
Astrid Mirjana MAJKIĆ

PRELIMINARNI IZVJEŠTAJ O FRAGMENTIMA ZIDNE I STROPNE DEKORACIJE S LOKALITETA CASTROPOLA 40 U PULI

PRELIMINARY REPORT ABOUT FRAGMENTS OF WALL AND CEILING DECORATION FROM THE CASTROPOLA 40 SITE AT PULA

Astrid Mirjana Majkić
S. Martin 26, 52215 Vodnjan
astridmirjana@hotmail.com

Astrid Mirjana Majkić
S. Martin 26, 52215 Vodnjan
astridmirjana@hotmail.com

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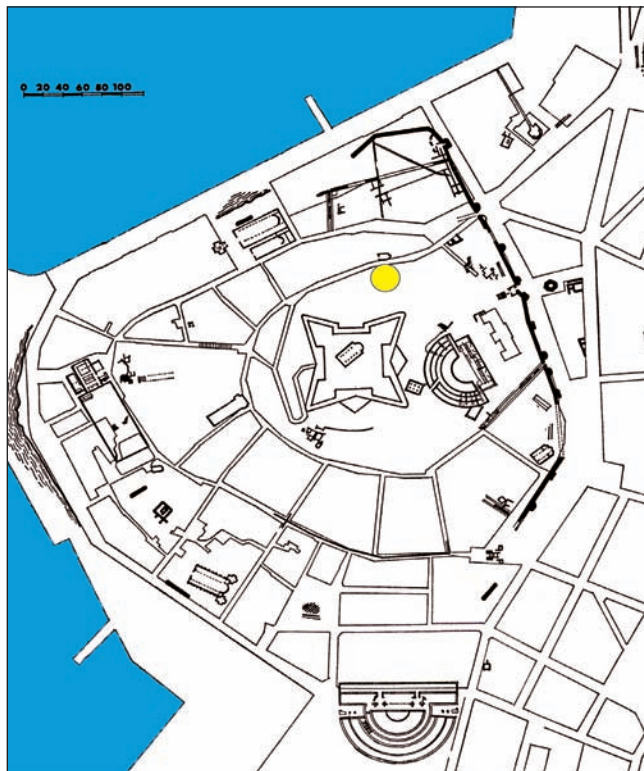
Na lokalitetu Castropola 40 u Puli, između 2004. i 2005. godine, u tri je navrata obavljeno zaštitno arheološko istraživanje. Na lokalitetu je pronađen veći broj fragmenata zidne i stropne dekoracije koji su poslužili kao ispuna ili naboj za kasniju srednjovjekovnu rampu. Najstariji fragmenti najvjerojatnije pripadaju polovici I. st. posl. Kr. odnosno kraju trećeg stila, dok bi najmlađi fragmenti pripadali u III. st.

On the site located at Castropola Street 40, rescue archaeological excavations were carried out on three separate occasions in the period between 2004 and 2005. It was there that a larger number of fragments that can best be described as wall and ceiling decorations was unearthed, which served as fill for a later-date medieval ramp. The oldest fragments probably belong to the middle of the 1st century AD, i.e. to the end of the third style, whereas the youngest ones are from the 3rd century.

KLJUČNE RIJEČI: *zidna dekoracija, stropna dekoracija, treći stil, Pula, treće stoljeće*

KEY WORDS: *wall decoration, ceiling decoration, third style, Pula, 3rd century*

Mnogobrojni fragmenti zidne i stropne dekoracije pronađeni su tijekom zaštitnih arheoloških iskopavanja na lokalitetu Castropola 40 u Puli, obavljenih u tri navrata između 2004. i 2005. godine¹.



Sl. 1 Lokacija nalazišta Castropola 40
Fig. 1 The location of the Castropola 40 site

Lokalitet Castropola 40 nalazi se u starom, gornjem dijelu grada (sl. 1). Gradilište tj. vrt u kojem je provedeno iskopavanje, odvojen je od ulice Castropole visokim zidom. U sloju III, na dubini od 1,40 do 2,60 m izašla je na vidjelo antička i kasnoantička konstrukcija s ognjištem i srednjovjekovna rampa (sl. 2 - 4) koja se oslanja na ostatke zida, a vodila je prema gornjem dijelu terase, odnosno podnožju brežuljka Kaštel. Otkriveni objekt trapezoidnoga je oblika sa sačuvanim istočnim i južnim zidom gdje je pronađen veći broj fragmenata oslikane žbuke² koji nisu pripadali navedenom objektu, već su poslužili kao ispuna ili naboj za kasniju srednjovjekovnu rampu.

Nakon preliminarnog čišćenja te spajanja pojedinih fragmenata izdvojene su dvije veće cjeline. To su zidne žbuke te stropne oslikane žbuke s otiscima trstike, premda na svim stropnim fragmentima nisu očuvani otisci trstike, nego se na osnovi istog tipa dekoracije i sastava žbuke zaključilo da pripadaju skupini stropnih oslikanih žbuka.

¹ Voditelj zaštitnih iskopavanja bio je Romuald Zlatunić sa suradnicima Larom Orlić, Ivom Juričićem i Katarinom Zenzerović.

² Zlatunić 2005, 234 - 235.

Numerous fragments of wall and ceiling decoration were discovered in the course of rescue archaeological excavations on the site at Castropola Street 40 in Pula, which were carried out on three separate occasions between 2004 and 2005¹.

The Castropola 40 site is located in the old, upper section of town (Fig. 1). The construction site, i.e. garden in which the excavations were carried out, is separated from Castropola Street by a tall wall. In Layer III, at a depth of 1.40 to 2.60 m, we unearthed a Roman and Late Roman structure containing a fireplace, as well as a medieval ramp (Fig. 2 - 4) that was leant against the wall remnants, which conducted towards the upper section of a terrace, i.e. to the foot of the Kaštel hillock. The discovered structure is trapezoidal in shape and features a preserved eastern and southern wall, where a larger number of fragments of painted plaster were excavated², which, however, did not belong to the mentioned structure but were used as fill for a medieval ramp erected at a later date.

After a preliminary cleaning procedure and an attempt to join together the individual fragments, we were able to discern two rather big separate wholes. These contained either chunks of wall plaster, or decorated ceiling plaster with impressions of reed, even though not all fragments of ceiling plaster featured reed impressions. It was on the basis of the same type of decoration and plaster structure that we were able to decide whether they belong to the group of painted plaster ceiling fragments.

Taking into account that we are still performing restoration works on these fragments, we were only in a position to partially explore these two separate wholes, attempting to classify these finds based on their formal characteristics. In this work we only showed the most important decorative motifs that, we believe, pertained to the oldest and the youngest phases of wall and ceiling decoration. We are, therefore, talking about two separate wholes dealing with either walls or ceilings.

First whole - wall decoration

We placed ten fragments into this first whole that is also believed to be the oldest (Fig. 5 - 14, A 43096/1, A 43096/2, A 43097, A 43098/1, A 43098/2, A 43099, A 30902, A 30903, A 30904, A 30905). These fragments were classed based on the color of the background - black-colored, underneath which red paint was applied³,

¹ These rescue excavations were led by Romuald Zlatunić and his associates Lara Orlić, Ivo Jurčić and Katarina Zenzerović.

² Zlatunić 2005, 234-235.

³ A red background is not visible on fragments A 43097, A 43099 and A 30905.



Sl. 2 Pogled na iskop humusnog sloja u području vrta u sektorima E i F kao i na djelomično iskopane antičke, kasnoantičke i srednjovjekovne arhitektonske elemente (zidovi, i rampa)

Fig. 2 A view showing the excavation of the layer of humus in an area of the garden in sectors E and F, and the partially excavated Roman, Late Roman and medieval architectonic elements (walls and ramp)

S obzirom na to da su restauratorski radovi na ulomcima još uvijek u tijeku, bilo je moguće tek djelomično proučiti te dvije cjeline pa se na osnovi formalnih karakteristika pokušala napraviti klasifikacija. U ovom su radu prikazani samo najznačajniji dekorativni motivi za koje se smatra da pripadaju najstarijoj i najmlađoj fazi zidne, odnosno stropne dekoracije. Riječ je o jednoj zidnoj i jednoj stropnoj cjelini.

Prva cjelina - zidna dekoracija

U prvu cjelinu, za koju se pretpostavlja da je najstarija, uvršteno je deset fragmenata (sl. 5 - 14, A 43096/1, A 43096/2, A 43097, A 43098/1, A 43098/2, A 43099, A 30902, A 30903, A 30904, A 30905). Fragmenti su svrstani prema boji podloge - crne, ispod koje je nanosena crvena boja³ i crvene podloge⁴ te kromatskih analogija različitih stiliziranih cvjetnih motiva i voluta, listova, možda dijela pupoljka cvijeta (?), te linearnih motiva izvedenih okeržutom bojom. Svi su motivi pažljivo izvedeni slobodnim potezima kista okeržutom bojom na crnoj podlozi, na kojoj nisu uočeni tragovi pripreme. Pri izvođenju cvjetnih motiva i voluta obratila se pažnja na igru svjetlosti i sjene što se dočaralo naizmjeničnom upotrebom tamnije i svjetlije nijanse okeržute boje. To daje dojam volumena. Specifičnost izvedenih motiva je minijaturizam, koji odgovara ukusu trećeg stila. Navedene fragmente karakterizira pravocrtno kretanje bez namjere realističnog prikazivanja stvarnosti; zid je prikazan kao ravna površina bez osjećaja za dubinu.

Fragmenti s prikazom dijelova volute (A 43096/1 i A 43096/2) možda su pripadali stabljici, kao u *Fanum de*

³ Crvena podloga nije vidljiva na fragmentima A 43097, A 43099 i A 30905.

⁴ Prikazan jedan fragment na kojem su obje boje A 30902.



Sl.3 Pogled na djelomično ručno istražen dio u unutrašnjosti antičkog i kasnoantičkog objekta na području sektora E, E1 i B

Fig. 3 A view of the partially hand-explored section located in the interior of the Roman and Late Roman structure in the area of sectors E, E1 and B

and red-colored background⁴, as well as chromatic analogies of different stylized floral motifs and volutes, leaves, perhaps part of a flower bud (?), and linear motifs painted with an ocher-yellow color. All motifs were carefully executed with a paintbrush in free-hand, using ocher-yellow on a black background on which no traces of anterior preparatory coats were discovered. When executing floral motifs and volutes, special care was dedicated to the interaction of light and shadow, all of which was achieved with alternating use of darker and lighter ocher-yellow nuances. This gives an impression of volume. The miniaturist quality of the executed motifs, which corresponds to the taste of the third style, gives them a rather specific aspect. The mentioned fragments are further characterized by straight-line strokes that fail to transmit a realistic depiction of things; a wall is shown as a flat surface devoid of any sense of perspective.

Fragments featuring a depiction representing volute sections (A 43096/1 and A 43096/2), could have belonged to a stalk, as is the case in *Fanum de Beauclair* from Voingt (Auvergne region), which were dated before the first half of the 1st century AD⁵, or to a section of a candelabrum, which would make them characteristic for the third and fourth style. Depicted on wall decoration fragments (A 43098/1, A 43098/2, A 30903) are floral⁶ motifs with mildly curved petals. The first two specimens

⁴ A single fragment is shown on which both colors are featured A 30902.

⁵ Barbet 2005, 139, Fig. 194, lower wall section on a black background, a stalk with tendrils in ocher-yellow.

⁶ Stročka 1995, 252 - 254, about the development of the floral motif on floor borders, with regard to fleur-de-lis. The earliest floral motifs appear in the late second style (approximately 40 BC). Standard types appearing on floor borders, which are developing during the rule of Nero and the Flavian dynasty, are in use for a certain period of time, there are several known examples from Italy and the western provinces from the third style up to the late 2nd century AD.



Sl. 4 Pogled na djelomično iskopano antičko ili kasnoantičko ognjište u sektorima A i B

Fig. 4 A view of the partially excavated Roman or Late Roman fireplace in sectors A and B

Beauclair iz Voingta (regija Auvergne) koji su datirani prije prve polovice I. st. posl. Kr.⁵, ili dijelu kandelabra koji su karakteristični za treći i četvrti stil. Na fragmentima zidne dekoracije (A 43098/1, A 43098/2, A 30903) prikazani su cvjetni⁶ motivi s blago zaobljenim laticama. Prva dva primjera prikazuju dijelove okeržutih latica cvijeta na krutoj, vitkoj, apstraktnoj stabljici. Fragmenti su možda pripadali srednjoj zoni, i to međuprostoru koji odvaja dva panela, kao u *Kući voćnjaka* (Pompeji, I, 9, 5 crni *triclinium* (11), istočni zid⁷ 40. - 50. g. posl. Kr.). Na trećem je fragmentu stabljika prikazana realističnije; možda je dio podnog ruba. Zidni fragment s motivom triju nepotpunih zaobljenih, izduženih, stiliziranih listova na fragmentu (A 43097) koji izlaze (?) iz tanke okeržute trake možda je također pripadao međuprostoru. Geometrijski crteži kvadrata ili pravokutnika na čijim se kutovima nalazi točka te vertikalne tanke trake s točkama ili kratkim crticama česte su na podnim rubovima trećeg stila⁸ i nalikuju crtežima na fragmentima A 30904 i A 30905.

Žuta boja postaje popularna u srednjoj i kasnoj fazi trećeg (25. - 45. g. posl. Kr.) te jedna od omiljenih boja za podlogu u četvrtom stilu⁹. Crna se boja¹⁰ podloge počinje koristiti od kasnog drugog stila (otprilike kasne

show sections of ocher-yellow petals of a flower on a slim, crude, abstract stalk. These fragments possibly belonged to a central zone, to an interspace separating two panels, as is the case in the *Orchard House* (Pompeii, I, 9, 5 black *triclinium* (11), eastern wall⁷ 40 - 50 AD). The stalk is depicted in a more realistic manner on the third fragment; perhaps it is a section of the floor border. The wall fragment featuring a motif consisting of three incomplete, rounded, elongated, stylized leaves on fragment (A 43097), which emanate (?) from a thin ocher-yellow strap, could likewise have belonged to this interspace. Geometrical depictions of a square or a rectangle featuring a dot and thin vertical straps with either dots or short lines in its corners, are rather common on floor borders of the third style⁸, and bear a resemblance to the depictions on fragments A 30904 and A 30905.

Yellow is a color that became popular in the middle and late phase of the third style (25 - 45 AD), and represents one of the favorite colors used for backgrounds in the fourth style⁹. Black¹⁰ was used for backgrounds from the late second style (approximately the late thirties and twenties BC) and remained popular to the end of the fourth style (approximately second half of the 1st century AD). A black background in combination with ocher-yellow, featuring miniaturist motifs, points to the period of the third style due to a greater use of black. As the use of yellow increased in the fourth style¹¹, it is possible to date the mentioned wall decoration fragments into the period before the end of the third style, i.e. approximately to the middle of the 1st century AD.

Technical characteristics of wall plaster

The pinkish color in the fine layer of plaster can be tracked back to ground bricks¹², and it was on this

⁵ Barbet 2008, 139, fig. 194, donji dio zida na crnoj podlozi, stabljika s viticama okeržute boje.

⁶ Strocka 1995, 252 - 254, o razvoju cvjetnog motiva na podnim rubovima s osvrtnom na iris. Najraniji biljni motivi javljaju se u kasnom drugom stilu (otprilike 40. g. pr. Kr.), a standardni tipovi na podnim rubovima koji se razvijaju u razdoblju vladavine Nerona i Flavijevaca koriste se neko vrijeme, poznati su primjeri iz Italije i zapadnih provincija od trećeg stila do kasnog II. st. posl. Kr.

⁷ Baldassarre, Pontrandolfo, Rouveret, 2006, 165; Ling 1991, 62. Crna podloga, iz stupa nalik palminu drvu izlaze dvije vitice ukrašene žutim cvjetovima i listovima zelene boje (?).

⁸ Bastet, de Vos 1979, Tav. XIII fig. 23; Tav. XV fig. 28; Tav. XXII fig. 39; Tav. XXV fig. 48; Tav. XXXVI fig. 65.

⁹ Ling 1991, 57 - 58.

¹⁰ Ling 1991, 36 - 71.

⁷ Baldassarre, Pontrandolfo, Rouveret, 2006, 165; Ling 1991, 62. Black background, from a column resembling a palm-tree emanate two tendrils decorated with yellow flowers and green leaves (?).

⁸ Bastet, de Vos 1979, Tav. XIII, Fig. 23; Tav. XV, Fig. 28; Tav. XXII, Fig. 39; Tav. XXV, Fig. 48; Tav. XXXVI, Fig. 65.

⁹ Ling 1991, 57 - 58.

¹⁰ Ling 1991, 36 - 71.

¹¹ Ling 1991, 71, about chromatic differences of backgrounds between the third and fourth styles.

¹² Vitruvius 2006, VII, 4; Barbet, Allag 1972, 967 - 969, a section dedicated to plaster made of ground bricks. Plaster made of ground bricks was employed in two circumstances; 1) a layer on the lower section of the wall, 2) between two layers of plaster made of sand; in both cases it plays a role as an insulating agent. For a pinkish colored, fine superficial layer that was painted (either with red or black paint), the Glanum (XVI) example is quoted, a rare occurrence, at least as far as Gaul *Narbonensis* is concerned. It is possible that the ground dust created certain problems on the surface. Fine plaster made of ground brick was commonly coated with red and black paint. The use of plaster made of ground bricks is rather more common in Germany and the Netherlands due to a larger amount of humidity; de Vos 1982, 328, 349, there is a description of the ground brick plaster composition used in *Ganimede's House*, Pompeii VII, 13, 4.

30-te i 20-te g. pr. Kr.) i popularna je do kraja četvrtog stila (otprilike druga polovica I. st. posl. Kr). Crna boja podloge u kombinaciji s okeržutom i minijaturistički izvedenim motivima upućuje na razdoblje trećeg stila zbog veće upotrebe crne boje. Budući da se žuta boja više upotrebljavala u četvrtom stilu¹¹, spomenuti bi se fragmenti zidne dekoracije mogli datirati pred kraj trećeg stila, tj. oko polovice I. st. posl. Kr.

Tehničke karakteristike zidne žbuke

Ružičasta boja u finom sloju žbuke potječe od mljevene opeke¹², na taj se sloj nanosila crvena ili crna boja. Makroskopskim promatranjem površine može se uočiti da je na nekim fragmentima prvo nanosena crvena, koja je bila prekrivena crnom bojom, a na nekima direktno crna boja.

Zidne je žbuke moguće definirati u četiri sloja:

I. sloj – sivkaste je boje, prijanja direktno na zid. Prisutan je veći broj sitnih zrnaca pijeska, vegetabilni tragovi (trava, slama?), poneki komadić opeke dimenzije 0,40 x 0,30 cm. Debljina sloja 0,35 – 0,90 cm.

II. sloj – sivkaste je boje, prisutni su vegetabilni tragovi (trava, slama?), sitna zrnca pijeska i opeke, poneki veći komadić opeke, dimenzije 0,50 x 0,60 cm. Debljina sloja 0,40 – 1,00 cm.

III. sloj – sivkaste je boje, prisutna su sitna zrnca pijeska. Debljina sloja 0,25 – 0,55 cm.

IV. fini sloj – ružičaste je boje na kojem su vidljive i primjese vapna. Debljina sloja 0,25 – 0,50 cm.

Druga cjelina – stropna dekoracija

Drugoj cjelini pripadaju fragmenti stropne¹³ dekoracije, u kojoj su prikazani samo najznačajniji motivi. Prvu skupinu motiva (sl. 15 – 19, A 43069-1, A 43069-2, A 43071/a – c, A 43072/a – c, A 30910-2) karakterizira upotreba zelene i crvene boje na bijeloj podlozi. Motiv u obliku obrnutog slova V do kojeg su prikazani stilizirani zeleni listići, podsjeća na izvezene bordure¹⁴ četvrtog

layer that red or black paint was applied. A macroscopic examination of the surface reveals that on certain fragments red paint was first applied and then covered by a coat of black, and on still other fragments black paint was applied directly.

Wall plaster can be defined in four layers:

I. Layer – grayish in color, applied directly to the wall. A greater number of fine sand grains are present as well as vegetal traces (grass, straw?), here and there are small brick fragments measuring 0.40 x 0.30 cm. Thickness of layer 0.35 – 0.90 cm.

II. Layer – grayish in color, there are vegetal traces (grass, straw?), fine sand grains and bits of brick together with some bigger brick bits measuring 0.50 x 0.60 cm. Thickness of layer 0.40 – 1.00 cm.

III. Layer – grayish in color, with fine grains of sand. Thickness of layer 0.25 – 0.55 cm.

IV. Fine layer – pinkish in color, with a visible admixture of lime. Thickness of layer 0.25 – 0.50 cm.

Second whole – ceiling decoration

Fragments of ceiling¹³ decoration belong to the second whole, where only the most characteristic motifs are shown. The first group of motifs (Fig. 15 – 19, A 43069-1, A 43069-2, A 43071/a-c, A 43072/a-c, A 30910-2) is characterized by the use of green and red on a white background. A motif resembling an upside-down letter “V”, up to which small stylized green leaves are depicted, reminds us of embroidered borders¹⁴ of the fourth style. Included in the second group of motifs (Fig. 20 – 23, A 43075/3-6) are stylized yet very simple, crude, green garlands, resembling a fishbone motif on a white background. The leaves are mostly elongated at the edges, and rounded on fragment A 43075/3. Included in the third group of ceiling decoration motifs are fragments (Fig. 24 – 25, A 43088/a – c, A 43090/1) characterized by a white background, depicted on which are stylized garlands with varicolored (red, green, pale yellow, orange), small-sized, thick foliage (pale yellow dots are sometimes located above this foliage), whereas fragments (Fig. 26, A 43091/1) featuring a branch motif (?) and a pale yellow bud (?), belong into the fourth group. We can discern a certain amount of sloppiness in the execution of this motif, e.g. inconsistencies in dimensions, and different paint nuances on certain motifs, depending on the state of dilution of the pigment. That is why the white

¹¹ Ling 1991, 71 o kromatskim razlikama podloga između trećeg i četvrtog stila.

¹² Vitruvije 2006, VII, 4; Barbet, Allag 1972, 967 – 969, odlomak posvećen žbuci od mrvljene opeke. Žbuka od mljevene opeke koristi se u dva slučaja; 1) sloj na donjem dijelu zida, 2) između dva sloja žbuke od pijeska; u navedenim slučajevima igra ulogu izolatora. Za površinski fini sloj ružičaste boje koji je obojen (crvenom ili crnom bojom), navodi se primjer Glanum (XVI), rijedak slučaj, barem što se tiče Galije *Narbonensis*. Moguće da je mljeveni prah na površini stvarao određene probleme. Na finoj žbuci od mljevene opeke obično se nalaze crvena i crna boja. U Njemačkoj i Nizozemskoj češće se upotrebljavala žbuka od mljevene opeke zbog veće vlage; de Vos 1982, 328, 349, opisuje se sastav žbuke od mljevene opeke u *Ganimedovoj kući*, Pompeji VII,13,4.

¹³ Barbet, Allag 1972, 946 – 950, o načinu izvođenja volti i stropova.

¹⁴ Barbet 1981, 917 – 988, vrlo stilizirana varijanta motiva 40 c i d (pripadaju skupini motiva s trokutima, u/izvan kojih se motivi ili forme ne mijenjaju).

¹³ Barbet, Allag 1972, 946 – 950, about the construction of arched passages and ceilings.

¹⁴ Barbet 1981, 917 – 988, a very stylized variant of motif 40 c and d (they belong to a group of motifs featuring triangles, in/outside which the motifs or forms do not change).

stila. U drugu skupinu motiva (sl. 20 – 23, A 43075/3–6) ubrajaju se stilizirane, vrlo jednostavne, zelene, krute girlande nalik ribljoj kosti na bijeloj podlozi. Listovi su na krajevima uglavnom izduženi te zaobljeni na fragmentu A 43075/3. Trećoj skupini motiva stropne dekoracije pripadaju fragmenti (sl. 24 – 25, A 43088/a – c, A 43090/1) koje karakterizira bijela podloga na kojoj su prikazane stilizirane girlande s raznobojnim (crvenim, zelenim, svijetložutim, narančastim) gustim listićima; iznad listića ponekad se nalaze svijetložute točkice. Četvrtoj skupini pripadaju fragmenti (sl. 26, A 43091/1) s motivom grane (?) i svijetložutim pupoljkom (?). Primjećuje se izvjesna nemarnost u izvođenju motiva, npr. nedosljednost u dimenzijama te različite nijanse boje na pojedinim motivima, ovisno o razrijeđenosti pigmenta. Zbog toga se na pojedinim mjestima vidi bijela podloga, dok je na drugima boja nanosena s gustim pigmentima pa bijela podloga nije vidljiva. U oba se slučaja vide potezi nanoseni kistom.

Prevladavajuće boje na primjerima stropne dekoracije su zelena i crvena na bijeloj podlozi, a to su karakteristike tzv. “crvenog i zelenog linearnog stila.”¹⁵ Dekorativni sustavi na bijeloj podlozi postaju uobičajeni tijekom vladavine Antonina (138. – 192.) i Severa (193. – 235.). Porijeklo tzv. linearnog stila može se pratiti od četvrtog stila, i to u pomoćnim prostorijama, gdje su bijela polja bila obrubljena jednostavnim trakama. Takav način oslikavanja predstavljao je jeftiniju i bržu varijantu polikromije koja je bila rezervirana za važnije prostorije u kući. Primjere dekorativnih sustava na bijeloj podlozi u kojem su polja obrubljena jednostavnim trakama te ukrašena tanjim linijama različitih boja, nalazimo u Rimu, u *domusu Laterana*, ispod kora bazilike *S. Giovanni di Laterano* (222. – 235.), a pored brojnih primjera koji dolaze iz Efeza, ističe se kuća H2/12 datirana u prvu polovicu III. st. posl. Kr. Linearni stil u pojednostavljenom obliku zabilježen je i u katakombama tijekom prve polovice III. stoljeća¹⁶.

Stropni fragmenti s prikazom girlandi¹⁷ pripadaju jednostavnim, shematiziranim oblicima. Precizne analogije nije moguće pronaći jer motiv podliježe individualnim varijantama. Stropni fragmenti iz starokršćanske bazilike iz Bare (*Narona*), s prikazom stiliziranih girlandi povezanih kružnim motivom, datirani su na početak III. st.¹⁸ U Panfilovoj katakombi¹⁹ nalaze se crvenosmeđe stilizirane

background is seen on certain spots, whereas on others, paints with much less diluted pigments were applied, hence the white background is not visible. In both cases, though, we can observe the strokes that were performed with the paintbrush.

Green and red on a white background are the prevailing colors featured on specimens of ceiling decoration, and they represent the characteristics of the so-called “red and green linear style”.¹⁵ Decorative patterns applied on a white background became common during the reign of Antoninus (138 – 192) and Severus (193 – 235). We can follow the roots of the so-called linear style from the fourth style, and this was the case in auxiliary premises, where white panels were bordered with simple straps. This mode of decoration represented a cheaper and quicker polychrome variant that was reserved for more important premises in the house. Examples of decorative patterns on a white background, in which the panels are framed by simple straps and decorated with thin varicolored lines, are to be found at Rome, in the *domus Laterana*, underneath the choir of the basilica of *S. Giovanni di Laterano* (222 – 235), and especially prominent amidst the numerous examples stemming from Ephesus, is house H2/12 that was dated into the first half of the 3rd century AD. A simplified version of the linear style was also recorded at the catacombs during the first half of the 3rd century¹⁶.

Ceiling fragments featuring depictions of garlands¹⁷ belong into the group of simple, schematic forms. It is not possible to discover precise analogies because the motif is subject to individual variants. Ceiling fragments from an early Christian basilica at Bare (*Narona*), with depictions of stylized garlands connected with a circular motif, were dated to the beginning of the 3rd century.¹⁸ Located in the catacombs of Pamphilus¹⁹ are red-brown stylized garlands that bear resemblance to the example executed on fragment A 43075/3, dated to the first half of the 3rd century.

With respect to the choice of colors on the preserved ceiling frescoes, it should be said that the white background, so popular in the 3rd century, is present on all fragments, green is a predominant color used to depict garland motifs as well as those in the shape of the inverted

¹⁵ Mielsch 2001, 112 – 118, počinje otprilike 180. g. posl. Kr., a traje do polovice IV. st. posl. Kr.

¹⁶ Ling 1991, 188 – 191; Baldassarre, Pontrandolfo, Rouveret, Salvadori 2006, 346 – 349, fotografije na stranicama 348 i 349.

¹⁷ Baldassarre, Pontrandolfo, Rouveret 2006, 109, 137, 322. Motiv girlandi u obliku festona (vijenac od cvijeća, listova i grančica) često nalazimo u rimskom slikarstvu od drugog stila nadalje. Bastet, de Vos 1979, 127, u trećem se stilu uvode vitke girlande s malim listićima.

¹⁸ Lepore 2001, 81 – 104, fig. 6, 7, 8.

¹⁹ Mancinelli 2007, 91.

¹⁵ Mielsch 2001, 112 – 118, begins approximately in 180 AD and lasts until the middle of the 4th century AD.

¹⁶ Ling 1991, 188 – 191; Baldassarre, Pontrandolfo, Rouveret, Salvadori 2006, 346 – 349, photographs on pages 348 and 349.

¹⁷ Baldassarre, Pontrandolfo, Rouveret 2006, 109, 137, 322. A motif representing festoon-shaped garlands (a wreath made of flowers, leaves and small branches) figures prominently in Roman painting from the second style onwards. Bastet, de Vos 1979, 127, slim garlands with small-size foliage were introduced in the third style.

¹⁸ Lepore 2001, 81 – 104, Fig. 6, 7, 8.

¹⁹ Mancinelli 2007, 91.

girlande koje sličje primjeru izvedenom na fragmentu A 43075/3, iz prve polovice III. st.

Što se tiče izbora boja na sačuvanim stropnim freskama, bijela podloga koja je bila popularna u III. st. prisutna je na svim fragmentima, zelena boja prevladava u prikazu motiva girlandi i motiva u obliku obrnutog slova V, za njom slijede crvena koja se koristila za obrublivanje polja i oslikavanje polikromnih girlandi te u manjoj mjeri svijetložuta i narančasta koja se koristila za izvođenje detalja npr. listića, točkica, pupoljka.

Tehničke karakteristike stropne žbuke

Fragmenti stropne dekoracije s lokaliteta Castropola 40 u Puli pokazuju homogenu strukturu u sastavu žbuke. Na fragmentima A 43069/1 i A 43075/9 - 11 te A 43075/15 - 17 vidljive su linije vodilje koje su ravno urezane instrumentom zašiljenog vrha u svježu žbuku²⁰.

I kod stropnih je žbuka moguće prepoznati četiri sloja:

I. sloj - prijanja direktno na zid, debljine od 0,40 do 1,25 cm, sastoji se od grube žbuke bijele boje u kojoj je prisutna velika količina vapna. Vapno je pomiješano s manjom količinom sitnog pijeska, rijetko su prisutna zrnca većih dimenzija npr. 1,10 x 1,60 cm, a kad su prisutna ima ih malo, tek jedan do dva komada. Vidljivi su i vegetabilni tragovi (trava, slama?), na poledini su prisutni tragovi trstike.

II. sloj - debljine od 0,60 do 1,10 cm, crvenkaste je nijanse zbog prisutnosti zrnaca mljevene opeke čije se dimenzije kreću od oko 0,20 x 0,15 cm do oko 1,10 x 0,90 cm (rijetko), prisutna je i veća količina sitnog pijeska čije se dimenzije kreću od oko 0,20 x 0,25 cm do oko 0,50 x 0,40 cm, vidljivi su i vegetabilni tragovi.

III. sloj - debljine od 0,30 do 0,60 cm, crvenkaste je nijanse zbog prisutnosti zrnaca mljevene opeke čije se dimenzije kreću od oko 0,20 x 0,15 cm do oko 0,40 x 0,70 (rijetko) cm, prisutna je veća količina sitnog pijeska, poneko zrno ima i veće dimenzije 0,25 x 0,40 cm, ponekad su prisutna i svjetlucava zrnca, rijetki vegetabilni tragovi.

IV. fini sloj - bijele je boje, debljine 0,20 do 0,55 cm, po njemu se oslikavalo, a sastoji se od vapna i vrlo male količine pijeska na kojem se zamjećuju tragovi prodiranja boje.

Fragmenti zidne dekoracije za koje se smatra da bi mogli pripadati najstarijem tipu dekoracije, možda bi se

²⁰ Barbet, Allag 1972, 984; Plinije, *N. H.* XXXV, 41 i 149, pri izvođenju linija-vodilja upotrebljavala se jedna vrsta šiljastog instrumenta poput pisaljke (*stilus*) koja je služila za pisanje na voštanim pločicama. Plinije spominje *cestrum* - mali šiljasti rezač koji se koristio za oslikavanje u tehnički enkaustike.

* Zahvaljujem autorima fotografija Romualdu Zlatuniću, Đeni Gobić-Bravar i Andrei Sardoz te Moniki Petrović na crtanju akvarela.

letter "V", red follows, which was used to border panels and to depict polychrome garlands, and at the end we have pale-yellow and orange, used to execute details, e.g. small foliage, dots and buds.

Technical characteristics of ceiling plaster

Fragments of ceiling decoration from the Castropola 40 site at Pula show a homogeneous structure in the composition of the plaster. Visible on fragments A 43069/1, A 43075/9 - 11 and A 43075/15 - 17, are the guiding lines that were incised with a sharp instrument into the still fresh plaster²⁰.

Ceiling plaster is likewise made up of four layers:

I. Layer - applied directly to the wall, thickness in the range from 0.40 to 1.25 cm, composed of coarse, white plaster containing a great amount of lime. The lime was admixed with a small quantity of fine sand, only rarely were we able to spot larger grains, e.g. 1.10 x 1.60 cm, and when that was the case, it should be mentioned that there were only a very limited amount of them, one or two in all. We were also able to spot vegetal traces (grass, straw?); traces of reed are to be seen on the backside.

II. Layer - thickness in the range from 0.60 to 1.10 cm, reddish in color due to the presence of ground brick grains whose dimensions are in the range from approximately 0.20 x 0.15 cm to approximately 1.10 x 0.90 cm (rarely). The presence of a larger amount of fine sand was likewise detected, whose grains are in the range from approximately 0.20 x 0.25 cm to approximately 0.50 x 0.40 cm; vegetal traces are likewise visible.

III. Layer - thickness in the range from 0.30 to 0.60 cm, reddish in color due to the presence of ground brick grains whose dimensions are in the range from approximately 0.20 x 0.15 cm to approximately 0.40 x 0.70 cm (rarely). The presence of a larger amount of fine sand was likewise detected, certain grains are of larger dimensions, 0.25 x 0.40 cm. Sometimes we also detected sparkling grains, vegetal traces are rare.

IV. Fine layer - white in color, thickness in the range from 0.20 to 0.55 cm, depictions were painted on this layer. It is composed of lime and a very small amount of sand that bears the traces of penetrating paint.

Fragments of wall decoration, for which it is believed that they could belong to the oldest type of decoration, could possibly be placed into the period around the

²⁰ Barbet, Allag 1972, 984; Plinius, *N. H.* XXXV, 41 and 149, for the execution of the guiding lines a sharp-pointed instrument was used, similar to a writing implement (*stilus*) used to write on wax tablets. Plinius mentions a *cestrum* - a small, pointed cutter used for painting purposes in the encaustic technique.

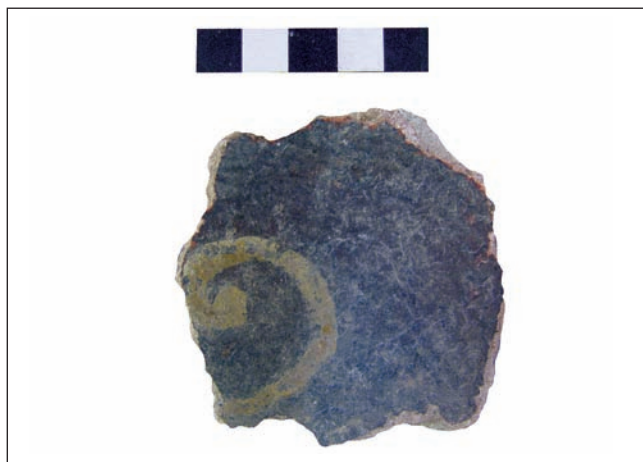
* My thanks go to the authors of the photographs, Romuald Zlatunić, Đeni Gobić-Bravar and Andrea Sardoz as well as Monika Petrović for her work on the aquarelle.

mogli smjestiti oko polovice I. st. posl. Kr., tj. pred kraj trećeg stila, dok bi se fragmenti stropne dekoracije, koji pripadaju najmlađoj fazi, mogli smjestiti unutar III. st. posl. Kr. Budući da su fragmenti pronađeni u šutu te poslužili kao ispuna ili naboj za kasniju srednjovjekovnu rampu, trenutačno nije moguće pronaći preciznije analogije pa će tek detaljnija analiza svih pronađenih fragmenata pružiti bolji uvid u umjetničku i tehničku kvalitetu dekorativnih sustava.

KATALOG

Grupe fragmenata zidne dekoracije

1. Fragment oslikane žbuke, dobro očuvan, tri sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga crne boje, ispod koje se nalazi crvena boja koja ne prekriva cijeli fragment. Na crnoj podlozi sačuvan je dio volute okeržute boje, širina motiva iznosi 2,7 cm, a dužina 3,2 cm. Na poledini žbuke nema posebnih tragova. Dimenzije: 6,2 x 6,35 cm, debljina 2,0 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43096/1 (sl. 5).



Sl. 5 / Fig. 5

2. Dva fragmenta, dobro očuvana, dva sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga crne boje, ispod koje se nalazi crvena boja koja ne prekriva cijeli fragment. Na crnoj je podlozi prikazan dio manje volute okeržute boje, sačuvana širina cjelokupnog motiva je 3,2 cm, a dužina 2,1 cm. Na poledini žbuke nema posebnih tragova. Dimenzije: maksimalna 3,8 x 4,9 cm, minimalna 2,8 x 3,2 cm; debljina 1,15 - 1,4 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43096/2 (sl. 6).

middle of the 1st century AD, i.e. before the end of the third style, whereas the ceiling decoration fragments that belong to the youngest phase, could be placed into the period within the 3rd century AD. We are at present not in a position to detect any precise analogies due to the fact that the fragments were discovered in rubble and were employed as fill for the erection of a later-date medieval ramp. We can, therefore, assume that only a detailed analysis of all the discovered fragments will shed more light onto the artistic and technical qualities of the decorative methods.

CATALOGUE

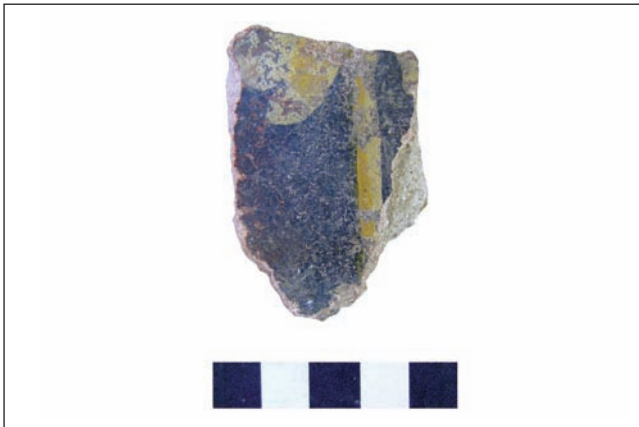
Groups of wall decoration fragments

1. A fragment of painted plaster, well preserved, three layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black, underneath which is a coat of red paint that does not cover the entire fragment. Preserved on the black background is a section of an ochre-yellow volute, width of motif 2.7 cm, length 3.2 cm. There are no special marks on the backside of the plaster fragment. Dimensions: 6.2 x 6.35 cm, thickness 2.0 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43096/1 (Fig. 5).
2. Two fragments, well preserved, two layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black, underneath which is a coat of red paint that does not cover the entire fragment. Preserved on the black background is a section of a smaller ochre-yellow volute, preserved width of entire motif 3.2 cm, length 2.1 cm. There are no special marks on the backside of the plaster fragment. Dimensions: maximum 3.8 x 4.9 cm,



Sl. 6 / Fig. 6

3. Fragment oslikane žbuke, dobro očuvan, tri sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga crne boje, ispod koje se nalazi crvena boja koja ne prekriva cijeli fragment. Na crnoj je podlozi prikazan stilizirani okeržuti cvijet s dvije latice i stabljikom. Dimenzije stabljike 3,1 x 0,5 cm. Na poleđini žbuke nema posebnih tragova. Dimenzije: 3,65 x 5,0 cm; debljina 2,35 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43098/1 (sl. 7).



Sl. 7 / Fig. 7

4. Fragment oslikane žbuke, dobro očuvan, tri sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga crne boje, ispod koje se nalazi crvena boja koja ne prekriva cijeli fragment. Na crnoj podlozi prikazan stilizirani okeržuti cvijet s jednom laticom i djelićem stabljike. Dimenzije stabljike 1,9 x 0,4 cm (nepotpune). Na poleđini žbuke nema posebnih tragova. Dimenzije: 5,4 x 4,7 cm; debljina 2,05 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43098/2 (sl. 8).
5. Fragment oslikane žbuke, dobro očuvan, dva sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga crne boje, ispod koje se nalazi crvena boja koja ne prekriva cijeli fragment. Na crnoj je podlozi djelomično sačuvan stilizirani okeržuti cvijet sa stabljikom d. 4,0 cm (nepotpuna) i š. 0,7 cm te dvije očuvane latice, s desne je strane slabo očuvani okeržuti motiv, možda se radi o nastavku motiva cvijeta (?). Na poleđini žbuke nema posebnih tragova. Dimenzije: 6,2 x 6,3 cm, debljina 2,0 cm. Smještaj: Arheološki muzej Istre, inv. br. A 30903 (sl. 9).
6. Fragment oslikane žbuke, slabo očuvan, tri sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju površinu. Podloga crne boje na kojoj se nalazi okeržuta vertikalna traka 1,95 x 0,3 cm iz koje izlaze tri (nepotpuna) stilizirana minimum 2.8 x 3.2 cm; thickness 1.15 - 1.4 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43096/2 (Fig. 6).
3. A fragment of painted plaster, well preserved, three layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black, underneath which is a coat of red paint that does not cover the entire fragment. Preserved on the black background is a stylized ochre-yellow flower with two petals and a stalk. Dimensions of stalk 3.1 x 0.5 cm. There are no special marks on the backside of the plaster fragment. Dimensions: 3.65 x 5.0 cm; thickness 2.35 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43098/1 (Fig. 7).
4. A fragment of painted plaster, well preserved, three layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black, underneath which is a coat of red paint that does not cover the entire fragment. Preserved on the black background is a stylized ochre-yellow flower with one petal and a small stalk section. Dimensions of stalk 1.9 x 0.4 cm (incomplete). There are no special marks on the backside of the plaster fragment. Dimensions: 5.4 x 4.7 cm; thickness 2.05 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43098/2 (Fig. 8).



Sl. 8 / Fig. 8

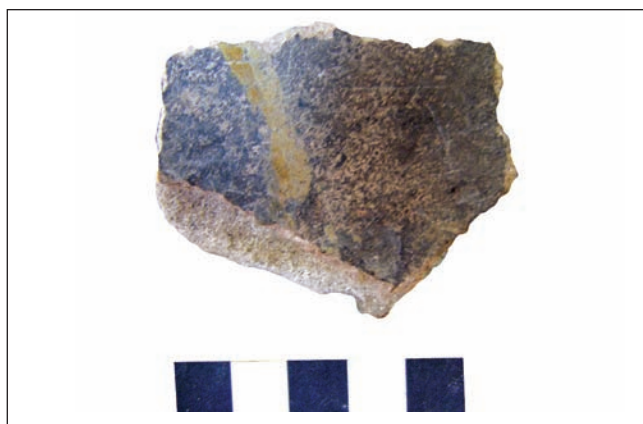
5. A fragment of painted plaster, well preserved, two layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black, underneath which is a coat of red paint that does not cover the entire fragment. Partially preserved on the black background is a stylized ochre-yellow flower with a stalk whose length is 4.0 cm (incomplete), and width 0.7 cm, featuring two preserved petals. On the

izdužena lista. Na poledini žbuke nema posebnih tragova. Dimenzije: 5,8 x 3,2 cm, debljina 2,2 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43097 (sl. 10).



Sl. 10 / Fig. 10

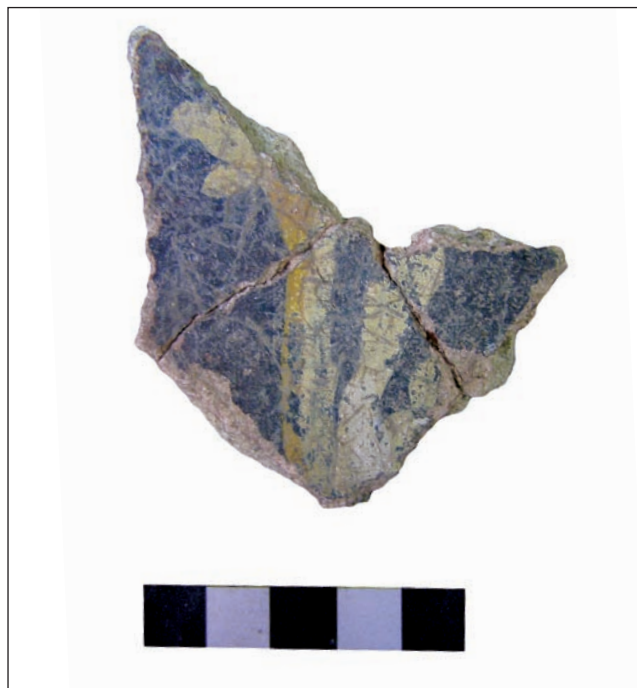
7. Fragment oslikane žbuke, slabo očuvan, tri sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju površinu. Podloga crne boje na kojoj je prikazan motiv pupoljka (?) okeržute boje. Sačuvane dimenzije motiva d. 2,5 cm i š. 0,65 cm. Na poledini žbuke nema posebnih tragova. Dimenzije: 5,35 x 4,4 cm; debljina 2,05 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43099 (sl. 11).



Sl. 11 / Fig. 11

8. Fragment (spojen od šest dijelova), dobro očuvan, tri sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju površinu. Podloga tamnocrvene boje nanjena na fini sloj ružičaste žbuke, dio tamnocrvene podloge prekriven

right side is the poorly preserved ochre-yellow motif that is perhaps a continuation of the flower motif (?). There are no special marks on the backside of the plaster fragment. Dimensions: 6.2 x 6.3 cm; thickness 2.0 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 30903 (Fig. 9).



Sl. 9 / Fig. 9

6. A fragment of painted plaster, poorly preserved, three layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black and on it is an ochre-yellow vertical strap, 1.95 x 0.3 cm, emanating from which are three (incomplete) stylized, elongated leaves. There are no special marks on the backside of the plaster fragment. Dimensions: 5.8 x 3.2 cm; thickness 2.2 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43097 (Fig. 10).
7. A fragment of painted plaster, poorly preserved, three layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black and on it is an ochre-yellow bud motif (?). The preserved dimensions of the motif are: length 2.5 cm, width 0.65 cm. There are no special marks on the backside of the plaster fragment. Dimensions: 5.35 x 4.4 cm; thickness 2.05 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43099 (Fig. 11).
8. A fragment (made up of six parts), well preserved, three layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of

je crnom bojom. Na crnoj podlozi nalazi se nepotpuni linearni prikaz tanje horizontalne (?) te kose trake koje se spajaju pod ostrim kutom. Sačuvane dimenzije traka: horizontalna 15,8 x 0,4 cm, kosa traka 7,9 x 0,4 cm. Ispod se nalazi bijela horizontalna (?) šira traka d. 15,2 cm i š. 0,9 cm, koja odvaja tamnocrvenu od crne boje podloge. Na poledini žbuke nema posebnih tragova. Dimenzije: 27 x 15,5 cm, debljina 2,8 cm. Pula. Smještaj: Arheološki muzej Istre, inv. br. A 30902 (sl. 12).



Sl. 12 / Fig. 12

9. Fragment, dobro očuvan, tri sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga crne boje, ispod nje se nalazi crvena boja koja ne prekriva cijeli fragment. Na crnoj podlozi nalaze se dvije okeržute trake koje se spajaju pod pravim kutom, na spoju tih traka nalazi se okeržuta točka. Sačuvane dimenzije traka: vertikalna 6,9 x 0,4 cm, horizontalna 7,7 x 0,35 cm. Na poledini žbuke nema posebnih tragova. Dimenzije: 16,3 x 10 cm, debljina 2,2 cm. Smještaj: Arheološki muzej Istre, inv. br. A 30904 (sl. 13).
10. Fragment (spojen od dvaju dijelova), dobro očuvan, dva sloja grube i jedan fine ružičaste žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga crne boje. Na crnoj podlozi nalazi se okeržuta vertikalna (?) traka d. 4,2 cm i š. 0,3 cm, na traci točka u istoj boji. Na poledini žbuke nema posebnih tragova. Dimenzije: 5,1 x 4,1 cm, debljina 1,2 cm. Smještaj: Arheološki muzej Istre, inv. br. A 30905 (sl. 14).

Grupe fragmenata stropne dekoracije

1. Dva fragmenta (spojena u jedan), dobro očuvana, tri sloja grube i jedan fine žbuke, površina zaglađena, malo primjesa kalcita prekriva površinu. Podloga bijele boje, veća crvena horizontalna traka: š. 5,4 cm i d. 10,1 cm na kojoj je vidljiv trag urezivanja, dio kruga (?) zelene boje, manja crvena horizontalna traka: š. 4,1 cm

calcite cover the fragment. The dark red background was applied to a fine layer of pinkish plaster, a section of the dark red background was covered with a coat of black paint. Located on a black background is an incomplete linear depiction of a thin horizontal (?) and an oblique strap, which unite in a sharp angle. The preserved dimensions of the straps are: horizontal strap 15.8 x 0.4 cm, oblique strap 7.9 x 0.4 cm. Located underneath is a white, horizontal (?), wider strap with a length of 15.2 cm, and a width of 0.9 cm, which separates the dark red background from the black one. There are no special marks on the backside of the plaster fragment. Dimensions: 27 x 15.5 cm; thickness 2.8 cm. Pula. Deposited at: Archaeological Museum of Istria, Inv. No. A 30902 (Fig. 12).

9. A fragment, well preserved, three layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black, underneath it is a coat of red paint that does not cover the entire fragment. Located on a black background are two ocher-yellow straps that unite forming a right angle. Located at the junction of these straps is an ocher-yellow dot. The preserved dimensions of the straps are: vertical 6.9 x 0.4 cm, horizontal 7.7 x 0.35 cm. There are no special marks on the backside of the plaster fragment. Dimensions: 16.3 x 10 cm; thickness 2.2 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 30904 (Fig. 13).



Sl. 13 / Fig. 13

10. A fragment (made up of two parts), well preserved, two layers of coarse and a single layer of fine pinkish plaster, the surface is smoothed, fine admixtures of calcite cover the fragment. The background is black. Located on a black background is an ocher-yellow vertical (?) strap measuring 4.2 cm in length, and 0.3 cm in width. Located on the strap is a dot of the same color. There are no special marks on the

(nepotpuna) i d. 5,9 cm, pri dnu se naziru nedefinirani potezi zelene boje koja djelomično prelazi preko crvene trake. Na poledini otisci trstike. Dimenzije: maksimalna 13,9 x 11,1 cm; minimalna 8,7 x 6,45 cm; debljina 2,2 - 2,3 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43069/1 (sl. 15).



Sl. 15 / Fig. 15

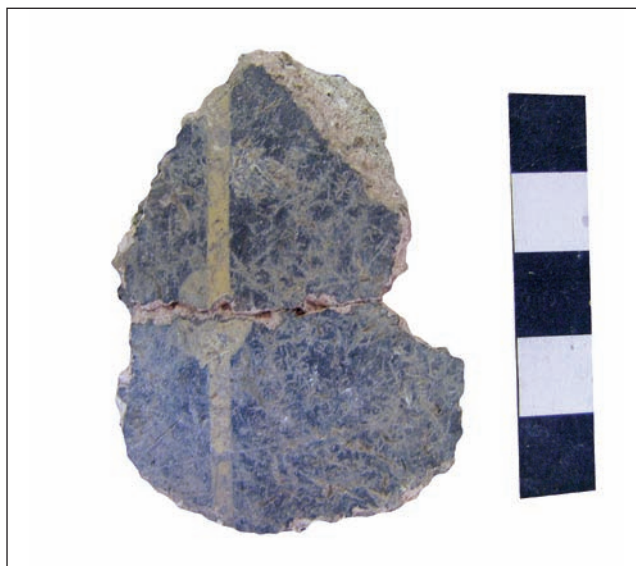
2. Kutni fragment, dobro očuvan, tri sloja grube i jedan fine žbuke, površina zaglađena, malo primjesa kalcita prekriva površinu. Podloga bijele boje, nepotpuna vertikalna i horizontalna crvena traka zatvaraju pravi kut iz kojeg izvire dva poteza izvedena zelenom bojom. Tragovi zelene boje vidljivi su na crvenoj traci i na bijeloj podlozi. Očuvane dimenzije: horizontalna crvena traka 8,5 x 2,1 cm, a vertikalna 4,4 x 2,7 cm. Na pozadini otisci trstike. Dimenzije: 9,1 x 8,7 x 2,4 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43069/2 (sl. 16).



Sl. 16 / Fig. 16

3. Tri fragmenta (spojena u jedan), dobro očuvana, tri sloja grube i jedan fine žbuke, površina zaglađena, malo primjesa kalcita prekriva površinu. Podloga bijele boje, na većem fragmentu gornja crvena horizontalna

backside of the plaster fragment. Dimensions: 5.1 x 4.1 cm; thickness 1.2 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 30905 (Fig. 14).



Sl. 14 / Fig. 14

Groups of ceiling decoration fragments

1. Two fragments (joined together), well preserved, three layers of coarse and a single layer of fine plaster, the surface is smoothed, a small amount of calcite admixtures cover the surface. The background is white. The bigger, red horizontal strap measures: width 5.4 cm, length 10.1 cm; visible on it are traces of incisions. A section of a circle (?), green-colored. The smaller, red horizontal strap measures: width 4.1 cm (incomplete), length 5.9 cm; visible in the lower section are undefined strokes of green that partially cross over the red strap. There are reed marks on the backside of the plaster fragment. Dimensions: maximum 13.9 x 11.1 cm; minimum 8.7 x 6.45 cm; thickness 2.2 - 2.3 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43069/1 (Fig. 15).
2. A corner fragment, well preserved, three layers of coarse and a single layer of fine plaster, the surface is smoothed, a small amount of calcite admixtures cover the surface. The background is white. Incomplete red, vertical and horizontal straps form a right angle from which two green-colored paintbrush strokes emanate. Traces of green are visible on the red strap and on the white background. Preserved dimensions: red, horizontal strap 8.5 x 2.1 cm, vertical strap 4.4 x 2.7 cm. There are reed marks on the backside of the plaster fragment. Dimensions 9.1 x 8.7 x 2.4 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43069/2 (Fig. 16).

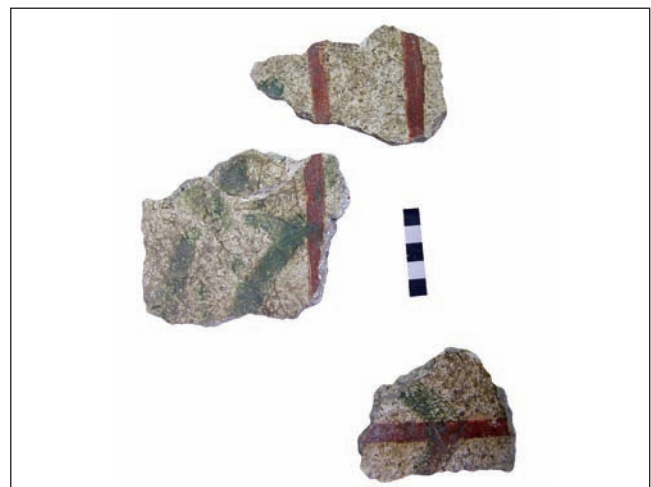
traka, š. 1,9 – 1,1 cm i d. 8,2 cm, nalazi se ispod zelenog motiva u obliku obrnutog slova V do kojeg se nalaze stilizirani motivi zelenih listića, donja horizontalna traka š. 1,7 (nepotpuna) i d. 6,1 cm, međuprostor između dviju traka, bijele boje, ostavlja dojam bunje, š. 1,6 – 2,5 cm i d. 5,4 cm (nepotpuna). Dva manja fragmenta s crvenim horizontalnim trakama i međuprostorom bijele boje također ostavljaju dojam bunje. Očuvane dimenzije: š. 1,9 cm i d. 3,0 – 3,1 cm. Na poledini većeg fragmenta otisci su trstike, dok se na dva manja ne primjećuju. Dimenzije: maksimalna 13,0 x 11,8 cm, minimalna 7,2 x 5,6 cm; debljina 2,2 – 2,8 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43071/a – c (sl. 17).



Sl. 17 / Fig. 17

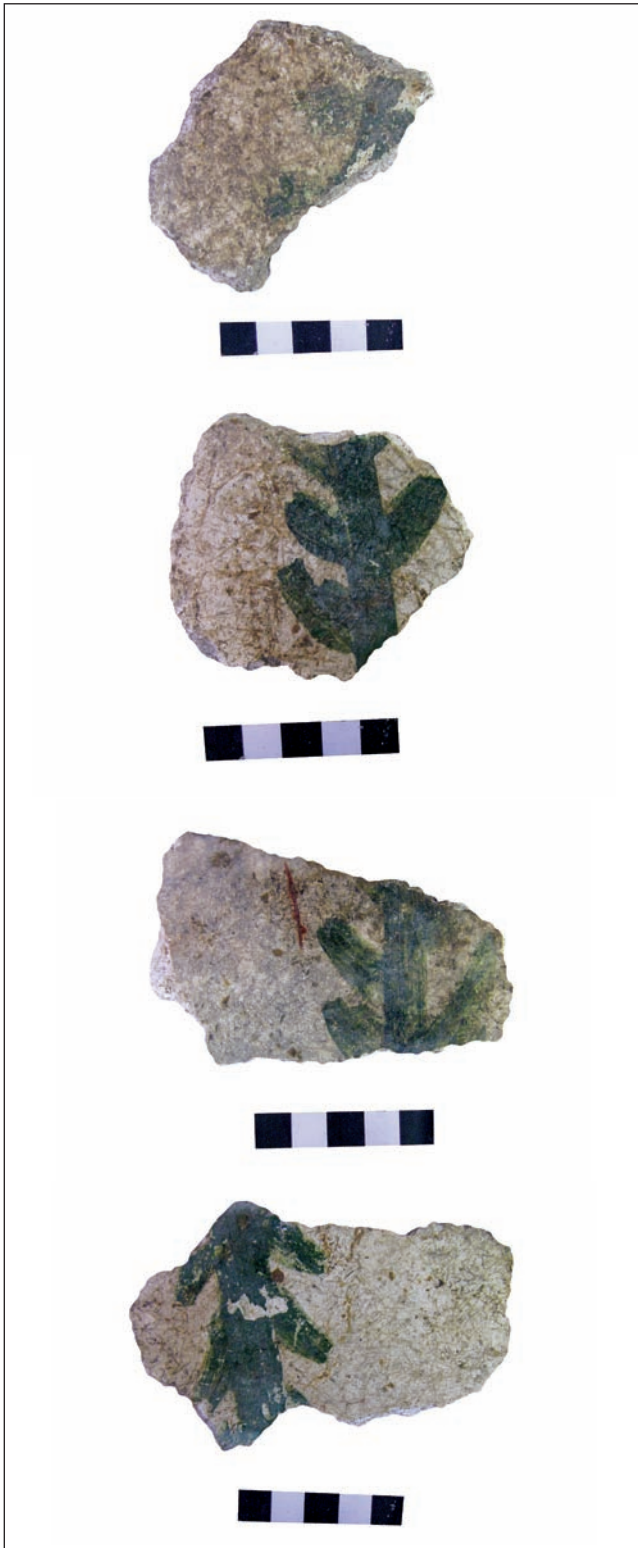
4. Tri fragmenta, loše očuvana, tri sloja grube i jedan fine žbuke, površina zaglađena, malo primjesa kalcita prekriva površinu. Podloga bijele boje, na fragmentima je vidljiva vertikalna (?) i horizontalna (?) crvena traka š. 0,9 – 1,15 cm i d. 5,75 – 7,75 cm. Na fragmentu A 43072/b vide se dvije crvene vertikalne (?) trake međusobno udaljene 4,1 cm. Na svim fragmentima prisutni su nedefinirani potezi izvedeni zelenom bojom. Na poledini otisci trstike. Dimenzije: maksimalna 11,2 x 9,15 cm, minimalna 6,8 x 8,15 cm; debljina 2,3 – 2,9 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43072/a – c (sl. 18).
5. Kutni fragment, loše očuvan, tri sloja grube i jedna fine žbuke, površina zaglađena, sitne primjese kalcita prekrivaju fragment. Podloga bijele boje. Crvena horizontalna traka 4,8 x 2,0 cm, (širina nepotpuna), crvena vertikalna traka 8,8 x 3,1 cm, iz kuta izlazi traka 3,5 x 1,3 cm. Na poledini otisci trstike. Dimenzije: 9,0 x 9,2 x 3,2 cm. Smještaj: Arheološki muzej Istre, inv. br. A 30910/2 (sl. 19).
6. Sedamnaest fragmenata, dobro očuvanih, tri sloja grube i jedan fine žbuke, osim fragmenta A 43075/5 s dva sloja

3. Three fragments (joined together into a single one), well preserved, three layers of coarse and a single layer of fine plaster, the surface is smoothed, a small amount of calcite admixtures cover the surface. The background is white. On the larger fragment, the upper, red, horizontal strap, width 1.9 – 1.1 cm and length 8.2 cm, is located underneath the green motif in the shape of an inverted letter “V”, located next to which are stylized motifs comprising small foliage, the lower horizontal strap, width 1.7 (incomplete) and length 6.1 cm. The interspace between the two straps is white and resembles hewn stones, width 1.6 – 2.5 cm, and length 5.4 cm (incomplete). Two smaller fragments with red horizontal straps, and a white-colored interspace, likewise resemble hewn stones. Preserved dimensions: width 1.9 cm and length 3.0 – 3.1 cm. There are reed marks on the backside of the larger plaster fragment, whereas on the two smaller ones there are none. Dimensions: maximum 13.0 x 11.8 cm; minimum 7.2 x 5.6 cm; thickness 2.2 – 2.8 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43071/a – c (Fig. 17).
4. Three fragments, poorly preserved, three layers of coarse and a single layer of fine plaster, the surface is smoothed, a small amount of calcite admixtures cover the surface. The background is white. Visible on the fragments are a vertical (?) and a horizontal (?) red strap, width 0.9 x 1.15 cm and length 5.75 – 7.75 cm. On fragment A 43072/b, two vertical (?) red straps can be observed at a distance of 4.1 cm from one another. All fragments bear traces of undefined brush strokes in green. There are reed marks on the backside of the plaster fragments. Dimensions: maximum 11.2 x 9.15 cm; minimum 6.8 x 8.15 cm; thickness 2.3 – 2.9 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43072/a – c (Fig. 18).



Sl. 18 / Fig. 18

grube i jednim fine žbuke, površina zaglađena, malo primjesa kalcita prekriva površinu. Podloga bijele boje; svi fragmenti prikazuju vrlo jednostavnu, stiliziranu girlandu nalik ribljoj kosti, tragovi urezivanja vidljivi na fragmentima A 43075/9 -11 i 15 - 17. Girlanda je u obliku horizontalne, vertikalne ili blago ukošene



Sl. 20-23 / Fig. 20-23

5. A corner fragment, poorly preserved, three layers of coarse and a single layer of fine plaster, the surface is smoothed, a small amount of calcite admixtures cover the surface. The background is white. A horizontal red strap 4.8 x 2.0 cm (width incomplete), a vertical red strap 8.8 x 3.1 cm, a strap 3.5 x 1.3 cm emanates from the corner. There are reed marks on the backside of the plaster fragment. Dimensions: 9.0 x 9.2 x 3.2 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 30910/2 (Fig. 19).



Sl. 19 / Fig. 19

6. Seventeen fragments, well preserved, three layers of coarse and a single layer of fine plaster, except for fragment A 43075/5 with two layers of coarse and a single layer of fine plaster, the surface is smoothed, a small amount of calcite admixtures cover the surface. The background is white. All fragments depict a very simple, stylized garland resembling a fishbone. Traces of incision can be observed on fragments A 43075/9 - 11 and 15 - 17. The garland is in the shape of a horizontal, vertical or mildly oblique green strap; width is in the range from 0.3 to 1.5 cm, and length 2.9 to 6.7 cm. There are reed marks on the backside of the plaster fragments, which, however, are not visible on fragments A 43075/5, A 43057/6 and A 43075/14 - 17. Dimensions: maximum 10.75 x 6.6 cm, minimum 3.7 x 4.6 cm; thickness 1.4 - 3.1 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43075/1 - 17 (Fig. 20 - 23).
7. Three fragments (joined together into a single one), poorly preserved, three to four layers of coarse and a single layer of fine plaster, the surface is smoothed, calcite admixtures cover the surface. The white background is characteristic for all fragments. A stylized, slightly curved garland is depicted on A 43088/b, equipped with small yellow-orange and dark red leaves that are covered with small green leaves, located in between the green leaves is a small pale-

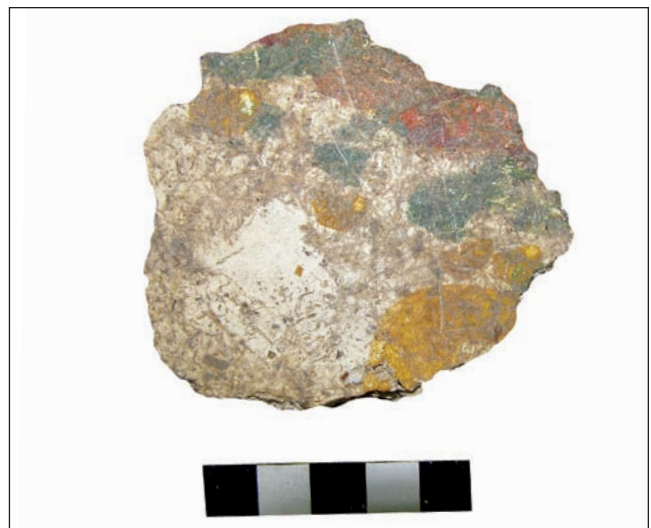
trake zelene boje; širina u rasponu od 0,3 do 1,5 cm, a dužina od 2,9 do 6,7 cm. Na poleđini se nalaze otisci trstike koji nisu vidljivi na A 43075/5 i A 43057/6 te na A 43075/14 - 17. Dimenzije: maksimalna 10,75 x 6,6 cm, minimalna 3,7 x 4,6 cm; debljina 1,4 - 3,1 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43075/1 - 17 (sl. 20 - 23).

7. Tri fragmenta (spojena u jedan), slabo očuvana, tri do četiri sloja grube i jedan fine žbuke, površina zaglađena, primjese kalcita prekrivaju površinu. Podloga bijele boje karakteristična je za sve fragmente, na A 43088/b prikazana je stilizirana, blago savijena girlanda sa žutonarančastim i tamnocrvenim listićima koji su prekriveni zelenim listićima, između zelenih listića nalazi se svijetložuta točkica osi 0,7 x 1,0 cm. Fragment A 43088/a (spojen od tri komada) (sl. 24) s prikazom stilizirane girlande, u obliku tamnocrvene grančice, š. 1,3 cm i d. 7,1 cm, (vidljivi dio) prekriven je listovima različite crvene nijanse (na pojedinim mjestima boja razvodnjena) između kojih se nalaze zeleni listovi. Između crvenih listova izviru i narančasti listići. Vidljive su tri svijetložute nepravilne točkice različitih veličina - maksimalan promjer 1,0 x 1,05 cm; minimalan 0,35 x 0,55 cm. Nepravilne se točkice nalaze iznad zaobljenih vrhova zelenih listića na gornjoj strani. Fragment A 43088/c (sl. 25) s prikazom stilizirane girlande, u obliku tamnocrvene grančice s tragovima zelenih listića, između zelenih



Sl. 24 / Fig. 24

yellow dot with a diameter of 0.7 - 1.0 cm. Fragment 43088/a (joined from three parts) (Fig. 24), with a depiction showing a stylized garland in the shape of a small dark red branch, width 1.3 cm and length 7.1 cm (visible section), is covered with leaves of different nuances of red (on certain spots the color was diluted), in between which are green leaves. Small orange leaves likewise appear in between red leaves. Three small, irregular pale-yellow dots of various sizes are visible - maximum diameter 1.0 - 1.05 cm, minimum diameter 0.35 - 0.55 cm. These small, irregular dots are located above the rounded tips of the small green leaves on the upper side. Fragment 43088/c (Fig. 25), with a depiction showing a stylized garland in the shape of a small dark red branch with traces of small green leaves, located in between the small green leaves are four small, irregular pale-yellow dots of various sizes as well as an ochre-yellow motif resembling a bud (?), which is located underneath (?) the small pale-yellow dots. There are reed marks on the backside of the plaster fragments. Dimensions: maximum 9.5 x 23 cm, minimum 4.1 x 5.8 cm; thickness 1.25 - 2.45 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43088/a - c.

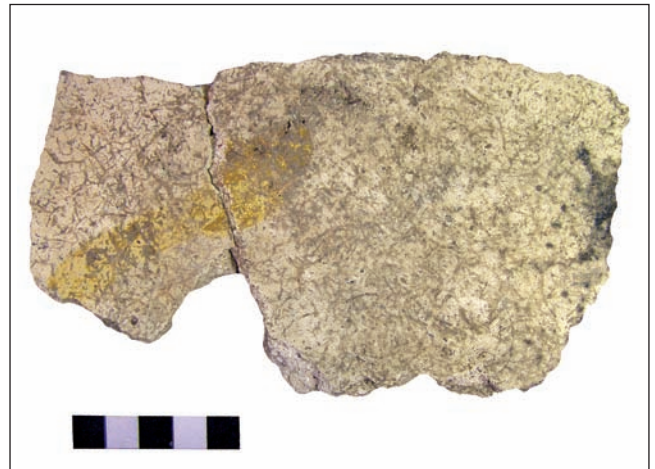


Sl. 25 / Fig. 25

8. Two fragments, poorly preserved, four layers of coarse and a single layer of fine plaster, the surface is smoothed, calcite admixtures cover the surface. The background is white. The pale-yellow vegetal (?) motif bears resemblance to a mildly bent branch (?) with a bud (?). There are reed marks on the backside of the plaster fragments. Dimensions: maximum 15.3 x 9.0 cm; minimum 6.80 x 8.75 cm; thickness 3.15 - 3.30 cm. Deposited at: Archaeological Museum of Istria, Inv. No. A 43091/1 -2 (Fig. 26).

listića nalaze se četiri svijetložute nepravilne točkice različite veličine, te okeržuti motiv nalik pupoljku (?) koji se nalazi ispod (?) svijetložutih točkica. Na poleđini otisci trstike. Dimenzije: maksimalna 9,5 x 23 cm, minimalna 4,1 x 5,8 cm; debljina 1,25 - 2,45 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43088/a - c.

8. Dva fragmenta, slabo očuvana, četiri sloja grube i jedan fine žbuke, površina zaglađena, primjese kalcita prekrivaju površinu. Podloga bijele boje, svijetložuti vegetabilni (?) motiv nalik blago savijenoj grani (?) s pupoljkom (?). Na poleđini otisci trstike. Dimenzije: maksimalna 15,3 x 9,0 cm, minimalna 6,80 x 8,75 cm; debljina 3,15 - 3,30 cm. Smještaj: Arheološki muzej Istre, inv. br. A 43091/1 - 2 (sl. 26).



Sl. 26 / Fig. 26

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SAŽETAK

**PRELIMINARNI IZVJEŠTAJ O
FRAGMENTIMA ZIDNE I STROPNE
DEKORACIJE S LOKALITETA
CASTROPOLA 40 U PULI***Astrid MIRJANA MAJKIĆ*

Mnogobrojni fragmenti zidne i stropne dekoracije pronađeni su tijekom zaštitnih arheoloških iskopavanja obavljenih u tri navrata između 2004. i 2005. godine. Lokalitet Castropola 40 nalazi se u starom, gornjem dijelu grada Pule (sl. 1). Gradilište, odnosno vrt u kojem je provedeno iskopavanje, odvojeno je od ulice Castropole visokim zidom. U sloju III na dubini od 1,40 do 2,60 m izašla je na vidjelo antička i kasnoantička konstrukcija s ognjištem i srednjovjekovna rampa (sl. 2 - 4) koja se oslanja na ostatke zida, a vodila je prema gornjem dijelu terase, odnosno podnožju brežuljka Kaštel. Otkriveni objekt ima trapezoidni oblik sa sačuvanim istočnim i južnim zidom gdje je pronađen veći broj fragmenata oslikane žbuke koji nisu pripadali objektu, nego su poslužili kao ispuna ili naboj za kasniju srednjovjekovnu rampu.

S obzirom na to da su restauratorski radovi na ulomcima još uvijek u tijeku, bilo je moguće tek djelomično proučiti dvije cjeline, pa se na osnovi formalnih karakteristika pokušala napraviti klasifikacija. U ovom su radu prikazani samo najznačajniji dekorativni motivi za koje se smatra da pripadaju najstarijoj i najmlađoj fazi zidne, odnosno stropne dekoracije. Riječ je o jednoj zidnoj i jednoj stropnoj cjelini.

U prvu cjelinu zidne dekoracije, za koju se pretpostavlja da je najstarija, uvršteno je deset fragmenata (sl. 5-14. A 43096/1, A 43096/2, A 43097, A 43098/1, A 43098/2, A 43099, A 30902, A 30903, A 30904, A 30905). Fragmenti su svrstani prema boji podloge: crne - ispod koje je nanesena crvena boja (crvena podloga nije vidljiva na fragmentima A 43097, A 43099 i A 30905) i crvene podloge (prisutne obje boje podloge A 30902) te kromatskih analogija različitih stiliziranih cvjetnih motiva i voluta, listova, možda dijela pupoljka cvijeta (?) te linearnih motiva izvedenih okeržutom bojom. Svi su motivi pažljivo izvedeni slobodnim potezima kista okeržutom bojom na crnoj podlozi, na kojoj nisu uočeni tragovi pripreme. Pri izvođenju cvjetnih motiva i voluta obratila se pažnja na igru svjetlosti i sjene, oslikavanjem tamnijom i svjetlijom okeržutom bojom, što daje dojam volumena. Specifičnost izvedenih motiva je minijaturizam, koji odgovara ukusu trećeg stila. Navedene

SUMMARY

**PRELIMINARY REPORT ABOUT
FRAGMENTS OF WALL AND
CEILING DECORATION FROM THE
CASTROPOLA 40 SITE AT PULA***Astrid MIRJANA MAJKIĆ*

Numerous wall and ceiling decoration fragments were discovered in the course of rescue archaeological excavations that were executed on three separate occasions between 2004 and 2005. The Castropola 40 site is located in the old, upper section of the town of Pula (Fig. 1). The construction site, i.e. garden in which the excavations were carried out, is separated from Castropola Street by a tall wall. In Layer III, at a depth of 1.40 to 2.60 m, we unearthed a Roman and Late Roman structure containing a fireplace, as well as a medieval ramp (Fig. 2 - 4) that was leant against the wall remnants, and conducted towards the upper section of a terrace, i.e. to the foot of the Kaštel hillock. The discovered structure is trapezoidal in shape and features a preserved eastern and southern wall, where a larger number of fragments of painted plaster were excavated, which did not belong to said structure but were used as fill for a medieval ramp erected at a later date.

Taking into account that we are still performing restoration works on these fragments, we were only able to partially explore two separate wholes, and we made an attempt to classify these finds based on their formal characteristics. In this work we only showed the most important decorative motifs that, we believe, pertain to the oldest and the youngest phases of wall and ceiling decoration. We are, therefore, talking about two separate wholes dealing with either walls or ceilings.

Into the first whole representing wall decoration, which is also believed to be the oldest, we placed ten fragments (Fig. 5 - 14, A 43096/1, A 43096/2, A 43097, A 43098/1, A 43098/2, A 43099, A 30902, A 30903, A 30904, A 30905). These fragments were classed on the basis of the background color: black - underneath which red paint was applied (a red background is not visible on fragments A 43097, A 43099 and A 30905), and red background (both background colors present on A 30902), as well as chromatic analogies of different stylized floral motifs and volutes, leaves, perhaps part of a flower bud (?), and linear motifs painted with an ochre-yellow color. All motifs were carefully executed with a paintbrush in freehand, using ochre-yellow on a black background on which no traces of anterior preparatory

fragmente karakterizira pravocrtno kretanje bez namjere realističnog prikazivanja stvarnosti; zid je prikazan kao ravna površina bez osjećaja za dubinu. Crna boja podloge u kombinaciji s okeržutom i minijaturistički izvedenim motivima, upućuje na razdoblje trećeg stila zbog veće upotrebe crne boje. Budući da se žuta boja više koristila u četvrtom stilu, navedeni fragmenti zidne dekoracije mogli bi se datirati pred kraj trećeg stila, tj. oko polovice I. st. posl. Kr.

Drugoj cjelini pripadaju fragmenti stropne dekoracije, u kojoj su prikazani samo najznačajniji motivi. Prvu skupinu motiva (sl. 15 - 19. A 43069-1, A 43069-2, A 43071/a - c, A 43072/a - c, A 30910-2) karakterizira upotreba zelene i crvene boje na bijeloj podlozi. Motiv u obliku obrnutog slova V do kojeg su prikazani stilizirani zeleni listići, podsjeća na izvezene bordure četvrtog stila. U drugu skupinu motiva (sl. 20 - 23. A 43075/3 - 6) ubrajaju se stilizirane, vrlo jednostavne, zelene, krute girlande nalik ribljoj kosti na bijeloj podlozi. Listovi su na krajevima uglavnom izduženi te zaobljeni na fragmentu A 43075/3. Trećoj skupini motiva stropne dekoracije pripadaju fragmenti (sl. 24 -25. A 43088/a - c, 43090/1), koje karakterizira bijela podloga na kojoj su prikazane stilizirane girlande s raznobojnim (crvenim, zelenim, svijetložutim, narančastim) gustim listićima, iznad listića ponekad se nalaze svijetložute točkice, a četvrtoj skupini pripadaju fragmenti (sl. 26. A 43091/1) s motivom grane (?) i svijetložutim pupoljkom (?). Stropni fragmenti s prikazom girlandi, pripadaju jednostavnim, shematiziranim oblicima. Precizne analogije nije moguće pronaći, jer motiv podliježe individualnim varijantama. Stropni fragmenti iz starokršćanske bazilike iz Bare (*Narona*), s prikazom stiliziranih girlandi povezanih kružnim motivom, datirani su na početak III. st. U Panfilovoj katakombi nalaze se crvenosmeđe stilizirane girlande koje nalikuju primjeru izvedenom na fragmentu A 43075/3, prva polovica III. st.

Paleta boje na primjerima stropne dekoracije ograničena je na zelenu i crvenu dok je podloga bijela, a to su karakteristike tzv. "crvenog i zelenog linearnog stila" (koji počinje od druge polovice II. st. te traje do polovice IV. st.). Zelena boja prevladava u prikazu motiva girlandi i motiva u obliku obrnutog slova V, za njom slijede crvena koja se koristila za obrublivanje polja i oslikavanje polikromnih girlandi te u manjoj mjeri svijetložuta i narančasta koje su se koristile za izvođenje detalja, npr. listića, točkica, pupoljka.

Budući da su fragmenti pronađeni u štu te poslužili kao ispuna ili naboj za kasniju srednjovjekovnu rampu, trenutačno nije moguće pronaći preciznije analogije,

coats were observed. When executing floral motifs and volutes, special care was dedicated to the interaction of light and shadow, all of which was achieved by painting with darker and lighter ocher-yellow nuances, which gives an impression of volume. The miniaturist quality of the executed motifs, which corresponds to the taste of the third style, gives them a specific aspect. The mentioned fragments are further characterized by straight-line strokes that fail to transmit a realistic depiction of things; a wall is shown as a flat surface devoid of any sense of perspective. A black background in combination with ocher-yellow, featuring miniaturist motifs, points to the period of the third style due to a greater use of black. As the use of yellow increased in the fourth style, it is possible to date the mentioned wall decoration fragments into the period before the end of the third style, i.e. approximately to the middle of the 1st century AD.

Fragments of ceiling decoration belong to the second whole, where only the most characteristic motifs are shown. The first group of motifs (Fig. 15 - 19, A 43069-1, A 43069-2, A 43071/a-c, A 43072/a-c, A 30910-2) is characterized by the use of green and red on a white background. A motif resembling an upside-down letter "V", up to which small stylized green leaves are depicted, reminds us of embroidered borders of the fourth style. Included in the second group of motifs (Fig. 20 - 23, A 43075/3-6) are stylized yet very simple, crude green garlands resembling a fishbone motif on a white background. The leaves are mostly elongated at the edges, and rounded on fragment A 43075/3. Included in the third group of ceiling decoration motifs are fragments (Fig. 24 - 25, A 43088/a - c, A 43090/1) characterized by a white background, depicted on which are stylized garlands with varicolored (red, green, pale yellow, orange), small-sized, thick foliage, pale yellow dots are sometimes located above this foliage, whereas fragments (Fig. 26, A 43091/1) featuring a branch motif (?) and a pale yellow bud (?) belong into the fourth group. Ceiling fragments featuring depictions of garlands belong into the group of simple, schematic forms. It is not possible to discover precise analogies because the motif is subject to individual variants. Ceiling fragments from an early Christian basilica at Bare (*Narona*), with depictions of stylized garlands connected with a circular motif, were dated to the beginning of the 3rd century. Located in Panfilo's catacomb are red-brown stylized garlands that bear resemblance to the example executed on fragment A 43075/3, dated to the first half of the 3rd century.

The palette of colors employed for ceiling decoration is limited to green and red, the background being white, and these are the characteristics of the so-called "red and

stoga će tek detaljnija analiza svih pronađenih fragmenata pružiti bolji uvid u umjetničku i tehničku kvalitetu dekorativnih sustava.

green linear style” (that begins from the second half of the 2nd century and lasts until the middle of the 4th century). Green is a predominant color used to depict garland motifs as well as those in the shape of the inverted letter “V”, red follows, which was used to border panels and to depict polychrome garlands, and at the end we have pale-yellow and orange used to execute details, e.g. small foliage, dots and buds.

We are at present not in a position to detect any precise analogies due to the fact that the fragments were discovered in rubble and were employed as fill for the erection of a later-date medieval ramp. We can therefore assume that only a detailed analysis of all the discovered fragments will shed more light onto the artistic and technical qualities of the decorative methods.