). Ulomci oslikane žbuke prikazani u ovom članku pronađeni

[1] Preliminarna istraživanja ulomaka oslikane žbuke provedena su 2018. godine. Tijekom preliminarne analize uočena je skupina ulomaka oslikane žbuke koju karakterizira imitacija alabastra, čija su obilježja prikazana u ovom radu. Zbog nedostatka prostora, istraživanja preostalih cjelina oslikane žbuke nisu nastavljena.

AN OVERVIEW OF THE INVESTIGATION OF THE ROMAN TEMPLES AT NESACTIUM

The north (C), central (B), and southern (A) temples are an integral part of the Roman *capitolium* at Nesactium. The initial discovery of parts of temple (A) foundations was made in 1922 by Sticotti (Sticotti 1934, 258-264, Pl. II-III). Excavation work renewed in 1941 by the conservation institute in Padua saw the discovery of the foundation walls of the podia of three Roman temples that opened to the Forum (Mirabella Roberti 1949, 271-715, fig. 26). Principal investigator Vesna Girardi-Jurkić led a re-excavation and sondage campaign in the Roman temple precinct area from 1978 to 1982 with the aim of conserving these structures (Girardi-Jurkić1983, 39-40; Girardi-Jurkić 1996a, 18-19; Girardi-Jurkić 1996b, 84), and presenting the architectural decoration (Matijašić 1983, 41; 1990, 635-652; 1996, 91-110). Kristina Mihovilić led an investigation of the prehistoric stratum under the foundations of the central and north temples from 1981 to 1983 (Girardi-Jurkić 1996a, 84; Mihovilić 2017, 259).

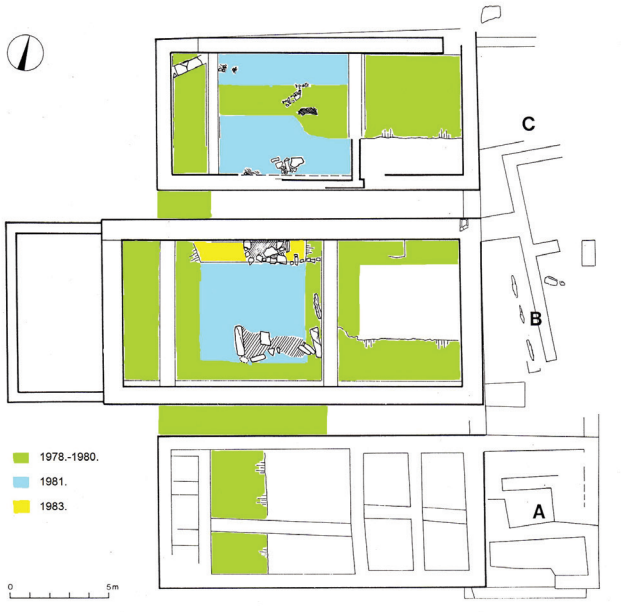
Guido Rosada led a team from the University of Padua in a comprehensive archaeological re-excavation of the Nesactium site from 1993 to 1995 (Rosada 1999).

THE CONTEXT OF THE WALL DECORATION FINDS

The fragments discussed in this paper are a part of the finds of painted plaster recovered between 1978 and 1980/81 at Nesactium's Roman temple precinct (Fig. 1). A preliminary examination of all the fragments of painted plaster recovered during this period identified at least eight groups defined by disparate decorative elements. The group analysed and discussed here is characterised by the imitation of alabaster.[1]

All of the analysed fragments of painted plaster were found in secondary positions, in strata mixed with Roman period material (potsherds, amphorae sherds, stucco work, stone architectural decoration, etc.). Part of a mosaic pavement has survived in one corner of a temple (C) which, given the size of the tesserae, certainly does not predate the 4th c. CE (Matijašić 1996, 104-105). The fragments of painted plaster discussed here were found

[1] Preliminary investigation of the fragments of painted plaster was performed in 2018. This preliminary analysis identified a group of fragments of plaster painted in imitation of alabaster, the characteristics of which are discussed here. Because of a dearth of necessary space there was no further investigation of the remaining ensembles of painted plaster.



Sl. 1 Nezakcij. Tlocrt rimskih hramova s označenim istraženim sondama i položajem grobova (crtež: Mihovilić 2017, sl. 1).
Fig. 1 Nesactium; plan of the Roman temples indicating investigated trenches and graves (drawing: Mihovilić 2017, fig. 1).

su ispod navedene razine poda sjevernog hrama (C), u srednjem hramu (B) ili je istaknuta općenita oznaka „Nezakcij freske".

Otkriveno je oko 60 ulomaka na kojima se može prepoznati imitacija alabastra. Uglavnom su malih dimenzija, a izuzetak je jedan ulomak dimenzija 17,22 x 9,66 x 1,25 cm. Jednobojna ili dvobojna polja raščlanjuju imitaciju alabastra. Što se tiče boje podloge, očuvano je oko 90 ulomaka zelene boje, uglavnom malih dimenzija, dimenzije najvećeg su 10,34 x 5,78 x 1,72 cm; oko 16 ulomaka tamnocrvene boje, uglavnom malih dimenzija, rijetki prelaze dimenzije veće od 5 cm; oko 30 ulomaka žute boje, uglavnom malih dimenzija, a izuzetak je jedan čije dimenzije iznose 9,86 x 4,60 x 1,22 cm.

Bez obzira potječu li ulomci oslikane žbuke iz sjevernog (C) ili srednjeg hrama (B), ili pak nije navedeno ime hrama nego samo općenita oznaka „Nezakcij freske", smatra se da su analizirani ulomci dio jedne cjeline koju karakterizira imitacija alabastra te da su nastali u istoj građevinskoj fazi. Sigurno je da ulomci pripadaju različitim zidnim površinama. Obrađeni materijal razvrstan je po grupama koje se razlikuju po načinu kombiniranja kromatičnih i dekorativnih elemenata, a čije su tehničke karakteristike žbuke jednake, što se moglo uočiti makroskopskim promatranjem njezina sastava. Razlike postoje u izboru i kombinaciji boja polja između kojih se nalazi oslikana imitacija alabastra, beneath this floor level of the north (C) and central (B) temples, or are described generically as "Nesactium fresco".

Some sixty fragments were recovered with imitation of alabaster decoration. Most are small, the notable exception being a piece measuring 17.22 × 9.66 × 1.25 cm. The imitation of alabaster is sectioned by monochrome or two-colour fields. With regard to the colour of the ground, some ninety green fragments have survived, most small, with the largest of these measuring 10.34 × 5.78 × 1.72 cm, about sixteen dark red fragments, again mostly small pieces, with only a few measuring in excess of five centimetres, and about thirty yellow pieces, also small, with the exception of one piece, measuring 9.86 × 4.60 × 1.22 cm.

Irrespective of whether the fragments of painted plaster were recovered from the north (C) or central (B) temple, or if no temple is indicated by the generic designation "Nesactium fresco", the analysed fragments are considered to constitute parts of a single ensemble characterised by the imitation of alabaster, created during a single episode of construction. It is evident that the fragments are from different parts of walls. The analysed material has been bracketed into groups that are distinguished by the manner in which the chromatic and decorative elements are combined, and by shared technical characteristics of the plaster, ascertained by macroscopic examination of its composition. There are differences in the choices and combinations of the colours of the fields that intersect the areas painted in imitation of alabaster, and in the manner in which monochrome fields are sectioned/framed by broad or narrow black or white bands. The evident differences in the fragments resulted in a division into six groups. The small number of surviving fragments does not allow for a confident assessment of the decorative sectioning of the walls.

ANALYSIS OF THE FRAGMENTS OF PAINTED PLASTER

Technical characteristics of the plaster

Two coats of coarse, and one coat of fine plaster survive. The identified characteristics of the plaster, starting from the base coat applied to the bare wall, are as follows. The base coat is white to grey and consists of a mixture of lime, sand, a significant quantity of finely ground shells, a small quantity of fine-grained pebbles and brick, and a very sparse admixture of charcoal, with a maximum surviving coat thickness of 0.95 cm. The second coat

kao i u načinu raščlanjivanja/uokvirivanja jednobojnih polja širim ili užim trakama crne ili bijele boje. Vidljiva raznolikost ulomaka dovela je do podjele u šest grupa. Teško je pouzdano procijeniti raščlanjivanje zidnih površina jer su ostaci ulomaka malobrojni.

ANALIZA ULOMAKA OSLIKANE ŽBUKE

Tehničke karakteristike žbuke

Očuvana su dva sloja grube i jedan sloj fine žbuke. Polazeći od sloja koji se izvorno oslanjao na zid, utvrđene su sljedeće karakteristike: prvi sloj bijelosive je boje, mješavina vapna, pijeska te veće količine sitno mljevenih školjki, manje količine sitnih kamenčića i opeke te vrlo rijetkih primjesa ugljena, a pritom je maksimalna očuvana debljina sloja 0,95 cm; drugi sloj bijele je boje, nalik prethodnom, ali primjese su sitnije mljevene, a nadodan je i sitno mljeveni kalcit te je maksimalna očuvana debljina 0,84 cm. Sloj fine žbuke iznad kojeg se oslikavalo bijele je boje, a sastoji se od mješavine vapna i kalcita. Maksimalna očuvana debljina sloja iznosi 0,33 cm. Slojevi su kompaktni i fino zaglađeni.

Prva grupa (sl. 2 i 3)

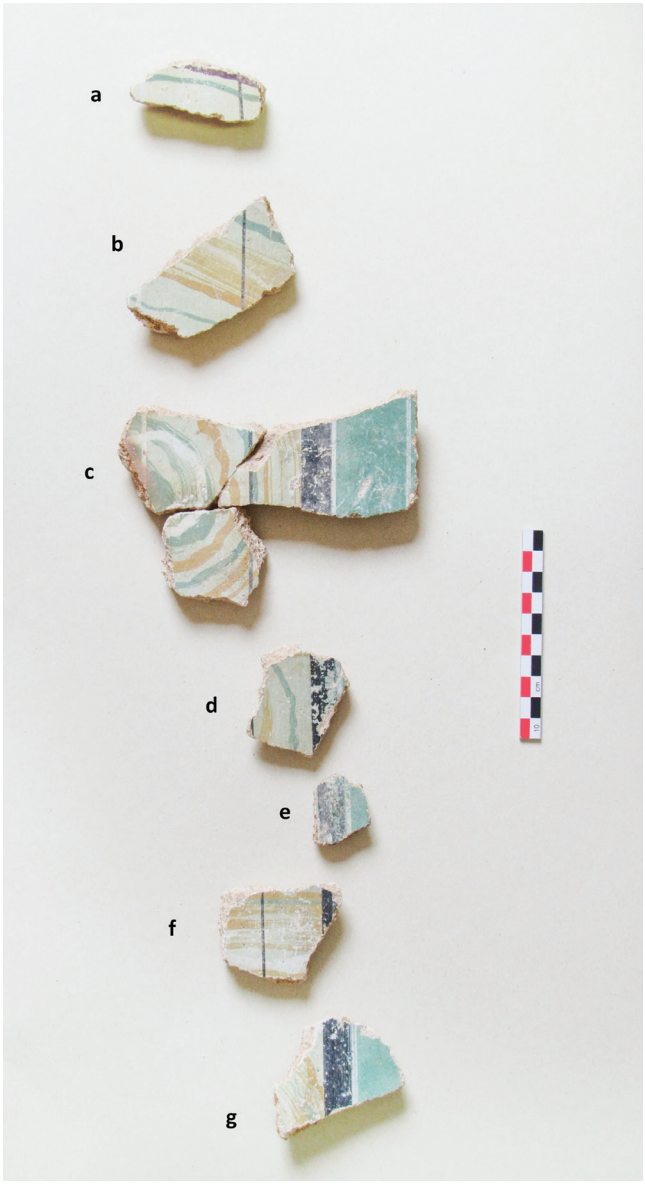
Imitacija alabastra raščlanjena od zelenog polja crnom trakom s bijelom profilacijom

Zidnoj cjelini srednje zone pripada sedam ulomaka, međusobno nepovezanih (sl. 2). Jedan ulomak (spojen od tri druga) prikazuje dio zelenog polja obrubljenog s unutarnje strane bijelom uskom okomitom trakom (š. 0,20 cm). Imitacija alabastra na blijedozelenoj podlozi raščlanjena je od zelenog polja okomitom crnom trakom (š. 1,45 cm), koja je profilirana uskom bijelom trakom širine 0,24 cm (sl. 2c). Tri ulomka imaju na središnjem dijelu blijedozelene podloge usku okomitu crnu (š. 0,16-0,17 cm) i bijelu traku (š. 0,22 cm; 0,27 cm), koje su međusobno udaljene 4,45 cm (sl. 2a-2c). Reljefnost podloge sugerirana je uz pomoć crne i bijele linije. Blago ukošeni i valoviti motivi vena zelene i ljubičaste boje očuvani su na jednom ulomku (sl. 2a). Motivi vena na drugom ulomku (2b) oslikani su paletom boja koja se kreće od različitih nijansi žute do upotrebe zelene i bijele boje. Ulomak (2c) djelomično je očuvao motive vena u obliku vrtloga zelene, žute i bijele boje. Vodoravni motivi vena izvedeni su nijansama žute boje između kojih je oslikana blago valovita bijela vena i vodoravna zelena vena u obliku ravne linije (sl. 2f). Dijelovi blago ukošenih motiva debljih i tanjih vena, izvedeni nijansama žute i zelene boje, ukrašavaju ulomak (sl. 2g).

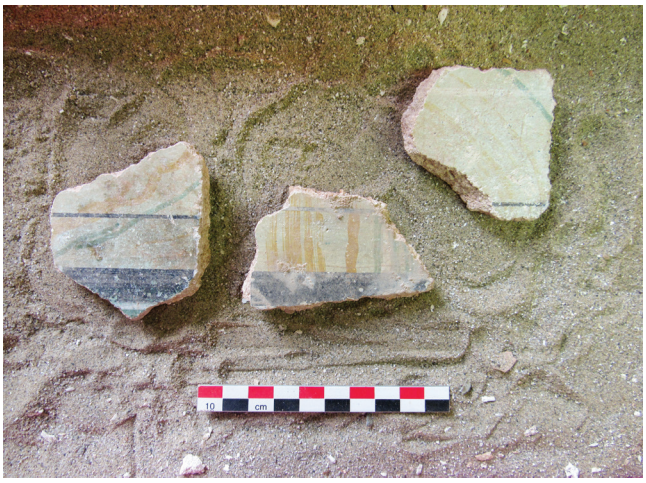
is white, similar to the base coat but with more finely ground admixture, and an additional admixture of finely ground calcite, with a maximum surviving coat thickness of 0.84 cm. The top coat of fine plaster, onto which the painted decoration was applied, is white and consists of a mixture of lime and calcite. The maximum surviving coat thickness is 0.33 cm. The coats are compact and finely smoothed.

First group (Figs. 2 and 3)

Imitation of alabaster demarcated from a green field by a black band with white contour



Sl. 2 Ulomci na blijedozelenoj podlozi ukrašeni imitacijom alabastra (fotografija: A. M. Majkić).
Fig. 2 Fragments with imitation of alabaster against a pale green ground (photo: A. M. Majkić).



Sl. 3 Ulomci ukrašeni imitacijom alabastra (fotografija: A. M. Majkić).
Fig. 3 Fragments with imitation of alabaster (photo: A. M. Majkić).

Zidnoj cjelini srednje zone pripadaju tri međusobno nepovezana ulomka s imitacijom alabastra na blijedozelenoj podlozi (sl. 3). Motivi vena, oslikani u obliku zaobljenih linija nijansama žute i zelene boje, očuvani su na gornjem ulomku (sl. 3). Reljefnost podloge sugerirana je uz pomoć bijele okomite uske trake, široke oko 0,27 cm, i crne trake čija se širina kreće oko 0,17 cm. Trake su međusobno udaljene oko 3,97 cm. Blijedozelena podloga srednjeg ulomka (sl. 3) ukrašena je motivom u obliku vodoravnih, blago valovitih vena u nijansama zelene i žute boje. Djelomično su očuvani dijelovi crne okomite šire trake i crne uže trake (š. 0,18 - 0,19 cm). Međusobna udaljenost okomitih traka iznosi oko 2,26 cm. Dekorativnim elementom crne linije sugerirana je iluzija reljefne površine. Na srednjem ulomku vidljive su dvije kapljice zelene boje (sl. 3) koje ukazuju na anomaliju u oslikavanju: motivi vodoravnih, blago valovitih zelenih vena oslikani su iznad žutih, što bi značilo da je dekorater oslikavao suprotno od uobičajenog načina rada - počeo je oslikavati od dolje prema gore umjesto obrnuto. Na donjem ulomku (sl. 3) očuvan je dio okomite šire crne trake (š. 1,28 cm) profilirane uskom bijelom trakom (š. 0,29 cm), koja odvaja zelenu od blijedozelene podloge ukrašene imitacijom alabastra. Motivi vena izvedeni su u obliku blago valovitih linija, nijansama zelene i žute boje. Očuvana uža okomita traka crne boje (š. 0,16 cm) sugerira iluziju reljefne površine. Crne okomite trake međusobno su udaljene oko 1,85 cm.

Očite su razlike, kako u dimenzijama između crnih okomitih širih traka na ulomcima (sl. 2c i sl. 3, donji ulomak), tako i u udaljenosti između dviju tankih linija crne i bijele boje na ulomcima (sl. 2a-c i sl. 3, gornji ulomak). Te razlike ukazuju na oslikavanje različitih zidnih površina srednje zone iste prostorije ili pak da

Seven unconnected fragments from wall central zones (Fig. 2). One of these fragments (comprised of three joined fragments) shows part of a green field framed to the inside by a narrow white vertical band (W 0.20 cm). The imitation of alabaster against a pale green ground is demarcated from the green field by a vertical black band (W 1.45 cm) with a 0.24 cm wide narrow white contour band (Fig. 2c). Three of the fragments have narrow vertical black (W 0.16 to 0.17 cm) and white (W 0.22 cm; 0.27 cm) bands set 4.45 cm apart at the central part of the pale green ground (Fig. 2a-2c). A sense of depth in the ground is achieved with the use of black and white lines. Slightly oblique undulating green and purple veining survives on one of the fragments (Fig. 2a). The veining effect on another fragment (2b) is painted with a palette of colours that ranges from tones of yellow to green and white. Veining done as a vortex of green, yellow, and white survives partially on another fragment (2c). Horizontal veining is done in tones of yellow intersected by a slightly undulating white vein and a horizontal and straight green vein (Fig. 2f). The fragment has part of a decoration consisting of slightly oblique veining done in varying thicknesses in tones of yellow and green (Fig. 2g).

Three unconnected fragments with imitation of alabaster against a pale green ground are from a wall central zone (Fig. 3). Veining decoration, painted as curved lines done in tones of yellow and green, survive on the upper fragment (Fig. 3). A sense of depth in the ground is achieved with the use of narrow, about 0.27 cm wide, vertical white bands, and black bands about 0.17 cm wide. These bands are set about 3.97 cm apart. The pale green ground of the middle fragment (Fig. 3) is decorated with horizontal, slightly undulating veining done in tones of green and yellow. Parts of broad vertical black bands, and narrow (W 0.18 to 0.19 cm) black bands survive in part. The vertical bands are set about 2.26 cm apart. The black line decorative element is used to achieve the illusion of depth. Two drops of green are evident on the middle fragment (Fig. 3) and indicate an anomaly in the painting: the horizontal, slightly undulating green veining is painted above the yellow veining, which would mean that the decorator worked contrary to the customary method, working from bottom to top rather than top to bottom. On the lower fragment (Fig. 3) we see part of a broad vertical black band (W 1.28 cm) with a contour formed by a narrow white band (W 0.29 cm) that intersects green and pale green grounds decorated with an imitation of alabaster. Veining is achieved with the use of slightly undulating lines done in tones of green and yellow. A narrow (W 0.16 cm) vertical black band survives, used to achieve the illusion of depth. The vertical black bands are set about 1.85 cm apart.

ulomci pripadaju dvama različitim prostorima, ali i na prisutnost najmanje dva međupolja ukrašena imitacijom alabastra.

Druga grupa (sl. 4 i 5)

Imitacija alabastra na blijedo žućkasto-zelenkastoj podlozi, raščlanjena od tamnozelenog polja crnom trakom s bijelom profilacijom

Ulomak (spojen od četiri ulomka) zidne dekoracije srednje zone (sl. 4). Imitacija alabastra na blijedo žućkasto-zelenkastoj razvodnjenoj podlozi ukrašena je motivom vena u obliku blago zaobljenih valovitih traka različite širine i u nijansama žute i zelene boje. Podloga je također oslikana motivima u obliku vodoravnih linija različitih širina i u nijansama žute boje. Imitacija alabastra uokvirena je s unutarnje strane širom okomitom crnom trakom (š. oko 1,24 cm), s bijelom profilacijom (š. oko 0,27 cm) koja je očuvana u tragovima. Crna traka ujedno raščlanjuje tamnozelenu podlogu od imitacije alabastra.

Ulomak (spojen od dvaju ulomka) zidne dekoracije srednje zone (sl. 5). Na blijedozelenoj razvodnjenoj podlozi vidljiv je trag motiva polukružnog oblika vene(?) bijele i crne boje. Vidljivi su i tragovi uske okomite bijele trake (š. oko 0,30 cm) koja uokviruje imitaciju alabastra s unutarnje strane. Crna traka (š. oko 1,11 cm) odvaja tamnozelenu podlogu od blijedozelene. Uska crna okomita linija ukrašava tamnozelenu podlogu i dio je okvira koji sugerira iluziju reljefne površine.

Slikarska podloga tamnozelene boje loše je očuvana na ulomcima druge grupe (sl. 4-5), za razliku od onih prve grupe (sl. 2) na kojima se boja dobro drži uglačane podloge. Možda je jedan od razloga mjesto nalaza ulomaka, koje se razlikuje od prethodne grupe, pa je primjerice ondje bila veća količina vlage koja je prouzročila promjene na zelenoj podlozi, jer se za drugu grupu navodi kao mjesto nalaza opća oznaka „Nezakcij freske", ili je pak u pitanju drugačija tehnika pripreme zelene boje zbog obnavljanja dekoracije[2]. Na tamnozelenoj podlozi vidljivi su i plavi te crni pigment (sl. 4-5).

[2] Treba provesti analizu pigmenata ne bi li se utvrdilo o kojoj se vrsti zelene boje radi. Postoje tri vrste zelenog pigmenta u rimskom slikarstvu: glaukonit, celadonit i klorit (Delamare 1987, 346). Nakon polovice II. st. tonalitet pigmenta celadonita postaje tamniji, uz ostalo i zbog različitog načina obrade pigmenta u odnosu na ranije razdoblje (Groetembril 2021, 168, fig. 5; 169). Spomenut je ovaj pigment jer zelena boja na ulomcima prve grupe (sl. 2) nalikuje na ulomak zelene boje iz Reimsa, Ponsardin, Francuska, prva faza (Groetembril 2021, 168, fig. 5b), a tamnozelena boja podloge na ulomcima (sl. 4-5) nalikuje drugoj fazi obnavljanja podloge (Groetembril 2021, 167, fig. 3).

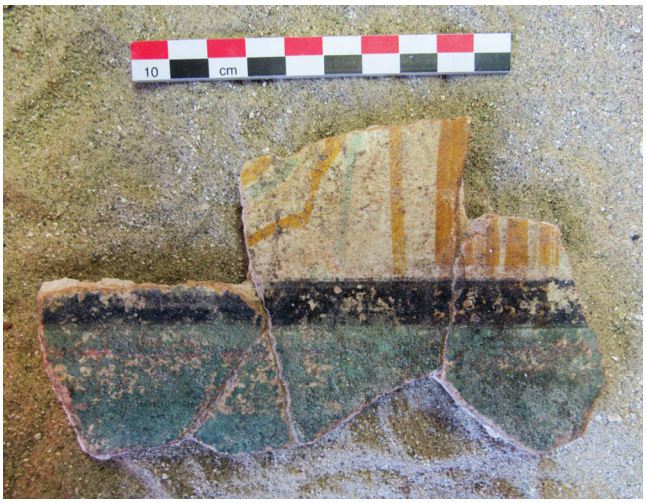
There are evident differences, both in the spacing between broad vertical black bands (Fig. 2c and Fig. 3, lower fragment), and in the distances between two thin lines, one black and the other white (Fig. 2a-c and Fig. 3, upper fragment). These differences indicate the painting of different central zones of a single room, or, conversely, that the fragments are from two different rooms, and of the presence of at least two intermediate fields with an imitation of alabaster decoration.

Second group (Figs. 4 and 5)

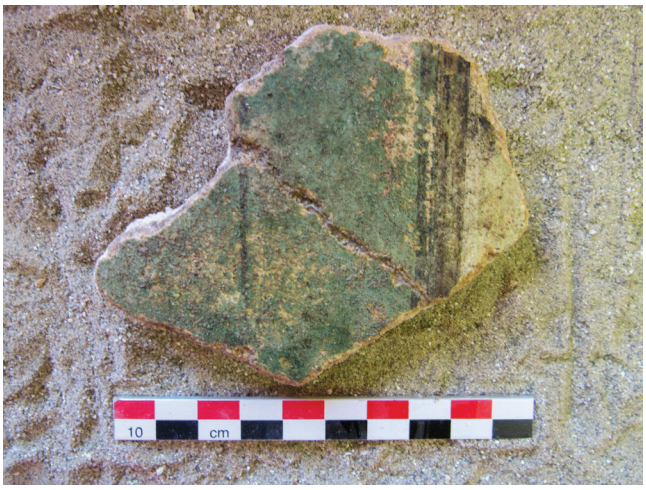
Imitation of alabaster against a pale yellow to green ground, demarcated from a dark green field by a black band with a white contour

A fragment (comprised of four joined fragments) of central zone wall decoration (Fig. 4). Imitation of alabaster against a watered down pale yellow to green ground is decorated with veining done as curved undulating bands of varying thicknesses and in tones of yellow and green. Also painted over the ground are patterns of horizontal lines of varying thicknesses, done in tones of yellow. The imitation of alabaster is framed to the inside by a broad vertical black band (W ca 1.24 cm), with a white contour (W ca 0.27 cm), which survives in traces. The black band also demarcates the dark green ground from the imitation of alabaster.

A fragment (comprised of two joined fragments) with central zone wall decoration (Fig. 5). On the watered-down pale green ground there is a trace of a semi-circular pattern of what is likely veining done in white and black. There are also traces of a narrow (W ca 0.30 cm) vertical white band that frames the imitation of alabaster to the



Sl. 4 Ulomak ukrašen imitacijom alabastra (fotografija: A. M. Majkić).
Fig. 4 Fragment with imitation of alabaster (photo: A. M. Majkić).



Sl. 5 Tamnozelena podloga ukrašena tankom crnom okomitom linijom (fotografija: A. M. Majkić).
Fig. 5 Dark green ground with thin black vertical line decorative element (photo: A. M. Majkić).

Treća grupa (sl. 6-10)

Donja zona - imitacija alabastra raščlanjena od zelenog polja bijelom trakom

Ulomak (spojen od dvaju ulomka) zidne dekoracije donje zone (sl. 6). Zelena podloga raščlanjena je od blijedožuto-zelenkaste podloge s imitacijom alabastra bijelom vodoravnom trakom širine oko 1,52 cm (boja se većim dijelom oljuštila). Imitacija alabastra oslikana je motivima vena u nijansama zelene i žute, uz dodatak bijele boje, a očuvan je i dio ljubičaste vene. Oblici variraju od zaobljene kružne vene s jezgrom u sredini do blago ukošenih vodoravnih vena različitih širina. Imitacija alabastra raščlanjena je uskom vodoravnom bijelom trakom čija širina varira od 0,20 cm do 0,23 cm, koja je povezana s uskom okomitom crnom trakom (š. oko 0,16 cm, boja je djelomično izblijedjela) u dva polja čija potpuna veličina nije očuvana. Način na koji je podloga raščlanjena bijelim i crnim linearnim elementima ukazuje na jednostavnu imitaciju mramornih obloga[3].

Ulomak (spojen od dvaju ulomka) zidne dekoracije donje i dijelom srednje zone (sl. 7). Zelena podloga raščlanjena je od blijedozelene podloge s imitacijom alabastra bijelom vodoravnom trakom čija širina iznosi oko 1,57 cm (boja se većim dijelom oljuštila). Motivi alabastra na blijedozelenoj podlozi izvedeni su blago ukošenim linijama različitih širina, u nijansama žute i zelene.

[3] U članku je upotrijebljena riječ „mramor“ kao što su je koristili Grci i Rimljani, koja uključuje i druge tipove dekorativnog kamena, npr. alabaster (Fant 2009, bilješka 1, 343).

inside. A black band (W ca 1.11 cm) separates the dark green ground from the pale green ground. A narrow and vertical black line decorates the dark green ground, forming part of a frame that achieves the illusion of depth.

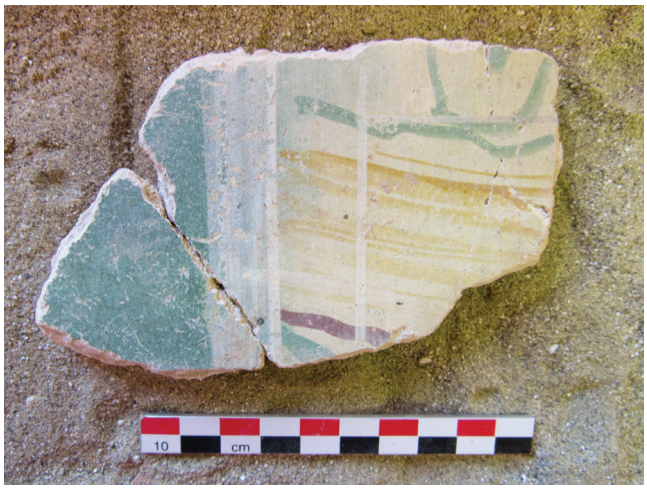
The dark green ground is poorly preserved on the fragments of the second group (Figs. 4 and 5), unlike the condition of the fragments of the first group (Fig. 2) where the paint has held well to the polished base. A possible reason for this is the location where the fragments were found, a location different from that of the previous group, where a greater quantity of moisture would have caused the green ground to undergo changes (the findspot for the second group is indicated with the generic term "Nesactium fresco"). Alternatively, the cause may be related to a difference in technique in the preparation of the green paint during an episode of the renovation of the decoration.[2] Blue and black pigments are visible on the dark green ground (Figs. 4 and 5).

Third group (Figs. 6 to 10)

Lower zone: imitation of alabaster demarcated from a green field by a white band

A fragment (comprised of two joined fragments) of lower zone wall decoration (Fig. 6). A white horizontal band about 1.52 cm wide (most of the paint has flaked off) demarcates a green ground from a pale yellow to green-toned ground with an imitation of alabaster. The imitation of alabaster is painted as veining in tones of green and yellow, with additional white detailing, and a surviving part of purple veining. The forms vary from curved circular veining with a central core, to slightly oblique horizontal veining of varying thicknesses. A narrow horizontal white band of variable thickness, from 0.20 cm to 0.23 cm, coupled with a narrow vertical black band (W ca 0.16 cm, paint partially faded) divides the imitation of alabaster into two fields that have not survived in their entirety. The manner in which the ground is

[2] An analysis of the pigment will be required to ascertain the type of green colour used. Three types of green pigment were in use in Roman period painting: glauconite, celadonite, and chlorite (Delamare 1987, 346). After the 2nd c. CE the tonal value of celadonite pigment is increasingly dark due to, among other things, changes in the processing of the pigment in relation to the earlier period (Groetembril 2021, 168, fig. 5; 169). We mention this pigment because the green of the first group fragments (Fig. 2) is similar to the green on a fragment from Reims, Ponsardin, France, 1st phase (Groetembril 2021, 168, fig. 5b), while the dark green ground on the fragments shown in figures 4 and 5 is similar to that of the second phase renovation of the ground (Groetembril 2021, 167, fig. 3).



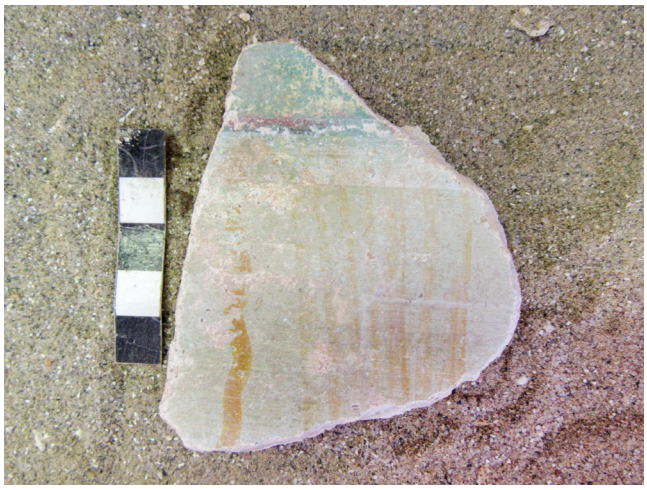
Sl. 6 Imitacija mramornih obloga, vodoravna bijela traka raščlanjena okomitom crnom trakom (fotografija: A. M. Majkić).
Fig. 6 Imitation of marble panelling; a horizontal white band sectioned by a vertical black band (photo: A. M. Majkić).



Sl. 7 Imitacija alabastra raščlanjena od zelene podloge bijelom, vodoravnom trakom (fotografija: A. M. Majkić).
Fig. 7 A horizontal white band separates imitation of alabaster from a green ground (photo: A. M. Majkić).

Ulomak zidne dekoracije donje zone (sl. 8) prikazuje drugi tip raščlanjivanja te zone imitacijom mramornih obloga. Blijedozelena podloga s imitacijom alabastra sačuvala je u desnom donjem dijelu ulomka tragove jednog kuta geometrijskog lika pravokutnika/kvadrata, uokvirenog uskom, bijelom trakom. Motiv vena izveden je u obliku okomitih, blago valovitih, užih i širih traka, i to različitim nijansama žute boje. Bijela vodoravna traka, čija širina iznosi oko 1,30 cm (boja se većim dijelom oljuštila), odvaja donju od srednje zone sa zelenom podlogom.

Ulomak zidne dekoracije donje zone s dijelom srednje zone (sl. 9). Polje srednje zone sačuvalo je dio okvira bijele boje (š. 0,26 cm), a paralelno na udaljenosti od



Sl. 8 Imitacija mramorne obloge u obliku pravokutnika/kvadrata. Vidljivi tragovi desnog ugla (fotografija: A. M. Majkić).
Fig. 8 Imitation of marble panelling (rectangular/square); traces of the right corner (photo: A. M. Majkić).

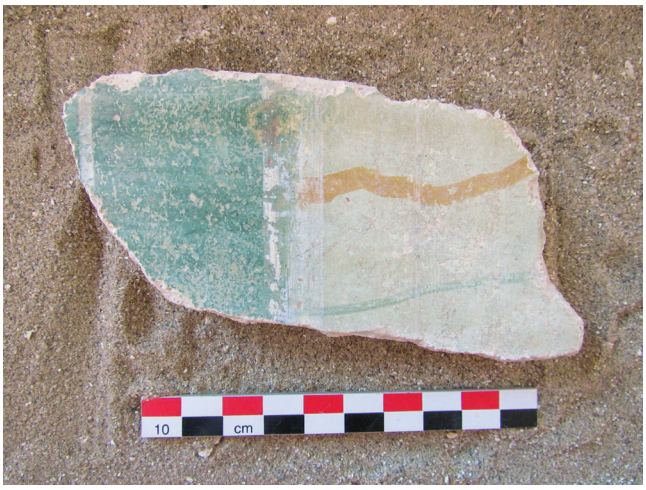
partitioned by white and black linear elements suggests a simple imitation of marble panelling.[3]

Fragment (comprised of two joined fragments) of lower zone decoration with a part of the central zone decoration (Fig. 7). A green ground in demarcated from a pale green ground with an imitation of alabaster by an about 1.57 cm wide white horizontal band (most of the paint has flaked off). The imitation of alabaster against the pale green ground is done with slightly oblique lines of varying widths, done in tones of yellow and green.

A fragment of lower zone wall decoration (Fig. 8) shows another type of the sectioning of this zone with an imitation of marble panelling. In the right lower part of the pale green ground with imitation of alabaster of this fragment there are surviving traces of one corner of a geometric shape (rectangle/square) framed with a narrow white band. The veining is done as narrow and broad vertical, slightly undulating, bands, done in varying tones of yellow. An about 1.30 cm wide (most of the paint has flaked off) horizontal white band separated the lower from the central zone with green ground.

Fragment of lower zone wall decoration with a part of the central zone (Fig. 9). A part of the white frame (W 0.26 cm) of the field of the central zone has survived. Parallel to it at a distance of about 3.58 cm (most of the paint has flaked off) is a white horizontal band from 1.26 cm to 1.34 cm wide that separates the central zone from the lower zone with an imitation of alabaster. The veining

[3] The term "marble" is used here in the manner it was understood by the ancient Greeks and Romans to include other types of decorative stone such as alabaster (Fant 2009, Note 1, 343).



Sl. 9 Ulomak donje zone ukrašen imitacijom alabastra i dio srednje zone zelene boje s dijelom okvira bijele boje (fotografija: A. M. Majkić).
Fig. 9 Lower zone imitation of alabaster and green central zone with white frame (photo: A. M. Majkić).



Sl. 10 Ulomak donje zone s imitacijom alabastra raščlanjen od srednje zone zelene boje bijelom trakom (fotografija: A. M. Majkić).
Fig. 10 A white band separates lower zone imitation of alabaster from a green central zone (photo: A. M. Majkić).

oko 3,58 cm bijela vodoravna traka (boja se većim dijelom oljuštila), čija širina varira od 1,26 cm do 1,34 cm, odvaja srednju zonu od donje zone koja reproducira imitaciju alabastra. Motivi vena oslikani su u obliku blago valovitih traka zelenom i tamnožutom bojom. Bijela uska traka (š. 0,17 cm) vodoravno raščlanjuje imitaciju alabastra (kao na ulomku sl. 6), što ukazuje na mogućnost da je imitacija mramornih obloga ostvarena na jednak način.

Ulomak zidne dekoracije (spojen od triju ulomka) donje zone s dijelom srednje zone (sl. 10). Bijela vodoravna traka čija širina varira od 1,40 cm do 1,50 cm (boja se većim dijelom oljuštila) odvaja srednju od donje zone koja reproducira imitaciju alabastra. Bijela uska vodoravna traka (š. 0,30 cm) dio je okvira zelenog polja srednje zone, a udaljena je oko 3,50 cm od bijele trake koja razdvaja donju zonu od gornje. Imitacija alabastra oslikana je na blijedozelenoj podlozi. Motivi vena izvedeni su tankim kistom u obliku blago zaobljenih, kružnih linija i blago valovitih uskih traka, i to tamnožutom, bijelom i nijansama zelene boje. Tragovi vodoravne uske trake bijele boje vodoravno raščlanjuju imitaciju alabastra (kao na ulomku sl. 6) pa je možda riječ o jednakom načinu imitacije mramornih obloga.

Na osnovu prikazanih ulomaka može se zaključiti da postoje barem dva načina reproduciranja imitacije mramornih obloga (sl. 6; sl. 8). Ulomci su mogli pripadati različitim zidnim površinama istog prostora ili dvjema prostorijama, zbog razlike u načinu raščlanjivanja donje zone.

is painted as slightly undulating bands of green and dark yellow. A narrow white band (W 0.17 cm) horizontally demarcates the imitation of alabaster (as we see on the fragment shown in Fig. 6), suggesting that the imitation of marble panelling may have been done in the same fashion.

Fragment of wall decoration (comprised of three joined fragments) of the lower zone with a part of the central zone (Fig. 10). A white horizontal band from 1.40 cm to 1.50 cm wide (most of the paint has flaked off) separates the central from the lower zone with an imitation of alabaster. A narrow (W 0.30 cm) horizontal white band is part of the frame of the central zone green field, and is set about 3.50 cm from the white band that separates the lower zone from the zone above it. The imitation of alabaster is painted against a pale green ground. The veining is done with a thin brush as slightly curved, circular lines and slightly undulating narrow bands, done in dark yellow, white, and tones of green. A narrow horizontal white band, visible in traces, sections the imitation of alabaster (as we see on the fragment shown in Fig. 6), possibly indicating the same manner of imitating marble panelling.

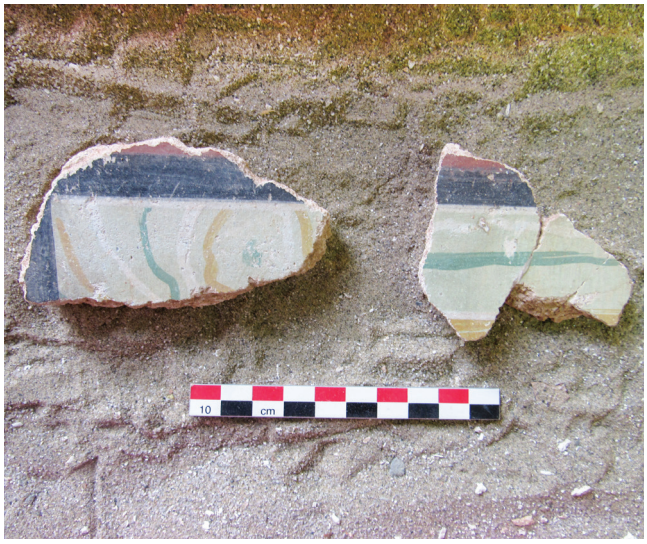
Based on the described fragments we see that there were at least two ways in which marble panelling was imitated (Fig. 6; Fig. 8). The differences in the manner in which the lower zone is sectioned suggest that the fragments may have been from different parts of walls of a single room, or from two different rooms.

Četvrta grupa (sl. 11)

Ulomci donje zone s imitacijom alabastra, uokvireni crnom trakom

Dva međusobno nepovezana ulomka donje zone imitiraju mramorne obloge. Dio crne trake (š. 1,18 cm) koja je uokvirivala imitaciju alabastra sačuvan je na lijevom ulomku (sl. 11). Na istom ulomku može se uočiti da okomita traka ima blago uvučeni kut, što znači da je ulomak stajao blizu ruba zida. Desni ulomak sačuvao je vodoravnu crnu traku (š. 1,11 cm) koja je odvajala imitaciju alabastra od tamnocrvene podloge. Imitacija alabastra na blijedozelenoj podlozi izvedena je motivima blago valovitih ili ravnih traka različitih širina te zaobljenim blago valovitim kružnim oblicima sa zelenom jezgrom u sredini. U oslikavanju motiva upotrijebljena je bijela te nijanse zelene i žute boje. Može se dodati da se ne radi o imitaciji oblaganja u tehnici *opus sectile*, u kojoj različito obojene površine trebaju jasno reproducirati vene ili točkice (*mouchetis*) (Thorel 2011, 486). Motiv alabastra obrubljen je jednostavnom crnom trakom na kojoj nisu vidljivi tragovi vena ili točkica.

Zanimljiv primjer postavljanja panela različitih širina u donjoj zoni, koji sugeriraju oblaganje mramorom, nalazi se u Oplontisu, Vila A. Donja zona ukrašena je motivom tzv. zebrastih pruga („zebra stripe“) koji se sastoji od linearnih motiva izvedenih crnom i bijelom bojom i s tri strane obrubljenih žutom trakom. Na apstraktan način imitira panele bijelog i sivog mramora ukrašenog trakama (McAlpine 2016, hodnik 46, 117, fig. 10.7), datirano u razdoblje vladavine Nerona.



Sl. 11 Ulomci donje zone, imitacija mramorne obloge (fotografija: A. M. Majkić).
Fig. 11 Lower zone fragments, imitation of marble panelling (photo: A. M. Majkić).

Fourth group (Fig. 11)

Fragments of the lower zone with imitation of alabaster, framed with a black band

Two unconnected fragments from the lower zone with imitation of marble panelling. Part of a black band (W 1.18 cm) that framed the imitation of alabaster survives on the left fragment (Fig. 11). On this fragment we see a vertical band that has a slightly drawn-in corner, indicating that the fragment was from near the edge of a wall. A horizontal black band (W 1.11 cm) that survives on the right fragment separated the imitation of alabaster from an area of dark red ground. The imitation of alabaster against a pale green ground is done as slightly undulating or straight bands of varying widths, and curved slightly undulating circular forms with a green core. The motif is painted using white and tones of green and yellow. We should also note that this is not an example of the imitation of *opus sectile* panelling, in which variously coloured sections clearly mimic veining or speckling (*mouchetis*) (Thorel 2011, 486). The imitation of alabaster is framed by a plain black band on which we do not see visible traces of veining or speckling.

There is an interesting example at Villa A in Oplontis of an arrangement of lower zone panels of varying widths that imitate marble panelling. The lower zone is decorated with a linear "zebra stripe" pattern done as alternating black and white stripes framed to three sides by a yellow band. This is an abstract imitation of panels of white and grey marble decorated with bands (McAlpine 2016, Corridor 46, 117, fig. 10.7), dated to the reign of Nero.

Fifth group (Figs. 12 to 16)

Fragments of green and dark red fields of the central zone

A vertical black band (W ca 8.13 cm, most of the paint has flaked off) separates a green from a dark red ground. Traces of dark red paint are evident at the right part of the fragment (Fig. 12). A part of the left corner of a white band (W 0.14 cm) that framed a green field survives on the fragment shown in figure 13. The upper, right corner of a frame done in white (W ca 0.20 cm) and black (W ca 0.17 cm) is evident on the fragment shown in figure 14. It is clear, then, that the green and dark red fields were adjacent.

The dark red field was paired with an imitation of alabaster, as is evident on the fragments shown in figures 15 and 16. A vertical black band, about 1.40 cm wide on the upper fragment and about 1.70 cm wide on the lower fragment (Fig. 15), separates the dark red ground

Peta grupa (sl. 12-16)

Ulomci zelenog i tamnocrvenog polja srednje zone

Crna okomita traka (š. oko 8,13 cm, boja se velikim dijelom oljuštila) odvaja zelenu od tamnocrvene podloge. Tragovi tamnocrvene boje vidljivi su na desnom dijelu ulomka (sl. 12). Na ulomku (sl. 13) očuvan je dio lijevog kuta okvira bijele boje (š. 0,14 cm) koji je uokvirivao zeleno polje. Na ulomku (sl. 14) vidljiv je gornji, desni kut okvira bijele (š. oko 0,20 cm) i crne boje (š. oko 0,17 cm). Jasno je stoga da su zeleno i tamnocrveno polje stajali jedno do drugoga.

Tamnocrveno polje bilo je povezano s imitacijom alabastra, što se vidi na ulomcima na sl. 15-16. Crna okomita traka, široka oko 1,40 cm (gornji ulomak) odnosno oko 1,70 cm (donji ulomak) (sl. 15), odvaja tamnocrvenu podlogu od blijedozelene podloge s tragovima imitacije alabastra. Motivi vena oslikani su u obliku vodoravnih uskih ili blago zaobljenih traka u nijansama zelene. Na donjem ulomku vidljivi su i tragovi vena izvedeni bijelom bojom (sl. 15) te dio crne trake s bijelom profilacijom. Crna okomita traka (š. oko 1,42 cm, boja je izblijedjela) s bijelom profilacijom odvaja tamnocrvenu od blijedožuto-zelenkaste podloge s tragovima imitacije alabastra (sl. 16).

Različita širina okomitih traka koje razdvajaju tamnocrvenu od blijedozelene podloge, odnosno one



Sl. 12 Zelena i tamnocrvena podloga raščlanjene su crnom okomitom trakom (fotografija: A. M. Majkić).
Fig. 12 Green and dark red grounds demarcated by a vertical black band (photo: A. M. Majkić).

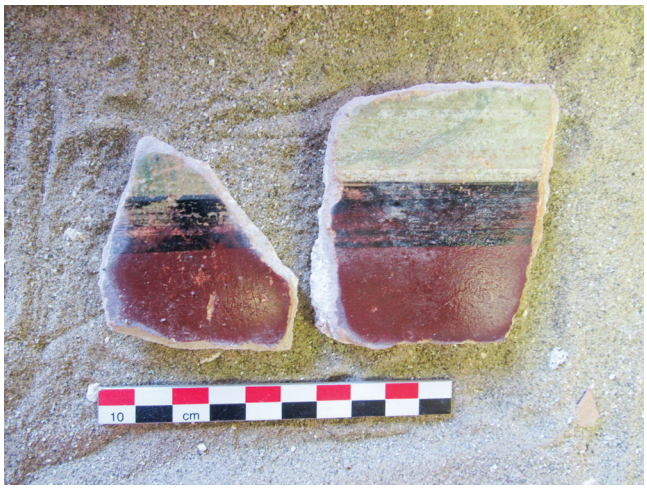
from the pale green ground with traces of an imitation of alabaster. The veining is painted as horizontal narrow or slightly curved bands in tones of green. On the lower fragment we see traces of veining done in white (Fig. 15) and part of a black band with a white contour. A vertical black band (W ca 1.42 cm, the paint has faded) with a white contour separates a dark red from a pale yellow to green-toned ground with traces of the imitation of alabaster (Fig. 16).



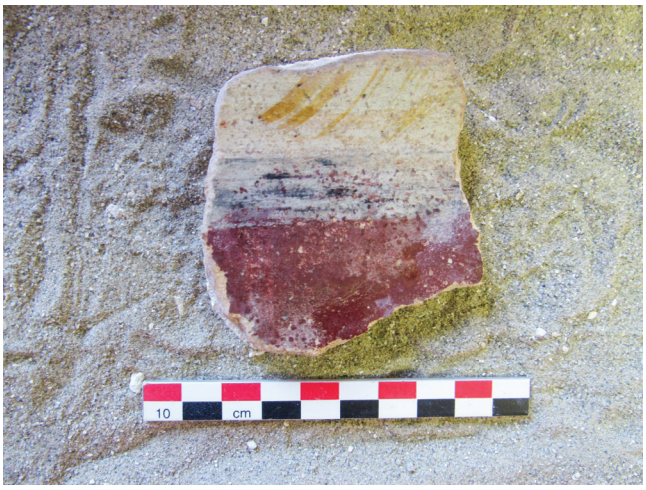
Sl. 13 Ulomak s dijelom lijevog donjeg ugla bijelog okvira na zelenom polju (fotografija: A. M. Majkić).
Fig. 13 Fragment with part of the lower left corner of a white frame against a green field (photo: A. M. Majkić).



Sl. 14 Ulomak s dijelom desnog gornjeg okvira na tamnocrvenoj podlozi (fotografija: A. M. Majkić).
Fig. 14 Fragment with part of the upper right frame against a dark red ground (photo: A. M. Majkić).



Sl. 15 Crna okomita traka odvaja tamnocrvenu podlogu od blijedozelene s tragovima imitacije alabastra (fotografija: A. M. Majkić).
Fig. 15 A vertical black band separates a dark red from a pale green ground with traces of the imitation of alabaster (photo: A. M. Majkić).



Sl. 16 Crna okomita traka odvaja tamnocrvenu podlogu od blijedožuto-zelenkaste podloge s tragovima imitacije alabastra (fotografija: A. M. Majkić).
Fig. 16 A vertical black band separates a dark red from a pale yellow to green ground with of the imitation of alabaster (photo: A. M. Majkić).

blijedožuto-zelenkaste, ukazuje na prisutnost najmanje dva međupolja ukrašena imitacijom alabastra, ali i na dvije različite zidne površine iste ili različite prostorije.

Šesta grupa (sl. 17)

Imitacija alabastra raščlanjuje žuto polje

Jedanaest međusobno nepovezanih ulomaka (četiri spojena ulomka) srednje zone. Ulomci (sl. 17a-e,g) s imitacijom alabastra na blijedozelenoj podlozi odvajaju žuto polje okomitom bijelosivom (?) trakom širine oko 1,80 cm, naglašenom s desne strane bijelom profilacijom. Dijelovi unutarnjeg bijelog, uskog okvira, čija širina varira između 0,25 cm i 0,30 cm, očuvani su na žutom polju (sl. 17c, f-h). Tri ulomka (sl. 17i-k) pokazuju da je žuto polje odvojeno bijelom okomitom trakom (š. 1,54 cm) od tamnocrvenog polja[4]. Imitacija alabastra najbolje je očuvana na jednom ulomku (sl. 17b): blijedozelena podloga oslikana je motivima u obliku okomitih užih ili širih blago valovitih traka u raznim nijansama žute, bijelosive i zelene. Najistaknutiji motiv prikazan je kao izduženi ovalni oblik u nijansama zelene boje, okružen bijelosivom bojom.

Stilističke karakteristike ulomaka

Na opisanim ulomcima na kojima je prikazana imitacija dekorativnog kamena moguće je prepoznati karakteristike alabastra. Najcjenjeniji alabastri iz

[4] Smatra se da je riječ o polju jer svi ulomci koji prikazuju imitaciju alabastra imaju ulogu raščlanjivanja jednobojnih polja.

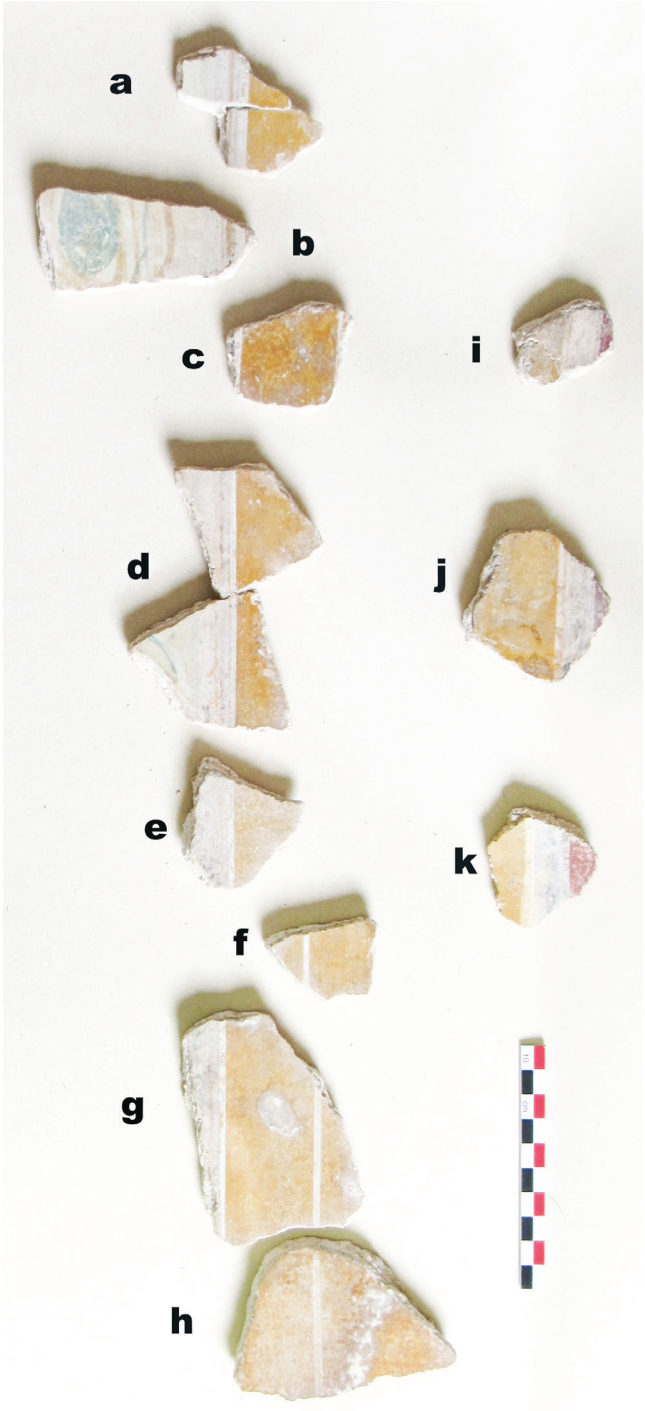
The different widths of the vertical bands that separate the dark red from a pale green ground, and in the other case from a pale yellow to green-toned ground, indicate the presence of at least two intermediate fields decorated with imitation of alabaster, and two different wall sections of a single room or of different rooms.

Sixth group (Fig. 17)

Imitation of alabaster sections a yellow field

Eleven unconnected fragments (four joined fragments) of the central zone. Fragments (Fig. 17a-e, g) with imitation of alabaster against a pale green ground are separated from a yellow field by an approximately 1.80 cm wide vertical band, likely pale grey in colour, highlighted to the right side by a white contour. Parts of a narrow white inner frame, varying from 0.25 cm to 0.30 cm wide, survive on the yellow field (Fig. 17c, f-h). As is evident from three fragments (Fig. 17i-k) a yellow field is separated from a dark red field by a vertical white band (W 1.54 cm).[4] The imitation of alabaster survives in best condition on the fragments shown in figure 17b: slightly undulating narrow and broad vertical bands in various tones of yellow, pale grey, and green are painted against a pale green ground. The most prominent of the motif elements is an elongated oval form done in tones of green surrounded with pale grey.

[4] This is considered to be a field, as all of the fragments with imitation of alabaster have the role of sectioning monochrome fields.



Sl. 17 Imitacija alabastra raščlanjuje žuto polje (fotografija: A. M. Majkić).
Fig. 17 Imitation of alabaster sections a yellow field (photo: A. M. Majkić).

antičkog svijeta dolaze iz rudnika u Egiptu, a postojali su i rudnici u Siriji, Arabiji, Kapadokiji, Perziji i Indiji. Boja podloge varira od bijele do žute i zelenkaste (De Angelis d'Ossat 2005, 80). Ulomci oslikane žbuke s imitacijom alabastra koji su pronađeni na području rimskih hramova u Nezakciju u najvećem su broju oslikani na zelenkastoj podlozi (sl. 2; sl. 3; sl. 7-11; sl. 15). Imitacija egipatskog oniksa u varijanti *cotognino* i *listato*

The stylistic characteristics evident on the fragments

Characteristics of alabaster are evident on the described fragments with motifs imitating decorative stone. In the antique period the most valued alabaster was sourced from quarries in Egypt. There were also quarries in Syria, Arabia, Cappadocia, Persia, and India. The ground colour ranges from white to yellow and green-toned (De Angelis d'Ossat 2005, 80). Most of the fragments of plaster with imitation of alabaster found at Nesactium's Roman temple precinct have been painted against a green-toned ground (Fig. 2; Fig. 3; Figs. 7 to 11; Fig. 15). Painted imitation of Egyptian onyx of the *cotognino* and *listato* (banded) variants is achieved using curved or undulating strokes and, often, linear brush strokes of yellow, white, red, and green (Mulliez 2014, 99 and fig. 55; Barker, Perna 2018b, 407; fig. 2, 408). These methods of imitating alabaster, and the palette of colours, suggest the reproduction of Egyptian alabaster as a blend of both the *cotognino* and *listato* variants (Figs. 2 to 4; Figs. 6 to 11; Figs. 15 to 17). The imitation of alabaster is achieved with quick brush strokes. A precise determination of the types of decorative stone that are imitated by monochrome grounds is practically impossible (Mulliez 2014, 86).

Painting black and white lines to indicate sources of light and shadow, and to achieve the illusion of depth, is characteristic of the Second Style (100 BCE to ca 20 BCE). In Rome, for example, we see an imitation of alabaster in the central zone of the left wall, Room II, of the House of the Griffins (Ling 1991, 25). There is an imitation of alabaster in the upper zone in *aula* 4 of the Late Republican period shrine in Brescia (Bianchi 2014, 229, figs. 9 and 9b; 10a and 10 b), and an imitation of alabaster in the central zone on the east wall of *aula* 3 (Bianchi 2014, 232, fig. 16c). We see an imitation of alabaster in the central zone on the east wall of cubicle 11 of Villa A in Oplontis (McAlpine 2016, 114, fig. 10.3).

For examples of the imitation of alabaster of the Second Style in Pompeii see: Eristov 1979, 760-763, pl. I-IV. The imitation of marble faded almost entirely out of use in the Third Style (ca 20 BCE to ca 45 CE) (Barbet 2009, 104).

In their papers Simon J. Barker and Simona Perna (Barker & Perna 2018a, 52, fig. 8; Barker & Perna 2018b, 407, fig. 1) have developed a map of Pompeii indicating the locations of villas with painted imitation of alabaster of the First Style, the Second Style, and a single example from the Fourth Style period identified in the House of the Golden Bracelet (VI 17, 42). Imitations of various types of marble in the lower zone emerged again in the Fourth Style (from 45/50 CE to 100 CE) of which

(banded) u slikarstvu postiže se uz pomoć zaobljenih ili valovitih poteza, a često i linearnih poteza kistom u žutoj, bijeloj, crvenoj i zelenoj boji (Mulliez 2014, 99 i fig. 55; Barker, Perna 2018b, 407; fig. 2, 408). Ovi načini imitacije oslikanog alabastra, kao i izbor palete boja, ukazivali bi na reproduciranje egipatskog alabastra miješajući obje varijante, *cotognino* i *listato* (sl. 2-4; sl. 6-11; sl. 15-17). Imitacija alabastra realizirana je brzim potezima kista. Tipove dekorativnog kamena koji imitiraju jednobojne podloge gotovo je nemoguće precizno identificirati (Mulliez 2014, 86).

Oslikavanje crnim i bijelim linijama kako bi se naglasio izvor svjetlosti i sjene te postigla iluzija reljefne površine karakteristično je za drugi stil (od 100. god. pr. Kr. do oko 20. pr. Kr.), npr. u Rimu, *Casa dei Grifi*, soba II, lijevi zid, imitacija alabastra u srednjoj zoni (Ling 1991, 25); u Bresci, kasnorepublikansko svetište, aula 4, gornja zona imitacija alabastra (Bianchi 2014, 229, fig. 9 i 9b; 10a i 10 b), aula 3, istočni zid, srednja zona imitacija alabastra (Bianchi 2014, 232, fig. 16c); u Oplontisu, Vila A, kubikul 11 istočni zid, srednja zona imitacija alabastra (McAlpine 2016, 114, fig. 10.3). Razne primjere imitacije alabastra u drugom stilu u Pompejima pogledaj u: Eristov 1979, 760-763, pl. I-IV. U trećem stilu (od oko 20. pr. Kr. do oko 45. pos. Kr.) imitacija mramora skoro u potpunosti nestaje (Barbet 2009, 104).

Kartu Pompeja s prikazom lokacija kuća s imitacijom oslikanog alabastra u prvom, drugom te jednim primjerom iz četvrtog stila, identificiranim u *Casa del Bracciale d'oro* (VI 17, 42), donijeli su u svojim radovima Simon J. Barker i Simona Perna (Barker, Perna 2018a, 52, fig. 8; Barker, Perna 2018b, 407, fig. 1). Imitacija raznih tipova mramora u donjoj zoni iznova se pojavljuje u četvrtom stilu (od 45. god./50. god. do 100. god.), npr. primjeri iz Pompeja (Eristov 1979), dok imitacija alabastra nije više u modi u tom stilu (Barbet 2009, 198). Oslikavanje zidnih površina imitacijom mramora, kako u Rimu, tako i u provincijama, traje do kraja antike (Falzone 2002, 171).

Raščlanjivanje polja srednje zone na ulomcima pronađenim na području rimskih hramova u Nezakciju i njihov međusobni odnos moguće je samo djelomično naslutiti na osnovu očuvanih ulomaka. Jasno je da su se polja raščlanjivala na dva načina:

1. Međupolja ukrašena uskim okomitim panelima koji imitiraju ortostate, na kojima je prikazana oslikana imitacija alabastra. Uski okomiti paneli raščlanjuju jednobojna šira polja u panele s imitacijom ortostata zelene (sl. 2-5), žute (sl. 17) i tamnocrvene boje (sl. 15-16).

there are examples in Pompeii (Eristov 1979), while the imitation of alabaster was no longer fashionable in this style (Barbet 2009, 198). Painting walls with imitation of marble endured through to the end of the antique period, both in Rome and in the provinces (Falzone 2002, 171).

Our understanding of the manner in which fields of the central zone were sectioned, and how they related one to the other, can only be inferred to a limited extent from the fragments found at Nesactium's Roman temple precinct. It is evident that there were two ways in which the fields were sectioned:

1. Intermediate fields decorated with narrow vertical panels that imitate orthostates with a painted imitation of alabaster. Narrow vertical panels separate wider monochrome fields into panels with imitation of orthostates done in green (Figs. 2 to 5), yellow (Fig. 17), and dark red (Figs. 15 and 16).

2. A vertical black band separates wider fields into panels done in green and dark red (Fig. 12) with an imitation of orthostates (Figs. 13 and 14).

The lower zone was sectioned with imitation of alabaster done as simple marble panelling (Figs. 6 and 8), distinct from one another in terms of the manner in which they are sectioned. A third type of imitation marble panelling was framed with a black band (Fig. 11).

Decorative elements that serve as dating indicators for the fragments are as follows: painting walls with panels in imitation of wide and narrow vertical orthostates, framing them with black and white lines, and the imitation of alabaster are attributed to a novel combination of a selection of elements of the Second Style such as, e.g., a plain vertical black band that demarcates green and dark red panels, and a white horizontal band that separates an imitation of alabaster of the lower zone from a green central zone. The imitation of architectural elements to create perspective in the Second Style[5] was superseded by the use of plain bands. The imitation of marble panelling for lower zone decoration is a characteristic of the Fourth Style (Barbet 2009, 198-200). Monochrome flat wall surfaces done in white, black, or red are characteristic of the Third Style (ca 20 BCE to ca 45 CE) (Bastet, De Vos 1979, 135, synoptic table), while the sectioning of wall surfaces using alternating monochrome panels of different colours is characteristic of the Fourth Style; e.g., at the Casa del Cenacolo (V, 2 h) in Pompeii (Esposito 2009, Pl. CXIV, Room C, north wall) where yellow and red

[5] On the characteristics of the Second Style in Pompeii see: Ling 1991, 25-31; Croissille 2005, 47-67; Barbet 2009, 35-93; Mulliez 2014.

2. Okomita crna traka raščlanjivala je šira polja u panele zelene i tamnocrvene boje (sl. 12) s imitacijom ortostata (sl. 13-14).

Donja zona bila je raščlanjena imitacijom alabastra u obliku jednostavnih mramornih obloga (sl. 6 i sl. 8) koje se međusobno razlikuju u načinu raščlanjivanja. Treći tip imitacije mramorne obloge bio je uokviren crnom trakom (sl. 11).

Predlažu se elementi dekoracije na koje bi se mogla osloniti datacija ulomaka: oslikavanje zidne površine panelima s imitacijom širih i užih okomitih ortostata, kao i njihovo uokvirivanje crnim i bijelim linijama te imitacija alabastra pripisuju se izboru elemenata iz drugog stila kombiniranim na novi način, kao npr. jednostavna crna okomita traka koja raščlanjuje zelene i tamnocrvene panele te bijela vodoravna traka koja odvaja imitaciju alabastra donje zone od srednje zone zelene boje. Imitacija arhitektonskih elemenata kojima se u drugom stilu ostvaruje trodimenzionalnost[5] zamijenjena je jednostavnim trakama. Imitacija mramornih obloga za ukrašavanje donje zone karakteristika je četvrtog stila (Barbet 2009, 198-200). Jednobojne plošne površine zida bijele, crne ili crvene boje karakteristične su za treći stil (oko 20. pr. Kr. do oko 45. pos. Kr.) (Bastet, De Vos 1979, 135, sinoptička tablica), a raščlanjivanje zidnih površina jednobojnim panelima različitih boja koje se izmjenjuju karakteristično je za IV.; npr. u Pompejima, *Casa del Cenacolo*, V, 2 h (Esposito 2009, Tav. CXIV, prostor c, sjeverni zid) u srednjoj zoni se izmjenjuju paneli žute i crvene boje, karakteristika koja se nastavlja i dalje u II. stoljeću. Raščlanjivanje jednobojnih panela različitim elementima u trećem i četvrtom stilu, a i nadalje, ima svoje prethodnike u drugom stilu, s imitacijom mramornih obloga postavljenim u obliku ortostata (Moormann 2018, 398). *Regio X* karakterizira raščlanjivanje površine zida sistemom panela od polovice I. st. pos. Kr. do III. st. - IV. st. (Didone 2020, 325). Međupolja su obično dekorirana krutim girlandama ili kandelabrima (Didone 2020, 330-331, fig. 149; 150), a pojavljuju se i jednostavne trake koje su dijelile panele srednje zone (Didone 2020, 331).

Karakteristike ulomaka oslikane žbuke pronađenih na području rimskih hramova u Nezakciju ukazuju na miješanje različitih elemenata koji se javljaju u drugom i četvrtom stilu, a nastavljaju se i u II. st. Upotrijebljena paleta boja svodi se na crvenu i žutu, koje su popularne u četvrtom stilu (Ling 1991, 71), osobito u II. st. (De Vos 1971, 164-165) o čemu svjedoči i zidno slikarstvo u Ostiji (Italija), pogledaj (Falzone 2007). Žuti i crveni pigment

[5] O karakteristikama II. stila na području Pompeja: Ling 1991, 25-31; Croissille 2005, 47-67; Barbet 2009, 35-93; Mulliez 2014.

panels alternate in the central zone, a characteristic that was carried over into the 2nd c. CE. The sectioning of monochrome panels with a variety of elements in the Third and Fourth Style periods, and later, had its precursors in the Second Style, with the imitation of marble panelling set in the form of orthostates (Moormann 2018, 398). From the mid-1st c. CE to the 3rd/4th c. CE Regio X was characterised by the sectioning of walls with a system of panels (Didone 2020, 325). Intermediate fields were usually decorated with rigid garlands or candelabra (Didone 2020, 330-331, fig. 149; 150), and we see the emergence of plain bands to demarcate central zone panels (Didone 2020, 331).

The characteristics of the fragments of painted plaster found at Nesactium's Roman temple precinct indicate a blend of a variety of the elements that appear in the Second and Fourth Styles that remained in use into the 2nd c. CE. The palette of colours used is limited to red and yellow, popular colours of the Fourth Style (Ling 1991, 71), and especially of the 2nd c. CE (De Vos 1971, 164-165) as is evident from the murals in Ostia (Italy) (see: Falzone 2007). Yellow and red pigments are for the most part associated with various types of ochre easily found in the natural environment (Croisille 205, 289), as is borne out by their frequent use in wall painting, also evident on the fragments presented here. Both in Roman Italy and Gaul, green is rarely used for large surfaces (Groetembril 2021, 165 with additional literature). It is well known that there were texture issues when working with green paint and that it did not take uniformly to the plaster substrate (Groetembril 2021, 165). Green grounds are rare but constant throughout the Roman period and are indicative of a privileged social context (Groetembril 2021, 169).

No fragments have been found to date in Croatia's Istria County that would demonstrate that a ground was sectioned with only green panels, or by green panels in combination with other colours. The only confidently identified combination of ground colours is green and dark red (Fig. 12), while parts of a green ground survive on the other fragments (Figs. 2 to 10). The use of a green ground on the fragments presented here suggests work commissioned by a client of significant financial means.

There are some very rare exceptions in which the imitation of alabaster appears in a later period. These include the already mentioned example of the House of the Golden Bracelet (VI 17, 42) in Pompeii, and Building 3, Insula XXVIII, at Verulamium (St. Albans) in England, where we find surviving decoration against a dark purple ground consisting of the imitation of alabaster alternating

uglavnom se povezuje s različitim vrstama okre koje se lako nalaze u prirodi (Croisille 205, 289), o čemu svjedoči i njihova česta upotreba u oslikavanju zidnih površina, što se može uočiti i na ovdje prikazanim ulomcima. Zelena boja se vrlo rijetko koristi na velikim površinama, kako u Italiji, tako i u Galiji (Groetembril 2021, 165 s dodatnom literaturom). Poznato je da sa zelenom bojom ima problema u teksturi prilikom primjene i ne prianja jednoliko na žbuku (Groetenembril 2021, 165). Podloge u zelenoj boji su rijetke, ali konstantne u rimskom razdoblju i ukazuju na privilegirani socijalni kontekst (Groetembril 2021, 169).

Na području hrvatske Istre zasad nisu pronađeni ulomci koji bi dokazali da je slikarska podloga bila raščlanjena bilo samo zelenim panelima ili pak njima u kombinaciji s drugim bojama. Jedina sigurna kombinacija boja podloga odnosi se na zelenu i tamnocrvenu (sl. 12), dok su na preostalim ulomcima očuvani dijelovi zelene podloge (sl. 2-10). Može se zaključiti da je upotreba zelene podloge i na ovdje prikazanim ulomcima povezana s naručiteljem koji je imao veće ekonomske mogućnosti.

Postoje vrlo rijetki izuzeci u kojima se pojavljuje imitacija alabastra u kasnijem razdoblju, kao što je navedeni primjer iz Pompeja u *Casa del Bracciale d'oro* (VI 17, 42) ili u Engleskoj, *Verulamium* (St. Albans), Insula XXVIII, građevina 3, očuvana dekoracija na tamnoljubičastoj podlozi koja prikazuje imitaciju alabastra koja se izmjenjuje s imitacijom različitih tipova breča, a polja srednje zone raščlanjena su stupovima, polovica II. st. (Davey, Ling 1982, 184, fig. 47; 185, XCII); ili pak u Italiji, Nora (Cagliari, Sardinija) iz tzv. „Colle di Tanit", ulomci s imitacijom alabastra na bijeloj podlozi koji pripadaju dekoraciji panela (Colpo 2014, Tafel CXLVII, abb. 2), a pronađeni su u sekundarnom položaju, u cisterni za sakupljanje kišnice (Colpo 2014, 429-430). Ulomci su datirani na kraj I. st. ili na početak II. st. (Colpo 2014, 432), a materijal je vjerojatno pripadao kultnoj zoni u neposrednoj blizini (Colpo 2014, 432). Zanimljiva je i činjenica da je u hramu na forumu u Nori reproducirano jedno polje s karakteristikama prvog stila sredinom I. st. pos. Kr. (Colpo 2014, 433). Slična situacija se može uočiti i u Nezakciju, gdje su također pronađeni ulomci prvog stila (Majkić 2019, 97-119), kao i ulomci s imitacijom oslikanog alabastra koji su ovdje prikazani. Predlaže se šira datacija od razdoblja vladavine Nerona (54. - 68.), kad se upotreba mramora i njegovih imitacija ponovno vraća u modu, pa do polovice II. st.

ZAKLJUČAK

Bez obzira na malobrojnost i fragmentarnost nalaza, moguće je pripisati ovdje opisane ulomke oslikane

with the imitation of various types of breccia, with the fields of the central zone sectioned by columns, dated to the mid-2nd c. CE (Davey, Ling 1982, 184, fig. 47; 185, XCII), and the "colle di Tanit" at the Nora archaeological site (Cagliari, Sardinia, Italy), where we see fragments with panel decoration featuring the imitation of alabaster against a white ground (Colpo 2014, Pl. CXLVII, fig. 2) found in a secondary position in a rainwater collection cistern (Colpo 2014, 429-430). The fragments date to the late 1st or early 2nd c. CE (Colpo 2014, 432), and the material was likely from a cult zone in the immediate vicinity (Colpo 2014, 432). Notable is one of the painted fields in a temple at the Nora site forum, dated to the mid-1st c. CE, that reproduces characteristics of the First Style (Colpo 2014, 433). We see a similar situation at the Nesactium site, where fragments of First Style wall painting have also been identified (Majkić 2019, 97-119), as have the fragments with painted imitation of alabaster presented here. A broad date range is proposed, running from Nero's reign (54-68), when the use of marble and its imitations was once again fashionable, through to the mid-2nd c. CE.

CONCLUSION

Notwithstanding the small number, and the high state of fragmentation of the finds, we can, on the basis of the technical characteristics of the plaster, and the decorative motifs of painted imitation of alabaster, attribute the fragments of painted plaster described here, recovered at Nesactium's Roman temple precinct, to a homogenous ensemble. With regard to the style, these fragments cannot be attributed to the Second Style, but we do see two characteristics inspired by that style, such as the imitation of alabaster and the use of black and white lines to indicate a source of light, shadow, and a sense of depth. The characteristics of these fragments suggest a blending of a diverse set of elements that appear in the Second and Fourth Styles, and remained in use into the 2nd c. CE.

There are no direct indicators of when the plaster that formed the mural substrate was applied to walls, nor of which building the fragments are from. The paper that discussed the fragments of First Style work found at the Nesactium site proposed a number of houses which they may originally have been from, but also observed that First Style fragments were not recovered from any one of these houses (Majkić 2019, fig. 15, 114-115). This conclusion is also valid for the fragments presented here.

From which building, then, do these fragments originate? If they were not from the houses discovered



Sl. 18 Hram C, južni perimetralni zid s ostatkom žbuke, VI-VIII 1978. (iz Fototeke Odsjeka za dokumentaciju Arheološkog muzeja Istre u Puli).
Fig. 18 Temple C, south perimeter wall with residual plaster; Jun.-Aug. 1978 (from the image archives of the Archaeological Museum of Istria Documentation Department).



Sl. 19 Hram C, južni perimetralni zid, detalji zida sa žbukom, VI-VIII 1978. (iz Fototeke Odsjeka za dokumentaciju Arheološkog muzeja Istre u Puli).
Fig. 19 Temple C, south perimeter wall, detail of a wall rendered with plaster; Jun.-Aug. 1978 (from the image archives of the Archaeological Museum of Istria Documentation Department).

žbuke, koji su pronađeni na području rimskih hramova u Nezakciju, jednoj homogenoj cjelini, i to na osnovu tehničkih karakteristika žbuke i dekorativnih motiva koji imitiraju oslikani alabastar. Stilistički, ovi se ulomci ne mogu ubrojiti u drugi stil, već se mogu uočiti dvije karakteristike inspirirane tim stilom, kao što je imitacija alabastra i upotreba crnih i bijelih linija koje naglašavaju izvor svjetlosti i sjene te reljefnost površine. Karakteristike ovih ulomaka ukazuju na miješanje različitih elemenata koji se javljaju u drugom i četvrtom stilu, a nastavljaju se i u II. stoljeću.

Nema izravnih pokazatelja kada je oslikana žbuka nanesena na zidove ni kojoj bi građevini ulomci mogli pripadati. U članku o ulomcima prvog stila pronađenim na području Nezakcija navedeno je nekoliko kuća kojima su oni mogli izvorno pripadati, no zaključeno je da ni u jednoj od tih kuća nisu pronađeni ulomci prvog stila (Majkić 2019, sl. 15, 114-115). Taj zaključak vrijedi i za ulomke prikazane u ovom članku.

Kojoj građevini su ulomci izvorno pripadali? Ako ne pripadaju kućama otkrivenim na području Nezakcija, moguće ih je pripisati hramovima. Uzimajući u obzir at the Nesactium site, they may be attributable to the various temples. Bearing in mind that the fragments might well be from a currently unknown structure, the question then is: where did the temple decoration wind up? It seems unlikely that fragments from the temples were removed to another place and that other material was brought there in their place, and there is no mention of any such case in the literature. We do observe that remains of fine plaster are evident in the lower zone of the south perimeter wall of temple C (Figs. 18 and 19), however, as no colour is recorded, it remains unclear what the ground colour was. In figure 18 we can make out decoration painted against a ground: a bit of the lower part of a geometric six- or eight-sided figure, with what appears to be a black border. Above the figure scale to the right side we see a part of the painted plaster done in a slightly lighter colour in relation to the border of the geometric figure (Fig. 19). The right side of the wall of temple A was uncovered in 1941 in the course of investigative work performed by the Padua conservation department (led by Mario Mirabella Roberti, Giovanni Brusin, and Giulia Folgolari) and found to be rendered with two carefully applied [finish] coats of fine plaster (*intonaco*), while in temple C, along with the other finds, fragments of painted plaster were identified done in red colour (Mirabella Roberti 1949, 274). It seems logical then, although there is no hard evidence that would verify this hypothesis, that all of the fragments of painted plaster found in the course of the excavation work in the period from 1978 to 1980/81 were from the temples.

i pretpostavku da su ulomci mogli pripadati nekoj građevini koja još nije otkrivena, pitanje koje se nameće glasi: gdje je završila dekoracija koja je ukrašavala hramove? Neobično je pretpostaviti da su ulomci koji su pripadali hramovima odvezeni na drugo mjesto i da je umjesto njih dovezen drugi materijal, a ni u literaturi nema spomena ijednog sličnog slučaja. Može se navesti da su ostaci fine žbuke vidljivi u donjoj zoni južnog perimetralnog zida hrama C (sl. 18 i 19), no budući da nije zabilježena boja, nije jasno koja je boja podloge. Na sl. 18 može se uočiti djelić donjeg dijela geometrijskog lika šesterokuta ili osmerokuta, obrubljen crnom (?) bojom, koji je ukrašavao podlogu. Iznad mjerila na desnoj strani vidljiv je dio oslikane žbuke malo svjetlije boje u odnosu na obrub geometrijskog lika (sl.19). Pod vodstvom Konzervatorskog zavoda u Padovi (Mario Mirabella Roberti, Giovanni Brusin i Giulia Folgolari) 1941. godine otkrivena je u hramu A desna strana zida koja je bila prekrivena finom žbukom (intonaco), pažljivo nanesenom u dva sloja, a u hramu C uz ostale nalaze pronađeni su i ulomci oslikane žbuke crvene boje (Mirabella Roberti 1949, 274). Logično je pretpostaviti da svi ulomci oslikane žbuke pronađeni tijekom iskopavanja u razdoblju između 1978. i 1980. /1981. pripadaju hramovima, premda za potvrdu te pretpostavke nema sigurnih dokaza.

Karakteristika koja se uočava na ovim ulomcima (Majkić 2019 97-119) jest evociranje prvog stila i elemenata drugog stila u kasnijem razdoblju, kao svjestan izbor naručitelja. Napominje se da nije jasno koliko je vremena proteklo između realizacije obje dekoracije. Možda se može upotrijebiti naziv konzervatizam, koji je uporabila Alix Barbet navodeći primjere rimskih hramova u Italiji (Barbet 2012, 478)? Odgovor bi bio potvrdan kad su u pitanju skupina tih ulomaka prvog stila i ovdje opisani ulomci s karakteristikama imitacije oslikanog alabastra. Pitanje ostaje otvoreno dok se ne obrade svi ulomci oslikane žbuke.

Istraživanje Erica M. Moormanna o zidnom slikarstvu grčkih i rimskih hramova pokazalo je da nema razlike u dekoraciji hramova u odnosu na kuće ili javne građevine; također dodaje: „The degree of correspondence between the decoration of sacred and secular realms needed to be investigated“ (Moormann 2011, 206).

Obrada preostalih ulomaka na području rimskih hramova donijela bi jasniju sliku o načinu ukrašavanja i razdobljima u kojima su nastali, ali treba obraditi i objaviti sve skupine ulomaka na jednome mjestu.

The evident characteristic of these fragments (Majkić 2019, 97-119) is the evoking of the First Style, and elements of the Second Style, during a later period as a conscious decision of the client that commissioned the work. It is noted that the amount of time that lapsed between the creation of the two decorations remains unclear. One might, perhaps, use the term *conservatism*, as Alix Barbet (Barbet 2012, 478) does in reference to Roman temples in Italy. This would hold true in regard to the group of First Style fragments, and the fragments described here with the characteristic painted imitation of alabaster. This question remains an open one until such time as all of the fragments of painted plaster are analysed.

Eric M. Moormann's study of Greek and Roman temple murals has shown that there was no difference in the decoration of temples in relation to the decoration of houses and public buildings. He further noted that "The degree of correspondence between the decoration of sacred and secular realms needed to be investigated" (Moormann 2011, 206).

Analysis of the remainder of the fragments from the Roman temple precinct would provide a clearer picture of the decorative methods, and of the periods in which they were created. This, however, needs to be done as a single and integral treatment and publication of all of the groups of fragments.

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