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## QUARTER OF ST. THEODOR IN PULA

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### ABSTRACT

*This article deals with the results of the archaeological research done in the quarter of St. Theodor, situated in the northeast corner of the urban core of Pula. The excavated surface covers 4000 square metres in area. Rescue archaeological research has been carried out there from the spring 2005 onwards. The average depth of the dig out measures about six metres. Seven principal building phases were detected. These included the excavated renaissance church of St. Theodor with the associated female Benedictine convent, the early Christian church of St. Lucy with associated objects, a Roman public thermae, Hercules' sanctuary and a domus. The domus is the main subject of the paper.*

**Key words:** church, domus, mosaic, Pula, Salus, St. Theodor, thermae

## IL QUARTIERE DI SAN TEODORO A POLA

*SINTESI*

*Il contributo esamina i risultati delle ricerche archeologiche nel quartiere di San Teodoro, situato nella parte nord-orientale del centro urbano di Pola. Gli scavi si estendono su una superficie di 4.000 metri quadri. Le ricerche nell'ambito di questo progetto di archeologia di salvataggio si svolgono dalla primavera del 2005. Gli scavi, realizzati ad una profondità di circa 6 metri, hanno rivelato sette fasi principali di edificazione. Le strutture scavate includono la chiesa rinascimentale di San Teodoro con il congiunto monastero di suore benedettine, la chiesa proto cristiana di Santa Lucia con le relative strutture, le terme pubbliche dell'era romana, il tempio di Ercole e una domus. La domus rappresenta il soggetto principale del saggio.*

**Parole chiave:** chiesa, domus, mosaico, Pola, Salus, San Teodoro, terme

## INTRODUCTION

The quarter of St. Theodor, an area of 4000 square metres, is situated in the northeast corner of the urban heart of Pula. Rescue archeological research has been carried out there from the spring of 2005 onwards (Starac, 2005; 2006b, 235–238; 2007b, 84–90; 2007a, 263–265). Over the last four years, rescue excavations and temporary conservation have taken place over thirty working months. The average depth of dig-out measures about six metres. The location has been settled continuously for more than 2000 years, bearing walls of different urban phases as being inseparably connected. Seven principal building phases were detected by 2009.

## BUILDING PHASES

The oldest architectonic remains are dated back to the Roman period (more precisely to the second half of the first century BC) and cover almost the whole excavated area (fig. 1). Intact stratigraphical layers provided the information necessary for the dating. In the southeast corner of the quarter at the most prominent place beside the street (decumanus) that connected the Roman forum with the northeast city gate (known today as Kandler Street) in which stood a sacral complex with a temple and *temenos* (fig. 1, fig. 5). Under the surface of the *temenos* was a deposit of building purpose found containing, as evidenced by the excavations which took place between 2005–2007, number of 2119 amphorae Lamboglia 2 and transitional forms of Lamboglia 2 to Dressel 6 A, turned upside down (Starac, 2008; 2006d). The drainage layer filled with amphorae contains numerous fragments of Campanian pottery. The absence of any *terra sigillata* in the drainage layer represents *terminus ante quem* for construction of the terrace. The whole sacral complex may be dated to the third quarter of the first century BC and interpreted as a part of the great urban programme at the moment of the creation of the Roman colony of Pola. A hundred years ago, a fragmentary inscription in limestone was found nearby. Inscription mentions *probatio* and *dedicatio* of Hercules' sanctuary, conducted by *duumviri*,<sup>1</sup> and could be dated to the second half of the first century BC as well as the temple (Starac, 1999–2000, 136; 2002, 24). Therefore, these foundations could be identified as Hercules' sanctuary, the location of which was previously unknown. The temple itself was completely destroyed in the late Roman period, probably in the fifth century AD. The sanctuary was planned and built at the same time as the public *thermae* complex, only the foundations of

which are preserved on the east side of the quarter. There was also a luxuriously equipped house on the west side. The canalisation and drainage systems were carefully and simultaneously planned, connecting the sanctuary, *thermae* and house through a unique underground network (fig. 5).

The remains of a large Roman building with floors on several levels, a network of drainage channels of large capacity and a water supply system with channels and cisterns occupy the eastern part of the site. In order to understand the function of this building, we must consider the composition of areas and corridors, the flow of complex canalisation and the aqueduct system as well as small finds. The size of the structure, the characteristic ground plan with a long lateral entrance corridor and series of doors, lavish marble panelling and the repertory of small finds that includes toilette sets, as well as the fact that construction of so imposing a building in the third quarter of the first century BC was certainly an important investment, could be seen as additional elements indicating the first public baths (*thermae publicae*) of Roman Pola. The main entrance of the *thermae* was placed on the north side, next to the entrance of the neighbouring house (fig. 7). The two objects were planned and built simultaneously with a drainage system in the first years of the Roman colony. The *thermae* had two cisterns with an aqueductus and six evacuation canals with a great capacity, more than two meters high and 170 cm wide (fig. 5). The aqueductus, incorporated into thermal building during renovation in the middle of the first century AD, is remarkably well preserved. It is paved by *tegulae* with stamps: [FAE]SONIA (U.S. P6-O7),<sup>2</sup> PANSIANA (U.S. P21-O7) and TI. CLAUDIVS PANSIANA (U.S. P13-O7). The marble plaque with inscription: [---]cel[ius? ---] / [sestertium quadringenta milia] / [---P?] was found in the aqueductus channel. It mentions the value of 400 000 *sestercii*, invested for some public purpose; one possible purpose could be the construction of the aqueductus itself. Following the destruction of the *thermae* and the neighbouring house in a fire during the fifth century AD, a spacious complex of polyvalent character was developed on the site.

Early medieval architectonic rests were concentrated around the early Christian church of St. Lucy (fig. 2). The Church of St. Lucy was a monospacial, relatively small building of rectangular shape, with an entrance on the west side. Inside the church of St. Lucy, Roman walls were dismantled to the early Christian floor level during the period from the fifth to the seventh century. The same wall that served as the south wall of the churches of St. Theodor and St. Lucy, originally was built at the

1 Inscriptiones Italiae X/1 5, *C(aius) Domiti[us. f(i)lius] --- Ilviri aedem?] / Herculis / d(e) d(ecurionum) s(ententia) c(oeraverunt) i[(demque) p(robaverunt)]*.

2 P= room (prostor), O= object (objekt).

south wall of a Roman thermal building. Inside and to the western front of the church of St. Lucy, graves were documented during archaeological research during 2005. Next to St. Lucy a convent was also situated, as per the reports of historian Pietro Kandler (Kandler, 1871, 850). Excavations between 2005–2007. provided material evidence to this piece of information: in the period from the fifth to the seventh century, a modest, superficially founded building was built at the same place and in the same limits where the women's Benedictine convent stood from the fifteenth to the nineteenth century. The foundations of this early Christian object, presumably the oldest Benedictine convent, were laid directly on the substructures of a Roman temple (fig. 4). In fact, the Benedictine convent took the place of an ancient Roman sacral complex containing a temple, a courtyard (*temenos*) with a sacred well and a rectangular recinct. The convent took the place of a temple, the convent garden took the place of a sacral recinct with a slightly dislocated well, and the church took the place of the Roman thermal building which collapsed in a fire during the fifth century AD. At the same time, a Roman house (*domus*) situated on the west side of the quarter was destroyed in the fire. After the fire, the west part of the locality was abandoned. The ancient *domus* became a ruin; only the external walls survived, having been turned into a retaining wall for the garden terrace. The eastern part of the site, previously occupied by the Roman public *thermae* was rebuilt during the sixth and seventh century and adapted to another purpose connected with monastery economy. Among others objects, presses for olive oil were installed.

During the period from the fifteenth to the nineteenth century, the church of St. Theodor with associated the female Benedictine convent and adjoining objects occupied the site (Ostojić, 1965, 173; Krizmanić, 2005, 120) (fig. 3). Even today the ruins of St. Theodor are the most prominent archaeological object at the site due to its elevated position. A massive bell tower was placed at the south side of church. The bell tower foundations were built from reutilised blocks, pilasters and bases taken from earlier Roman edifices. St. Theodor was built above the remnants of an early Christian church dedicated to St. Lucy (fig. 4), using a wall of Roman origin as the south exterior wall. On the south side of St. Theodor, the threshold of the lateral entrance is still visible on the upper part of wall. The convent garden was situated in the northern part. At the end of the nineteenth century, the church was destroyed and the terrace was poured at the construction of infantry-artillery barracks.

During a much more recent stage, a tobacco factory storehouse existed on this site, built in 1930 and destroyed by fire in 2004. In fact, the tobacco factory storehouse was situated in the internal courtyard of the military barracks, constructed in the year 1873 (Gnirs, 1904b, 217) (fig. 4).

## DOMUS

### General characteristics

Archaeological investigations revealed 750 square metres of a lavishly adorned house (*domus*). This area represents at least half of a total surface of the house (fig. 6). Part of peristyle was surrounded by an entrance hall, and a reception room (*oecus*; fig. 6, P6-O4), a bedroom (*cubiculum*; fig. 6, P5-O4), a dining room (*triclinium*; fig. 6, P10-O4) with an adjoining store (fig. 6, P10A-O4), a kitchen (*culina*; fig. 6, P18-O4) and bathroom (fig. 6, P1-O4, P19-O4, P20-O4) were discovered. The bathroom was situated on the part of peristyle opposite to the entrance and was equipped with two furnaces (*prae-furnia*; fig. 6, P21-O4), a spacious warm room (*caldarium*; fig. 6, P1-O4) and a sauna (*laconicum*; fig. 6, P19-O4). The *domus* had its own inner system of collecting rainwater from the roof to the pool, but rainwater was also supplied from external canals (fig. 5). The system was planned to conduct water to the bathroom. In the furnace, water evaporated through *tubuli* and a hypocaust, providing the necessary heat. The furnace room (P21-O4) was equipped with a double wall system, serving as a chimney which also served to heating the house. The water supply and drainage system were projected at the same time as construction of house, the thermal building and sanctuary complex. There was also an especially impressive waste room of *caldarium* (P1-O4), although today lacking support pillars, which shows traces of pillars on the wall and in the floor (fig. 24). At one time, the *caldarium* was divided into two spaces, the smaller of which was intended to serve as a sauna (*laconicum*; P19-O4) (fig. 25). The same furnace (P21-O4) was equipped with two openings and provided hot air both for the *caldarium* and *laconicum*. A platform of 80 centimeters high, carved in natural rock, runs round two sides of the *laconicum* (P19-O4) (fig. 25). In a corner, a section through all principal building structures of hypocaust could be seen: pillars made of quadrat bricks, *suspensurae*, mosaic made of white cubes inserted into solid mortar, decorative profile made in *opus signinum* and red painted panel covering a row of *tubuli*.

There was a sort of small *impluvium*, which was, in fact, an open pool (fig. 6, P14-O4), which provided light and water for a separate part of house distant from the peristyle. The paving of the pool consisted of limestone slabs. In a room (P12-O4) in this part of house there was a peculiar niche, painted white, with a votive inscription made in mosaic. A black and white mosaic displays a *tabula ansata* with the name of the divinity of health, *Salus*, depictions of an altar and a shell, and on the bottom, a badly preserved inscription, possibly a dedication: *Salus / [P?.....C]R* (fig. 8). The border of the mosaic field corresponds exactly to the dimensions of the niche,

undoubtedly shaped during the construction of a massive exterior wall and not in a secondary intervention. The mosaic was made at the same time as the house was constructed. It is therefore dated to the third quarter of the first century BC, according to the stratigraphical data. The mosaic inscription in the niche is a rather unusual find. Here, we emphasize the fact that a dedication to the divinity of health, *Salus*, appears in a house placed next to public *thermae* and next to the sanctuary of Hercules.

The entrances of two neighbouring buildings, *thermae* and *domus*, were orientated to the north side, towards the ramparts and not to the main street towards the forum (i. e. what is now Kandler Street), as might be expected (fig. 5, fig. 7). The exterior north wall of the house, the same wall that before the excavations of 2005 was believed to be a town wall (Gnirs, 1914, 166; Fischer, 1996, 53), because of swampy ground has an extremely massive structure, reaching two meters in width. The exterior wall is comprised of two outer carefully-bricked faces and a compact filling of small, irregular limestone fragments plentifully poured over in lime plaster. The majority of internal walls as well as the exterior wall on the east side are thick averaging 60 cm at the base, and 50 cm at the upperside above floor level. The internal walls have two faces and are built from crudely carved rectangular limestone blocks, compounded in regular orders and connected by lime plaster. The walls of the house are preserved to the height of 3,5 meters above floor on the south side, in the bathroom area. The reason why they were so well preserved lays in the fact that the site of the house was cut back into hillside bedrock.

The partition walls are surprisingly well preserved even though they are without foundations and reach only 16–22 cm in width to a height of 120 centimetres above the floor. They were made in a technique known as *opus craticium* (Magni, 2000, 444), with a wooden vertical construction and panels between them made of ceramic fragments bound by plenty of mortar. Vertical beams are each equally far apart from each other, 60 cm in average (min. 45 cm and max. 90 cm). Each one is comprised of three boards fastened by iron nails. The two outer boards were narrower and the middle board was wider. Wall panels erected between the wooden beams were made of tiny fragments of stone, *tegulae*, amphorae, pieces of wall painting, pieces of old mosaic floor and single *tesserae*, splashed in plenty of lime plaster. In that mixture, fragments of amphorae Dressel 6B and Lamboglia 2 were found. Dressel 6B and Lamboglia 2. Finally, walls were covered on both sides by a wall painting in the fresco technique, so that it apparently seemed of great quality, similar to the other walls.

The floors of the *domus* are positioned at different levels, following a natural inclination of the ground towards the seaside. In the north part of the house, floors

are laid at 70–80 cm absolute altitude above sea-level, while in the south part, floors are laid at 90–100 cm above sea-level. The mosaics are preserved over an area of 170 square metres in total; bichrome in the corridors, *triclinium* and bedroom, and in a black and white combination with polychrome geometrical motifs in the *oecus*. Large areas covered by mortar are preserved on walls, but no substantial piece of wall painting was preserved in its original place.

### Corridors (fig. 6)

The entry corridor P11-O4, wide 225 cm and long 370 cm, shows white mortar preserved on the walls set in two layers, each one 1 cm thick. The oldest white layer displays a red horizontal line. In the corridor P11-O4 there was a wall niche open to the floor. The total width of the niche comes to 282 cm and the surface comes to 2,86 square metres. The niche has been covered with two layers of white plaster, the same as corridor P11-O4. The horizontal red line is 3 cm wide and is placed at a height of 42–45 cm above the floor, and along the middle there is an orthogonal red line belonging to the first layer, 2 cm wide and pulled down to the floor. White fields separated by thin red lines appear in the Pompeian Style II (50–25. BC) (Mielsch, 2001, 11). Wide and more negligently constructed red lines on a white background become usual no earlier than in the Pompeian Style III (Mielsch, 2001, 73). The orthogonal cut in the wall plaster of the niche labels trace of mobile partition, probably the framework of wooden doors. The niche was subsequently immured: filling 1-P11-O4 consists of building elements as stone portions of columns, amphorae Dressel 6B, *tegulae* with the stamp CLODI AMBROSI, and pieces of blue and red wall painting. The rest of the demolished columns indicate that the niche was immured after the destruction of the house, which occurred during the fifth century AD.

Corridor P7-O4, is 235 cm wide and leads from the entrance-door on the north facade towards the peristyle. The threshold is 240 cm wide, carrying tripartite doors which were built to be opened towards the inside. All the other corridors on the ground floor were connected to this corridor. Corridors P11-O4 and P7-O4 are situated on a lower level than the residential rooms. The higher level could be reached by steps. Wooden steps upstairs leaned beside the east wall of bedroom P5-O4, and their track is indented in the wall plaster. At the bottom of the steps, the smooth stone threshold of a width of 140 cm is situated; this width probably corresponds to the width of steps. Corridor P7-O4 was paved in mosaic; a small piece of white mosaic is preserved along the western wall of the corridor. Layer 16-P7-O4 contained an abundance of wall painting fragments the original position of which is not certain: a white painting with a red band (maybe from P12?), red with a blue



**Fig. 1:** Pula, Kandler street. Architectonic remains from the first century BC (author: A. Starac).  
**Sl. 1:** Pulj, Kandlerjeva ulica. Arhitektonski ostanki iz prvega stoletja pr.n.št. (avtor: A. Starac).



**Fig. 2:** Architectonic remains of St. Lucy complex (VII to the XIV century AD) (author: A. Starac).  
**Sl. 2:** Arhitektonski ostanki kompleksa sv. Lucije (VII do XIV stoletje n.št.) (avtor: A. Starac).



**Fig. 3:** Architectonic remains of the church of St. Theodor (XV to the XIX c. AD) (author: A. Starac).  
**Sl. 3:** Arhitektonski ostanki cerkve Sv. Teodorja (XV do XIX st. n.št.) (avtor: A. Starac).



**Fig. 4:** All architectonic remains at the site (author: A. Starac).

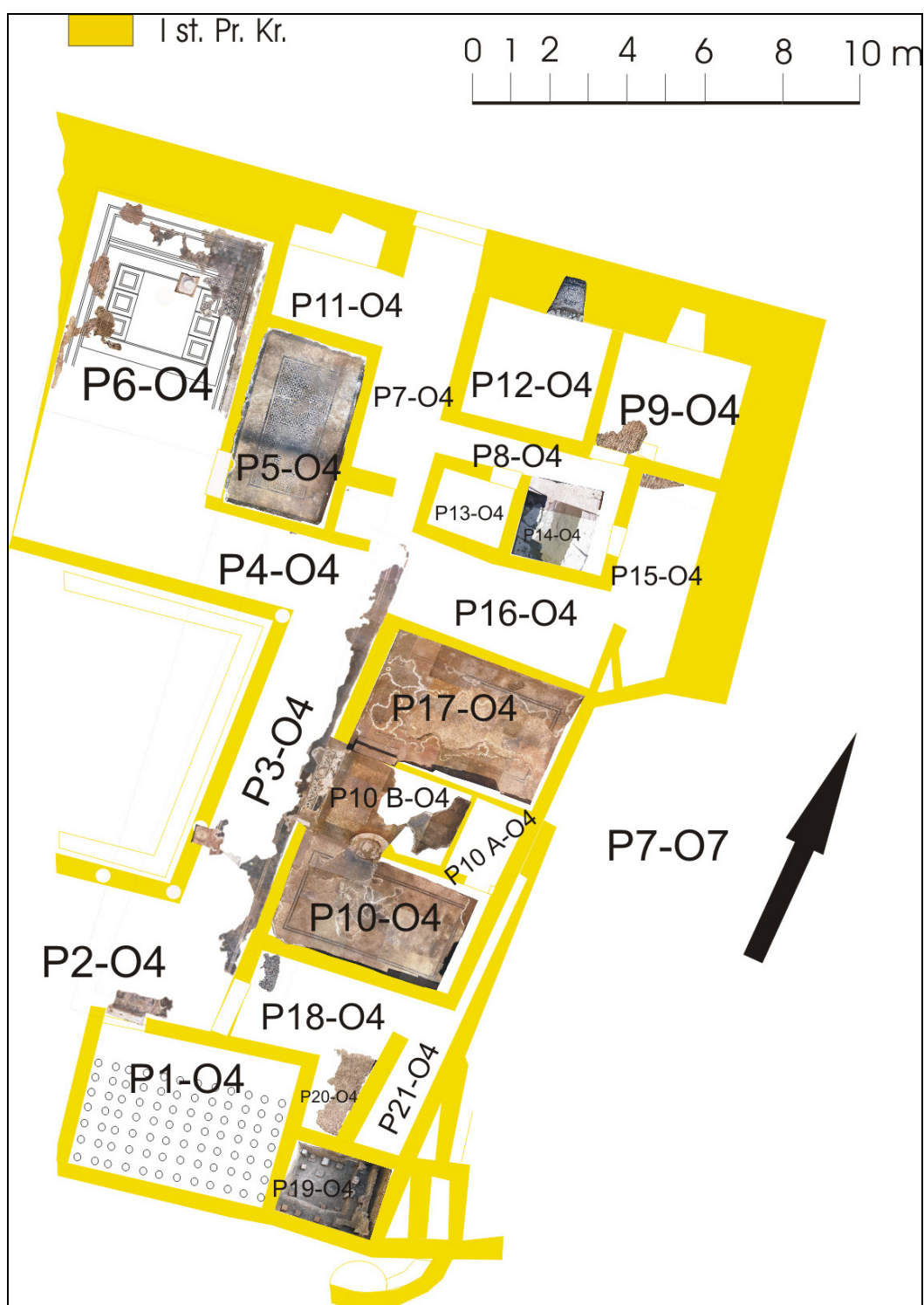
**Sl. 4:** Vsi arhitektonski ostanki predela (avtor: A. Starac).



**Fig. 5:** Roman water conduit and drainage system (author: A. Starac).

**Sl. 5:** Rimski vodovod in drenažni sistem (avtor: A. Starac).





**Fig. 6: Plan of domus (author: A. Starac).**  
**Sl. 6: Načrt domusa (avtor: A. Starac).**



**Fig 7: Entrance of thermae and of domus. View from the north to the south (photo: A. Starac).**

**Sl. 7: Vhod v terme in domus. Pogled sever-jug (foto: A. Starac).**



**Fig 9: Mosaic of peristyle portico (P3-O4) (photo: A. Starac).**

**Sl. 9: Mozaik peristila portica (P3-O4) (foto: A. Starac).**



**Fig. 8: Mosaic of Salus (P12-O4) (photo: A. Starac).**

**Sl. 8: Mozaik Salus (P12-O4) (foto: A. Starac).**



**Fig 10: Mosaic of oecus (P6-O4) (photo: A. Starac).**

**Sl. 10: Mozaik v sprejemnici (P6-O4) (foto: A. Starac).**





**Fig. 11:** Vegetable garland on red fresco panel from oecus (P6-O4) (photo: A. Starac).  
**Sl. 11:** Rdeča freska z zelenim vencem v sprejemnici (P6-O4) (foto: A. Starac).



**Fig. 12:** Mosaic of cubiculum (P5-O4) (photo: A. Starac).  
**Sl. 12:** Mozaik v cubiculumu (P5-O4) (foto: A. Starac).



**Fig. 13:** Frescoes of the newer building phase in cubiculum (P5-O4) (photo: A. Starac).  
**Sl. 13:** Freske iz novejšje gradbene faze v cubiculumu (P5-O4) (foto: A. Starac).

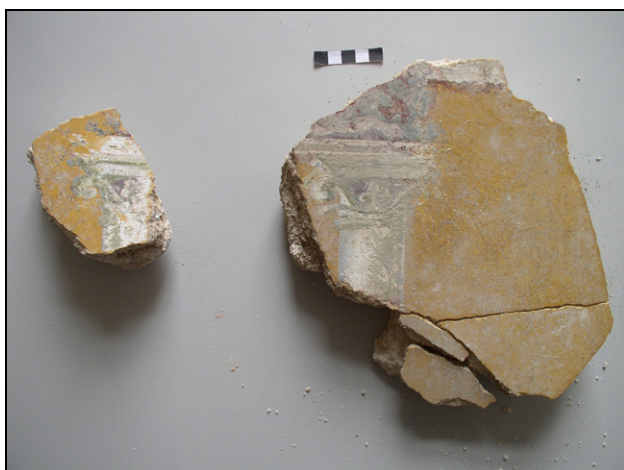




**Fig. 14:** Mosaic of room P17-O4 (photo: A. Starac).  
**Sl. 14:** Sobni mozaik P17-O4 (foto: A. Starac).



**Fig. 16:** Frescoes of the earlier building phase fallen from the upper floor (swan with a garland) (photo: A. Starac).  
**Sl. 16:** Freske iz zgodnje gradbene faze, ki so padle z vrhnjega nadstropja (labod z vencem) (foto: A. Starac).



**Fig. 15:** Frescoes of the earlier building phase fallen from the upper floor (capitals of temple structure) (photo: A. Starac).  
**Sl. 15:** Freske iz zgodnje gradbene faze, ki so padle z vrhnjega nadstropja (kapiteli svetišča) (foto: A. Starac).



**Fig. 17:** Frescoes of the earlier building phase fallen from the upper floor (bird with cherries) (photo: A. Starac).  
**Sl. 17:** Freske iz zgodnje gradbene faze, ki so padle z vrhnjega nadstropja (ptica s češnjami) (foto: A. Starac).





**Fig. 18:** Stucco decoration of the earlier building phase fallen from the upper floor (photo: A. Starac).

**Sl. 18:** Stucco dekoracija iz zgodnje gradbene faze, ki je padla z vrhnjega nadstropja (foto: A. Starac).



**Fig. 20:** Mosaics of triclinium (P10-O4) and entrance room (P10B-O4) (photo: A. Starac).

**Sl. 20:** Mozaiki iz tricliniuma (P10-O4) in predsobe (P10B-O4) (foto: A. Starac).



**Fig. 19:** Frescoes of the newer building phase fallen from the upper floor (photo: A. Starac).

**Sl. 19:** Freske iz zgodnje gradbene faze, ki so padle z vrhnjega nadstropja (foto: A. Starac).



**Fig. 21:** Look at rooms along peristyle. View from the south to the north (photo: A. Starac).

**Sl. 21:** Pogled v sobe vzdolž peristila. Pogled jug-sever (foto: A. Starac).





**Fig. 22: Mosaic threshold (P10B-O4) (photo: A. Starac).**  
**Sl. 22: Mozaični prag (P10B-O4) (foto: A. Starac).**



**Fig. 23: Cement floor with mosaic line in the triclinium (P10-O4) (photo: A. Starac).**  
**Sl. 23: Cementna tla z mozaično linijo v tricliniumu (P10-O4) (foto: A. Starac).**



**Fig. 24: Floor of caldarium (P1-O4) with traces of pillars (photo: A. Starac).**  
**Sl. 24: Tla caldariuma (P1-O4) s sledovi stebrov (foto: A. Starac).**



**Fig. 25: Laconicum (P19-O4) (photo: A. Starac).**  
**Sl. 25: Laconicum (P19-O4) (foto: A. Starac).**



edge, red with a thin white and black edge, white painting with a thin black and a broad yellow edge. Above the fundamental wall between P7 and P16 the marble console was found.

Corridor P8-O4 is only 100 cm wide. It has the shape of the character "L" and connects rooms around an internal yard with the pool P14-O4, placed in the separate compartment of the house (P12-O4, P9-O4 and P13-O4). The yard with the pool P14-O4 served for the collection of rainwater and to provide illumination. At the first building stage, corridor P8-O4 was open by the output to the corridor P16-O4. This passage, 88 cm wide, was subsequently immured. A smooth stone threshold without slots testifies that the passage was not intended to be closed by a door. The passage from P8-O4 to the corridor P15-O4 was also subsequently partly immured, so that the original width of the passage was reduced from 185 cm to 95 cm. The original stone threshold, 180 cm wide, carried two-winged doors built to be opened to the inside P15-O4. Corridor P8-O4 has been covered by a simple lime floor, placed one step higher than the level of the floor of room P12-O4 and room P9-O4. The wall painting in corridor P8-O4 has not been preserved, but the pieces of green painted imitation marble slabs found in layer 16-P14-O4 probably belong to it.

Corridors P4-O4, P3-O4 and P2-O4 enclosed the peristyle. These corridors were actually open towards the peristyle by a row of pseudo-Doric columns, mutually linked by a low, thin septum, probably made of wood. Columns were made of stone cuneate elements and covered by lime mortar. What remained were merely bases with slots for septums and cuneate elements. The bases left circular tracks in stone blocks that bordered the peristyle. The track of the base measures 46,7 cm in diameter. The distance between bases measures 180 cm. One base, 46 cm in diameter, was found deeply instilled in a collapsed mosaic in room P6-O4, the ones on the left and right display slots of dimensions 8 x 8 x 8 cm that served for the insertion of septum. The track of the septum, 4 cm wide, is also visible in the rectangular stone carriers of columns. The capital of the column of the peristyle in the pseudo-Doric style was embedded in the filling 2-P11-O4, that blocked the entrance door in some later period. The diameter of the capital comes to 46 cm, the diameter of the base is the same, and the tige measured 33 cm.

All porticos encircling the peristyle have the same mosaic floors with a black background and a double white frame (fig. 9). Aligned within the framework, on the black background are white, diagonally set squares composed from four white cubes. The mosaic pavement was made at the same time as the mosaic threshold with kantharos and ivy tendrils (P10 B-O4, fig. 22), in the first half of the second century AD. Stone drainage canals were laid around the peristyle, 60 cm wide, with an in-

ternal semicircular channel 45 cm wide. Black mosaics with white diagonal squares in rows become the norm in porticos and corridors, especially around the peristyle, throughout the first century BC (Gervasini, Landi, 2001, 738; Blake, 1930, 14; Donderer, 1986, fig. 29, 3). This decorative style remained very popular during the entire first century AD (Donderer, 1986, fig. 34, 2; fig. 15, 6; fig. 9, 1; fig. 39, 41). A double thin white frame around a black field indicates that the floor does not originate from before the late Pompeian Style II, in other words, not earlier than the years 30–25. BC, and could be dated even considerably later, to the Julian-Claudian period. The wall painting with central large red boards without decoration and framed black, belong to the Pompeian Style IV, so-called "fantastic" (50–100. AD).

## RESIDENCE And COOKERY ROOMS

### Oecus (fig. 6, P6-O4)

The biggest and the most representative room P6-O4 could be recognised as the *oecus*, the salon where the owner demonstrated his undoubtedly important public role and received clients (fig. 10). The floor was laid with a polychrome mosaic, walls were decorated with black and red painted panels with predominantly green garlands in a middle section (fig. 11). Because of its dimensions, the *oecus* had a column supporting the roof. Room P6-O4 occupies breadthwise 568 cm and in length 853 cm. It is open in its whole width towards corridor P4-O4. The threshold on the west lateral wall, 150 cm wide, appears in the unexcavated profile of sonde. The threshold was flat, or provided to be open inside to the room P6-O4 by two-winged doors. In the northern part of the room stood a column with a base diameter 46 cm. The base of the column has been placed mildly asymmetrical; it is 310 cm away from the west wall and 225 cm from the east wall. From the north, the exterior wall is 190 cm away. The angles of the base, whose side measures 60 cm, carry four carefully formed heart-shaped leaves. The base and capital were done in the Tuscan style. The tige measures 35 cm in diameter. It was built from small stone elements of a cuneate shape and covered by lime mortar. Vitruvius described stylistic elements that make the *oecus* the public part of a house, unlike the private *triclinium*. The *Oecus* resembled the public space according to architectural elements as columns, the inner division of space, windows and way of lighting (Vitruvius VI, 3, 8-10; Zaccaria Ruggiu, 1995, 138). The *Oecus* was the privileged place of elite individuals where the owner demonstrated his social status receiving clients. Room P6-O4 generally matches to these criteria regarding the position in the plan of the house, dimensions, space division, the insertion of a column, as well as decorations. *Oecus* P6-O4 has a mo-

saic floor that combines black-and-white and polychrome fields with a carpet motif filled by geometric patterns (fig. 10). A mosaic with eight-angled stars between squares appears in the first century BC (Blake, 1930, 90). Later, in the first century AD, this pattern becomes widespread, perhaps the most typical mosaic motif of the first century AD (Blake, 1930, 111). It is explicitly frequent at Aquileia in the last quarter of the first century AD (Donderer, 1986, fig. 32, 4; fig. 11, 1; fig. 23, 2; fig. 15, 3). The most similar mosaic scheme repeated in Valbandon near Pula, on the mosaic dated in the middle of the first century AD (Donderer, 1986, 202; Gnirs, 1911, 179). The mosaic of *exedra* in the north wing of the residential complex in Valbandon possesses a similar design, although it dates considerably later than the mosaic from room P6-O4 (Gnirs, 1911, 163–165; De Franceschini, 1998, 679–681). In layer 16-P6-O4 many fragments of monochrome red panels were found, black paintings from the bottom part of wall and blue paintings from the top. Fragments of red fields with thin blue lines and blue vegetable motifs were also found. It can be concluded that the walls were divided horizontally in three parts, in the characteristic manner of the first phase of the Pompeian Style III (15. BC–30. AD) (Croisille, 2005, 68). On the bottom black zone, in the middle a large red panel, on the top schematized architecture with a celestial blue background. Vegetable garlands decorated central red panels (fig. 11). Garlands hung between the hermas on the yellow or red background appear in the Pompeian Style II A, in the decoration of *cryptoportici* and *oeci* (50 – late 30–25. years of the first century BC) (Mielsch, 2001, 49, 54). Garlands at the home of Livia at Palatine in Rome, dated to the years 30–25. BC, represent the late Pompeian Style II, called Style II B (Mielsch, 2001, 60; Croisille, 2005, 27). *Ala* with garlands between columns show a white background divided by red lines behind garlands (Mielsch, 2001, 60; Croisille, 2005, 27). Below the mosaic floor, in layer 25-P6-O4, tiny fragments of a black wall painting with a thin purple and green frame were found, probably belonging to the first stage of the building, destroyed before the setting up of the polychrome mosaic floor.

#### Cubiculum (fig. 6, P5-O4)

On the east lateral side of the *oecus* a small room designated P5-O4 is positioned. One could enter room P5-O4 directly from P6-O4. The stone threshold is 110 cm wide and carried two-winged doors built to be opened to the inside to P5-O4. The dimensions of room P5-O4 come to 320 x 560 cm. Considering size, floor decoration, and especially considering accommodation next to the stateroom and direct communication, room P5-O4 could be identified as a bedchamber (*cubiculum*) (Zaccaria Ruggiu, 2001, 59–101). The floor is covered by an excellently preserved black-and-white mosaic (fig.

12). The outer frame consists of white tesserae. A central field in a rectangular framework consists of alternate square and black and white rhomboid motifs. The central carpet is divided by black lines in nine rows and twenty-one columns. The rows are alternately narrow and extensive, so that each second order consists of quadrate or elongate fields. Alternate square and rhomboid motives are laid in black or white lines. A central grate-like field with geometric sample is hemmed by a white and black frame, followed by a spacious white field and around the walls there is another black frame. The most similar mosaic pattern can be found at *villa maritima* in Valbandon near Pula, on the mosaic dated to the middle of the first century AD (Gnirs, 1911, 178). It has been suggested that the datation may be in the middle of the first century AD, by comparison with a mosaic from the second quarter of the first century AD from Mantua (Donderer, 1986, 202). The walls of room P5-O4 in the older period were covered by a red and yellow wall painting. Along the bottom of the walls a red zone extends, 20 cm high, above it is placed a central yellow field, preserved only 20 cm above the red bottom zone. The secondary plaster layer was done, increasing the thickness of the wall by 5 cm and partially covering the mosaic floor. A newer wall painting presented dissipated four-leaved blue-red and green-red flowers on a white background (fig. 13). A repetitive pattern of small flowers displayed schematically give the impression of wallpaper, and they were performed by a matrix. The same motif uniformly covered the middle and bottom of wall. At the bottom of the wall, a newer wall painting with flowers on a white background was pasted over an older red painted zone.

#### Salus department (fig. 6, P12-O4, P9-O4, P13-O4, P14-O4, P8-O4, P15-O4, P16-O4)

A department with little pool, a sort of *impluvium*, is situated east to the entrance. The department consist of two spacious rooms (P12-O4, P9-O4) and one small room (P13-O4), an open pool providing light and rain-water (P14-O4), and two lines of corridors in "L" form around the pool (P8-O4, P15-O4, P16-O4). A narrow, half-open corridor P8-O4 connects the rooms around the pool. Room P12-O4, placed next to the exterior north house wall, is 370 cm long and wide 396 cm wide. The floor has not been preserved. The entrance is situated at the south wall of the room, in the west corner. A single-winged stone threshold 80 cm wide, is found in layer 16-P7-O4, which perhaps belongs to this door. At the exterior north wall of the house that is the north wall of room P12-O4 as well, a trapezoidal niche is placed at 120 cm wide and 128 cm deep. The walls of the niche are painted white. A vertical channel is cut in the plaster, possibly for the closing of the niche by a wooden panel. The bottom of the niche is covered by a

mosaic of tiny white and black cubes, sides equalling 0,8 cm. The trapezoidal mosaic is bordered by a narrow black margin (fig. 8). In the upper part a band with alternating black and white rectangular fields and simplified little crosses is placed. Two lateral rectangular white fields in black frame each consist of two black squares with a little cross in the middle and of six little crosses in a row below the square. A small white field in the middle of the band contains the black display of an altar. The central, spatial trapezoidal white field displays a linear black presentation of a shell, or vase in the shape of shell at the bottom, and in the upperside an inscription, done in black lines on the white field.

SALVS / [P?.....C]R

Salus / [P?.....C]R

An inscription with the name of the goddess of health, SALVS, is framed by a rectangular frame with trapezoidal lateral additions (*tabula ansata*). The frame is indented inside by triangular motifs. Left and right of inscription are placed angular decorations, and below two orders of small crosses; seven in the upper order and nine in the lower. While the framed inscription apparently invokes the name of the goddess of health *Salus*, the lower order perhaps included the word for a vow: *[sac]r(um)*. Fifteen to twenty bead-shaped tracks of rust have been scattered mostly in the upper half of the mosaic field, concentrated above two orders of little crosses. Tracks emerged through the dripping of rust from the iron bar or iron nails which no longer remain. General stratigraphical data noted at the site and mutual relations between archaeological structures reliably show that the mosaic was built at the same time as the massive exterior wall of the house, in the third quarter of the first century BC. Filling 3-P12-O4 closed the niche, which contained elements of peristyle columns and grey *tesserae* of the dimensions 1,4 x 1,6 x 0,8 cm. The wall painting in room P12-O4 is preserved on two very small surfaces. In the first building period, room P12-O4 had white painted walls with red borders along angles and around the niche (Mielsch, 2001, 73), as well as corridor P11-O4, and later during renovation obtained a new wall painting. We can assume that in the second building stage, the walls of room P12-O4 obtained a black bottom field and red central panels. In the layer 16-P12-O4 the architrave of gray bardiglio marble was found, measuring 24 cm high, 75 cm wide and 15 cm long, and whose original place is not known.

Room P9-O4 is separated from room P12-O4 by a partition wall 35 cm thick. Room P9-O4 is 411 cm long and 366 cm wide. In front of the entry threshold 90 cm wide, towards corridor P8-O4, a stone step was placed. The threshold has no slot for a wooden door, which means that the passage was permanently open. On the north side, in the middle of the room, a massive exterior wall 200 cm wide has a trapezoidal niche 121 cm wide and 122 cm deep, correspondent to the niche in neigh-

bouring room P12-O4. Beside the south wall a square pedestal leans, made of fragments of *tegulae* with sides measuring 41 x 41 cm, and covered by white plaster. Above the pedestal, on the wall, a black stain is visible. The floor was made using the *opus spicatum* technique, constructed of ceramic plates (*spicae*) of dimensions reaching 9 x 12 cm. The walls are covered by white lime plaster in two layers, each one being 1 cm thick. The south wall is covered by white plaster till the floor, the east and north walls (with niche) are covered by white plaster only on the upper part, and up to the particular height above the floor remained uncovered. The west wall, significantly demolished, likewise has no mortar on the bottom part. The bottoms of the walls remained uncovered by mortar with some intention. Possibly they were meant to be used for the attachment of benches, or for some other equipment. On the south wall, a horizontal line 100 cm long was carved in white plaster, at 110 cm above the top of the pedestal. Usually, in Roman houses, slave rooms, chambers for guests, latrines and kitchens were simply painted white. The purpose of room P9-O4 was potentially for some special purpose, since the closure of the door was not planned.

On the opposite side of corridor P8-O4 a small room (P13-O4) is situated, measuring 228 cm wide and 182 cm long. A stone threshold 80 cm wide supported a single-winged door meant to be opened inside in P13-O4. Room P13-O4 is placed beside open pool P14-O4. A wall containing a window 90 cm in the middle of it divides room P13-O4 from the pool. The window was closed in the later building stage and turned into a shallow niche, open inside P13-O4. The walls are painted white. A simple tabby floor was covered by a thick layer of black rust disease and from arson (U.S. 22-P13-O4). In the burial layer 22-P13-O4, a hexagonal ceramic floor plate was found, numerous fragments of amphorae, cooking pots and plates. The small dimensions of room, the walls without painting, a significant burial layer, the closeness of the water (pool P14-O4) as well as the abundance of cooking vessels, are elements used in defining room P13-O4 as an accessory kitchen.

Reciprocally orthogonal rooms P16-O4 and P15-O4 enclose the house department with a niche dedicated to Salus on the east and south sides. Room P15-O4 is 238 cm wide and 699 cm long; the neighbouring room P16-O4 is 312 cm wide and 673 cm long. These two rooms in the initial building stage were connected through two doors with an accessory corridor P8-O4. Later, the two doors were reduced to only one narrow passage from P8-O4 to P15-O4. Rooms P16-O4 and P15-O4, although similar to corridors, had some special purpose connected with the pool resident in the north part of room P15-O4 and with the pumping of water. The pool was coated by a waterproof plaster, floored in the *opus spicatum* technique and connected to the drain canal,

covered by a stone board with a circular hole. In the corner between rooms P15-O4 and P16-O4 a partition wall 26 cm was placed, painted white on both sides, towards P15-O4 it has been blackened by fire and covered with a thick layer of ash. The fireplace was possibly there. The floors in both rooms P16-O4 and P15-O4 were made of simple tabby, and the walls were painted white. Both rooms were supplied with a small wall niche. The niche in room P15-O4 is of semicircular shape, 40 cm wide, 45 cm high and 25 cm long. The niche is 30 cm away from the door and on the other side it is 50 cm away from the corner. The bottom of the niche is placed 30 cm above the threshold between P8-O4 and P15-O4. The niche in room P16-O4, is rectangular and painted white, and was immured during a later building stage. 66 cm wide and 29 cm deep, it is preserved with an incomplete height of 18 cm is 345 cm away from the corner between P7-O4 and P16-O4. Layer 16-P15-O4 contains plenty of large pots, *mortaria*, different late antique amphorae, then *imbrices* damaged by fire. Regarding finds, room P15-O4 could have served as either a pantry or a kitchen.

#### Residence Room (fig. 6, P17-O4)

The peristyle is on the east side surrounded by a row of rooms with well preserved walls and mosaic pavements. The largest of them, room P17-O4 is 380 cm wide and 616 cm long. This room has a floor lowered by one step in respect to the neighbouring room P10 B-O4. The entry stone threshold, 120 cm wide, carried two-winged doors which opened inside P17-O4. The white mosaic floor has a simple frame made of two black lines. (fig. 14) The mosaic floor belongs to the second building stage and it was preceeded by a simple floor made in fine-grained cement, completely preserved below the mosaic floor and partly visible at places of damage to the recent mosaic. This type of floor, so-called "cocciopesto", can be found in all Roman periods from the first century BC onwards, (Slavazzi, 1998, 259–272), but in the Augustan period it is marked by an especially fine structure and tiny sand grains exactly like the first floor of room P17-O4. Layer 16-P17-O4 contains dalles of white marble and pieces of a black-and-white mosaic that originate from the upper floor. The wall painting of the first building stage is documented *in situ* in one corner of room P17-O4. Angles were marked by an orthogonal red band 10 cm wide, left and right hemmed by thin white lines, 12 cm away from the corner. Central wall fields were painted black. A tripartite division of the wall is implied; the bottom of the wall was painted red with imitation marble slabs, the middle part was black, and the decoration on the upper part remains unknown. With regards to the position in the plan of house, the dimensions and decoration, room P17-O4 was a part of abitative department.

#### Triclinium (fig. 6, P10-O4)

Three rooms separated by thin partition walls were placed on the east side of the peristyle, next to the room P17-O4. They communicated with the peristyle through an entrance, paved in a black and white mosaic with a motif of cantharos and grapevine (figs. 20–22). Room 10 B-O4, 248 cm wide and 419 cm long, was fenced by thin partition walls in the *opus craticium* technique. (fig. 21) This room, placed exactly at the central axis of the peristyle and open to portico P3-O4 by a wide passage with a mosaic threshold, functioned as the entrance room to the other abitative rooms, P17-O4 and P10-O4. The mosaic threshold, 30 cm wide and 200 cm long displays the motif of kantaros with ivy tendrils left and right (fig. 22). Free extensions of tendrils come out completely out of inlets. The motif has been laid in black lines on a white background. The floor of room 10 B-O4 is paved by a white mosaic with a wide black frame from very crude cubes, evidently different from the finely designed mosaic threshold. The floor was made in the third building stage, during redecoration some time during the late Roman period (third to the fifth century AD), maintaining the older mosaic threshold with kantaros and ivy tendrils. The mosaic thresholds with vegetable motifs match the Pompeian Style III (20. BC – 50. AD) and could be seen in so called villa of Popeia (Fergola, 2004, 86). In the Pompeian Style III, the motif of flowers with four petals made of four cubes with the mid fifth cube, disposed in regular orders, is very frequently found in porticos. The mosaic threshold with kantaros and ivy tendrils in this concrete case can be dated to the period not earlier than late into the first century AD (Gnirs, 1904a, 141; Donderer, 1986, figs. 9, 2; 11, 1; De Franceschini, 1998, 638; Morandini, 2005, 40), most probably in the first half of the second century AD, according to the stratigraphical data from the room. It was made at the same time as the pavement of the portico (P2-O4, P3-O4, P4-O4), consisting of a black background, a double white frame and small diagonally set white squares.

Room P10 A-O4, 171 cm wide and 234 cm long, was also fenced by thin partition walls and hidden behind entrance room P10 B-O4. Access to room P10 A-O4 was through a tight door from the neighbouring room P10-O4. The entry threshold 90 cm wide, held a single-winged door which opened inside P10 A-O4. The floor was covered by very hard tabby. The walls are painted white. Layer 16-P10 A-O4 contained plenty of iron ties with the dimensions 2 x 30 cm. In this room several almost completely preserved amphorae were found, supporting the hypothesis that this undecorated room of modest dimensions served as a pantry.

Room P10-O4 is placed next to kitchen P18-O4. It was painted black and furnished with a semicircular fireplace and most likely served as an internal dining



room (*triclinium*) (fig. 20). Room P10-O4 is 344 cm and 600 cm long. The north partition wall contains a semi-circular fireplace turned towards the room, placed directly beside a door connecting P10-O4 and P10 B-O4. The fireplace that partially covers the mosaic of room P10-O4 was constructed at some time during the late Roman period, at the same times as the crudely executed mosaic of P10 B-O4. Room P10-O4 is paved with a white mosaic with a double black frame. Below the mosaic the first cement floor is situated with an installed black mosaic frame of almost equal extensions the same as the black frame of the newer mosaic floor (fig. 23). Cement floors with mosaic border lines are relatively rare, about 6 % of the total of the cement floors (Slavazzi, 1998, 260, 265). This type of floor is among the most ancient. It became usual in the Pompeian Style I. It is very typical for the Pompeian Style II, and only towards the end of the period, in the period of Style II B, wide black frames became double (house of Livia at Palatine) (Morricone, 1970, 504). Therefore, the age of the two floors in this room coincide with the two floors in P17-O4 and could be dated to the period of the Pompeian Style II A (beginning of the first century BC – 20. BC). The wall decoration of *triclinium* P10-O4 is identical to that of room P17-O4. The east wall was painted black during the first building stage and it has never been covered by other paintings, likewise black wall paintings in room P17-O4. Along the bottom of the walls extends a red band imitating marble slabs, partly preserved on the south wall. The wall decoration of room P10-O4 is identical to the decoration of room P17-O4. The east wall was simply painted black in the first building stage and remained the same during all later stages, the same as the black painted walls of P17-O4. Layer 16-P10-O4 contained a large fragment of a white wall painting, 74 x 60 cm, damaged by fire. The central large white board with a black frame could belong to the first building stage. The same layer also contained fragments of other wall paintings: a black field wide 11 cm with a thin white frame 0,5 cm wide and a red band 3,5 cm wide, a black painting with a yellow band, yellow paintings with figural motifs on a pink background and stucco decoration (figs. 15–18). Pieces of the same yellow painting on the pink background with figural motifs were found in rooms P17-O4, P10-O4 and P10 B-O4. They belong to the same ensemble placed on the upper floor, ruined and having fallen down to the lower floor. Squares made of thin red lines on a white background filled with simplified yellow and green flower motifs, also belonged to the wall decoration of the upper floor (fig. 19). The marble bottom fragment of pilaster 19 cm wide, 21 cm high and 1,7 cm thick was found in layer 16-P10-O4. According to the position in the general plan between the kitchen and the peristyle, the existence of a secondary implanted fireplace, walls painted black (Vitruv. VII, 4, 4), the numerous remains of animal

bones, room P10-O4 can be recognized as a family dining room, *triclinium*. To be more precise, it was an internal *triclinium*, as placed on the east side of the peristyle and orientated toward the west following the rule (Vitruv. VI, 4, 1).

Kitchen P18-O4 is situated between the room for daily stay P10-O4 and a bathing compartment with a furnace. The kitchen is 290 cm wide and 473 cm long. A tabby floor covers the south part of the kitchen, while a fireplace was built in the north part. The floor level in the west part of P18-O4 is raised one step in comparison to the rest of the kitchen, and covered by a black mosaic.

### Water Conduit System (fig. 5)

Open pool P14-O4, 213 cm wide and 250 cm long, paved in limestone slabs, served to provide rainwater and light to corridor P8-O4, rooms P9-O4 and P12-O4. Through the window, light penetrated to the neighbouring room P13-O4, as long as the window was not closed and renovated into a wall niche. Pool P14-O4 has been enclosed on two sides by walls, and on two sides towards corridor P8-O4 by low monolithic steps. Under the house a complex canalisation system was laid, connecting open spaces inside the house as pool P14-O4 and the peristyle to the outside sources of rainwater. Water from the roof and from other sources was conducted to the bathroom through a furnace chamber, where it evaporated and provided the necessary heat for the *laconicum* and *caldarium*.

### Bathroom (fig. 6, P1-O4, P19-O4, P20-O4, P21-O4)

The *Caldarium* of bathroom P1-O4 is 634 cm wide and 455 cm long. The altitude difference between the upper, lost, and lower floor of the hypocaust was 40 cm. The entry stone threshold from portico P2-O4 is 130 cm wide and supported a two-winged door (fig. 24). On the lower floor of the hypocaust circular tracks of columns of a diameter of 15 cm are visible: there were 7 x 12 columns in the regular schedule on the whole surface of *caldarium* P1-O4, apart from the zone 112 cm wide along the north wall. In this zone there was enough space for another 2 x 12 columns. The columns were 65 cm tall, each 40 cm apart in an east-west direction, and each 16 cm apart in the north-south direction. The waterproof floor and wall plaster is preserved below the lost upper floor of the *caldarium*. The lost floor was paved with a white mosaic, like the mosaic in P20-O4. The rest of the white mosaic is done with cubes 1 x 1 x 0,8 cm implanted in the waterproof plaster was found in the neighbouring rooms, in the layer 16-P10-O4 and 16-P20-O4. The same layer contained plenty of waterproof white plaster, an abundance of marble slabs and tubuli fallen from the *caldarium* P1-O4. Layer 16-P1-O4 con-

tains a wall painting of red and black central panels, fragments of red painting with a thin white line, as well as white pieces of ceiling plaster.

The small room P20-O4 170 cm wide and 228 cm long situated above the furnace tunnel between kitchen P18-O4, *caldarium* P1-O4 and sauna P19-O4. This room connected *caldarium* P1-O4 with sauna P19-O4. It is paved with a white mosaic, a level of one step above the floor of kitchen P18-O4. On the bottom east wall a red painting has been preserved. Layer 16-P20-O4 contains bricks in two dimensions: smaller bricks with the dimensions 17 x 17 x 5,6 cm, and larger, *suspensurae*, with the dimensions 29,5 x 29,5 x 6 cm. In this layer there was a great deal of black and red wall painting, as well as a white painting with green and blue flowers in the "wallpaper" style, analogous to those found at *cubiculum* P5-O4 (fig. 13).

Room P19-O4, 312 cm wide and 228 cm long, is connected directly through the aperture to furnace P21-O4, and served as a *laconicum*, for sweating (fig. 25). It had a white mosaic floor. The tubuli are partially preserved above the upper floor of the hypocaust, 13 cm wide and 30 cm high. The tubuli are preserved in their original place behind the second stage wall 25-O4 that divides sauna P19-O4 from *caldarium* P1-O4, built afterwards and leaned on the black wall painting of a unique room with a hypocaust, originally opened by two apertures to the furnace. Pillars built of square ceramic plates with the dimensions of 17 x 17 x 6,5 cm are each around 30 cm equidistant, supporting a *suspensurae* 29 x 29 x 6,5 cm. Before the construction of partition wall 25-O4, a mosaic white floor, marble plates, a red and black wall painting and two marble wreaths orders below the ceiling adorned the whole of the large *caldarium* P19-O4 / P1-O4. Between the wall paintings and the floor a semicircular white profile made of firm plaster was placed. Walls have been covered by a monochrome red painting at the bottom, and fallen fragments show that there were black panels framed by red fields.

Layer 16-P19-O4 is abundantly filled by tubuli, iron nails that fastened tubuli on the wall, a wall painting with red and black panels, red fields and black frames, a painting with a black field framed by a green band 4 cm wide, a white stucco profile 3,8 cm wide. Paintings with a black framed bottom and a monochrome red panel in the central zone (*laconicum* P19, portico of peristyle P3) can be compared to the paintings of the Pompeian Style IV. Pompeian Style IV, called "fantastic" (50-100. AD), mainly has central large red panels without decoration, framed in black. Overhead were white boards with

schematic decorative architecture. Particularly in layer 16-P19-O4 a great deal of wall marble slabs 0,9 cm thick, white marble profiles with a trapezoidal section 3 cm, high 23 cm wide and 6 cm long, as well as white marble wreaths with complex profiles in the combination of curve and straight fillets, 7 cm high, 46 cm wide and 8 cm long. On the marble fillet of the trapezoidal section the rest of the black painting is preserved. This layer contains marble slabs of all kinds: white marble, proconessos marble, pavonazzetto, giallo antico, cipollino verde. A plate of the pavonazzetto 0,8 cm thick has circular opening 24 cm in diameter. Layer 27-P19-O4 below the ruined upper floor of the hypocaust in P19-O4 contains a white painting with a black frame, and abundance of marble wreaths. Wreaths have been attached by iron nails to the wall. A particularly finely profiled fragment of pilaster is made of marble giallo antico, 6 cm wide, 25,5 cm high and 2,8 cm long.

## CONCLUSION

In this paper, only general information about site is considered. The main topic is the description and interpretation of spaces of the excavated *domus*. The interpretation and datation of the *domus* as a whole and of particular details such as wall painting and mosaics are made on the basis of stratigraphical data at this site. Stratigraphical layers of the *domus* remained intact after the fire in the fifth century AD till excavations in 2005, therefore they can be used as a reliable dating point, when taken into consideration in correlation to the water conduit system and other adjoining Roman structures at the site. Archaeological documentation of the architectural structures provided a starting point for preliminary attributions and for future investigations. It can be concluded that a luxurious *domus* was built in the third quarter of the first century BC, almost completely restored after a fire in the early second century AD, and finally abandoned after a terminal fire in the fifth century. The *domus* was planned and built as a part of larger building complex including a public *thermae* and the sanctuary of Hercules. Currently, all mosaic floors are preserved and provisionally conserved *in situ*, waiting for future research that will eventually provide new information about previous archaeological layers or constructions. Because of the exceptional volume and richness of archeological findings on the surface of the approximate 4000 square metres, the walls in the archaeological layers were documented not just by photographs, drawings and classic geodetic measurement, but by 3D technology using a laser scanner.

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## POVZETEK

Članek obravnava rezultate arheoloških raziskav v četrti Sv. Teodorja v severovzhodnem vogalu puljskega mestnega jedra. Izkopana površina meri 4000 kvadratnih metrov. Reševalna arheološka izkopavanja na tej lokaciji potekajo od pomladi 2005. V obdobju štirih let je bilo za reševalna izkopavanja in začasno konzerviranje potrebnih trideset delovnih mesecev. Povprečna globina izkopa je okoli šest metrov. Ta lokacija je bila več kot 2000 let nepretrgano poseljena, na kar kaže neločljiva povezanost zidov različnih urbanističnih faz. Do leta 2009 je bilo odkritih sedem osnovnih gradbenih faz. Med drugimi objekti je bila izkopana renesančna cerkev sv. Teodorja s pripadajočim ženskim benediktinskim samostanom, zgodnjekršćanska cerkev sv. Lucije s pripadajočimi objekti, rimsko javno kopališče in domus. Benediktinski samostan je bil umeščen v starorimski sakralni kompleks s templjem, dvoriščem (temenos), svetim vodnjakom in kvadratnim ograjenim prostorom. Domus je imel svoj notranji sistem zbiranja deževnice s strehe v bazen. Sistem je bil zasnovan tako, da je bila voda speljana v kopalnico. V kurišču je voda izparela, kar je preskrbelo potrebno toploto. Kurilnica je bila opremljena s sistemom dvojnih zidov, kar je služilo tako za dimnik kot tudi za ogrevanje hiše. Oskrba z vodo in drenažni sistem sta bila zasnovana istočasno z izgradnjo hiše, termalne stavbe in svetišča. V eni od sob je bila najdena posebna niša z votivnim mozaičnim napisom. Črno-beli mozaik prikazuje tabulo ansato z imenom boginje zdravja Salus, upodobitve oltarja in školjke. Pri tem je treba poudariti, da se posvetilo Salus pojavi v hiši stoječi v neposredni bližini termalne zgradbe in svetišča Herkula.

**Ključne besede:** cerkev, domus, mozaik, Pula, Salus, sv. Teodor, terme

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