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RADOVI ARHEOLOŠKOG ZAVODA  
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# SADRŽAJ

## CONTENTS

<i>Zlatko PERHOČ &amp; Rainer ALTHERR</i>	LITIČKI NALAZI S OTOKA SUŠCA LITHIC FINDS FROM THE ISLAND OF SUŠAC <i>Izvorni znanstveni članak / Original scientific paper</i> _____	7
<i>Hrvoje KALAFATIĆ</i>	PRILOG POZNAVANJU ODNOSA GRUPE BARICE-GREĐANI, “BEBRINSKOG TIPA HATVANSKE KULTURE”, “BRODSKE KULTURE” I “POSAVSKE KULTURE” A CONTRIBUTION TO AN UNDERSTANDING OF THE RELATIONSHIP BETWEEN THE BARICE-GREĐANI GROUP, THE “BEBRINA-TYPE HATVAN CULTURE”, THE “BROD CULTURE” AND “POSAVINA CULTURE” <i>Izvorni znanstveni rad / Original scientific paper</i> _____	41
<i>Zoran ČUČKOVIĆ &amp; Lazo ČUČKOVIĆ</i>	ARHEOLOŠKO ISTRAŽIVANJE NA STAROM GRADU DUBOVCU 2001. GODINE ARCHAEOLOGICAL RESEARCH AT THE OLD CASTLE OF DUBOVAC IN 2001 <i>Izvorni znanstveni rad / Original scientific paper</i> _____	65
<i>Ivan MATIJEVIĆ &amp; Anamarija KURILIĆ</i>	DVA NEOBJAVLJENA ŽRTVENIKA IZ SALONE TWO UNPUBLISHED ALTARS FROM SALONA <i>Izvorni znanstveni rad / Original scientific paper</i> _____	133
<i>Branko MATULIĆ</i>	PODNI MOZAIICI IZ TERMI U BLIZINI SALONITANSKE LUKE FLOOR MOSAICS FROM THE BATHS NEAR THE SALONA HARBOUR <i>Izvorni znanstveni rad / Original scientific paper</i> _____	167
<i>Anita RAPAN PAPEŠA</i>	TOPOGRAFIJA CIBALA U KASNOJ ANTICI TOPOGRAPHY OF CIBALAE IN LATE ANTIQUITY <i>Pregledni članak / Review paper</i> _____	189
<i>Anja BERTOL</i>	NALAZI RIMSKOG NOVCA S LOKALITETA VIROVITICA-KIŠKORIJA JUG I OREŠAC ROMAN COINS FROM THE VIROVITICA-KIŠKORIJA SOUTH AND OREŠAC SITES <i>Izvorni znanstveni rad / Original scientific paper</i> _____	225
<i>Ana PAVLOVIĆ</i>	NUMIZMATIČKI NALAZI S LOKALITETA ŠEPKOVČICA NUMISMATIC FINDS FROM THE ŠEPKOVČICA SITE <i>Izvorni znanstveni rad / Original scientific paper</i> _____	263
<i>Zlatko Đukić</i>	ODNOSI SUDIONIKA PLOVIDBENOGA POTHVATA U STAROME VIJEKU LEGAL STATUS OF THE PARTIES TO MARINE VENTURES IN THE ANCIENT WORLD <i>Izvorni znanstveni rad / Original scientific paper</i> _____	297

*Tajana PLEŠE*

MONASTERIUM DE S. PETRI IN MONTE ZLAT

MONASTERIUM DE S. PETRI IN MONTE ZLAT

*Izvorni znanstveni rad / Original scientific paper* \_\_\_\_\_ 319

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THE JOURNAL *OPUSCULA ARCHAEOLOGICA* \_\_\_\_\_ 351

Branko MATULIĆ

## PODNI MOZAICI IZ TERMI U BLIZINI SALONITANSKE LUKE

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### FLOOR MOSAICS FROM THE BATHS NEAR THE SALONA HARBOUR

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*Bogatstvu umjetničkoga mozaičkog stvaralaštva salonitanskih mozaičara nesumnjivo doprinose i podni mozaici termi otkrivenih na položaju Jankovače u blizini luke antičke Salone. Premda su i danas in situ u nepoznatom stanju, na temelju dokumentacije istraživanja tridesetih godina 20. st. možemo ih svrstati u ponajbolje primjerke klasičnoga rimskog mozaičkog višebojnog figuralnog slikarstva salonitanske škole-radionice mozaika. Katalogizacija te grupe mozaika prilog je proučavanju korpusa antičkih mozaika provincije Dalmacije.*

*Ključne riječi: mozaik, mozaička radionica, mozaičko figuralno slikarstvo, Salona, provincija Dalmacija*

O postojanju i djelatnosti salonitanske škole-radionice mozaika već je podosta pisano (Buzov 1985; Matulić 2003), no u dijelu njezina mozaičkoga korpusa koji je nastao tijekom 3. st. po. Kr., dakle na vrhuncu njezina umjetničkoga stvaralačkog zamaha, vrlo se rijetko i sporadično spominju mozaici izvedeni unutar gradskih areala Salone. Radi se o tepetima koji su resili podove antičkih termi na predjelu zvanom Jankovače.

*The richness of the mosaic artistic creativity of Salona's mosaicists is certainly enhanced by the floor mosaics in the baths discovered at the Jankovače site near the harbour of ancient Salona. Although even today they are in situ and their condition unknown, based on the documentation from research conducted in the 1930s, they can be classified among the finest examples of classical Roman multi-coloured figural mosaic art of the Salona mosaic school/workshop. Cataloguing this mosaic group constitute a contribution to the study of the body of Classical era mosaics of the province of Dalmatia.*

*Key words: mosaic, mosaic workshop, mosaic figural art, Salona, province of Dalmatia*

A considerable amount has already been written about the existence and activity of the Salona mosaic school/workshop (Buzov 1985; Matulić 2003), although with reference to that portion of its mosaic *oeuvre* which was produced during the third century AD, meaning at the peak of its artistic and creative ascent, the mosaics made inside Salona's city limits are only rarely and sporadically mentioned. These are panels which adorned the floors of the Roman-era baths in the section called Jankovače.

Na tom položaju unutar gradskih zidina, smještenom oko 200 m istočno od salonitanskog teatra, a u blizini antičke luke na nekadašnjem ušću rijeke Jadro, ulomci mozaika pronalazeni su još 1897. g. Godine 1923. otkriven je dio figuralnoga mozaika s portretom, kako je tada protumačeno, Herakla, iako se radi o prikazu Tritona, da bi tek 1929. g. E. Dyggve istražujući ranokršćansku baziliku blizu salonitanske luke otkrio da je bazilika izgrađena preko ranijih antičkih termi, čije su gotovo sve prostorije bile ukrašene mozaicima. No upravo blizina mora i razina podzemnih voda onemogućili su podizanje tih mozaika o kojima je Dyggve u svojoj arhivi ostavio neke skice, a o njihovu današnjem stanju *in situ* teško je bilo što reći bez novih arheoloških istraživanja. Jedino je na temelju tada sačinjenih crteža moguće dati podrobniji opis pojedinih tapeta, kojih je ukupno bilo 20, a označeni su slovima od A do T. Sa sigurnošću se mogu opisati tapeti A, D, E, F, G, H, I, J, N i O. Opisi tapeta F, J i O urađeni su na osnovi oskudnih skica sa cjelovitog plana termi, koji je rađen u velikom mjerilu, pa su stoga greške moguće. To se posebno odnosi na tapet J s prikazom dupina. Za tapete B, C, K, L, M, P, Q, R, S i T nema detaljnijih crteža na osnovi kojih bi se mogli dati podrobniji opisi.

Ova grupa mozaika logičan je slijed mozaičkih djela salonitanske radionice nastalih u Saloni tijekom 2. i na prijelazu u 3. st. Uz mozaik s prikazom pjesnikinje Sapfo okružene s devet Muza (Bulić 1903: 78–88, T. 6; 1904: T. 5–6; 1924–1925; 1986: 104–105; Gerber 1917: 43, T. 1; Buzov 1986–1987: 103, 106–107, T. 2/1; 1992: T. 1,1–3; Ceci 1963: 170–171, T. XIX, fig. 3; Matulić 1994: 53–55, 116–117, T. 13b; 1995: 155–156, 166–167; 2000a: 35, 135, 164; Cambi 2002: 187; Garčević 2009: 128, sl. 130) posebno su značajni tapeti s položaja Zubanovac iz tzv. namjesničke palače, koji su ogledni primjer klasičnoga rimskog višebojnog mozaičkog slikarstva u provinciji Dalmaciji. Na njima se uprizoruje klasični ikonografski program sa središnjim prikazima antičkih mitoloških bića poput Apolona, Orfeja i Tritona (Bulić 1924–1925a: 88–89; 1986: 87–89; Kirigin & Marin 1989: 62, 89–90, sl. 32; Ceci 1962: 138, T. 18/1; Matulić 1994: 73–76, 119–120, T. 23b, 25–27; 1995: 156–158, 166–168; 2000a: 164–171; Cambi 2002: 187, sl. 290, 292, 293; Garčević 2009: 129, sl. 131–132), ali nalazimo i jedinstven primjer sepukralnoga mozaičkog slikarstva, na nadgrobnoj emblemici dječaka Aurelija Aurelijana (Dyggve 1951: 106, fig. 5/24; Ceci 1962: 149, T. 32/1; Duval 1976: 15–16, fig. 2; Bilić 1984; Buzov 1986–1987: 103, 107, T. 2/2; Marin 1988: 15, 88, sl. 18–19, T. 5, 6; 1994: 47, 48, sl. 8; Kirigin & Marin 1989: 58, sl. 14; Matulić 1995: 157–158; 1994: 70–71, 121, T. 22; 2000: 135,

As far back as 1897, mosaic fragments were found at this site inside the city walls, situated approximately 200 m east of the Salona theatre, near the ancient harbour at the former mouth of the Jadro River. In 1923, a part of a figural mosaic was discovered bearing a portrait of what was interpreted as Heracles, although it was in fact an image of Triton. It was only in 1929 that E. Dyggve, while researching an Early Christian basilica near the Salona harbour, discovered that the basilica had been built over earlier Classical-era baths, in which all of the rooms were decorated with mosaics. But it was precisely the vicinity of the sea and groundwater levels that prevented the raising of these mosaics; Dyggve left some sketches of them in his archives, while their current status *in situ* would be difficult to ascertain without new archaeological research. It is only on the basis of sketches made at the time that individual panels can be described in any detail. There were a total of twenty, and they are designated by letters from A to T. The panels designated as A, D, E, F, G, H, I, J, N and O can be described with certainty. The descriptions of panels F, J and O were done on the basis of scanty sketches containing the entire floor-plan of the baths, which was made to a large scale, so errors are possible. This particularly pertains to panel J with an image of a dolphin. There are no very detailed sketches of panels B, C, K, L, M, P, Q, R, S and T which could serve as the basis for more thorough descriptions.

This group of mosaics is a logical sequence of the mosaic products of the Salona workshop which were produced in Salona during the second and the turn into the third century. Besides the mosaic with an image of the poetess Sappho surrounded by nine Muses (Bulić 1903: 78–88, P. 6; 1904: P. 5–6; 1924–1925; 1986: 104–105; Gerber 1917: 43, P. 1; Buzov 1986–1987: 103, 106–107, P. 2/1; 1992: P. 1,1–3; Ceci 1963: 170–171, P. XIX, Fig. 3; Matulić 1994: 53–55, 116–117, P. 13b; 1995: 155–156, 166–167; 2000a: 35, 135, 164; Cambi 2002: 187; Garčević 2009: 128, Fig. 130), particularly important are the panels from the Zubanovac site, from the so-called consul's palace, which are prime examples of the classic Roman multi-coloured mosaic art in the province of Dalmatia. On them, there are scenes of classical iconography with the central portrayals of Classical mythological beings such as Apollo, Orpheus and Triton (Bulić 1924–1925a: 88–89; 1986: 87–89; Kirigin & Marin 1989: 62, 89–90, Fig. 32; Ceci 1962: 138, P. 18/1; Matulić 1994: 73–76, 119–120, P. 23b, 25–27; 1995: 156–158, 166–168; 2000a: 164–171; Cambi 2002: 187, Fig. 290, 292, 293; Garčević 2009: 129, Fig. 131–132), but there is also a unique example of sepulchral mosaic art, on the grave emblems of the boy Aurelius Aurelianus (Dyggve 1951: 106,



164–171; Cambi 2002: 187, sl. 294; Garčević 2009: 129–131, sl. 133). Na salonitansku okosnicu navedozuju se ne manje važni mozaici iz istoga razdoblja otkriveni na području današnje Bosne i Hercegovine, točnije u Stocu i Ilidži, na kojima se nižu razni figuralni prikazi među kojima se posebno ističu portreti, odnosno personifikacije godišnjih doba (Čremošnik 1984: 43–67, 115–122, sl. 26–53; Matulić 1994: 118–119; 1995: 156–158, 165–167; 2000: 135, 164–171; Cambi 2002: 188; Busulađić 2008: 5, 16, 20–24, 27, 39–41, 48, T. XVII, XVIII, XIX–1, 2, XX–1, 2, XXXIV–1, 2, 3;).

Salonitanska škola-radionica mozaika u 3. st. izrasta u snažno kreativno i izvedbeno središte mozaičke proizvodnje u sklopu koje postoji dovoljno tradicije, iskustva i znanja akumuliranih tijekom više od tri stoljeća aktivna mozaičkog slikarskog i uporabnog stvaralaštva u provinciji Dalmaciji, napose u njezinu središnjem jadranskom dijelu (Buzov 1985: 52–53; Matulić 1995: 158; 2003; 2004: 227–228; 2010: 103; Cambi 2002: 190).

Mozaici antičkih termi ispod tzv. bazilike *iuxta portum* izvrstan su primjer slikarskog izričaja sa središnjim kompozicijama (T. 1) čije su geometrijske osnovice kvadrata i pravokutnika razvedene likovno dojmljivim i tehnički zahtjevnim okvirnim vrpčama (T. 2). Najistaknutije primjerke nalazimo na tapetima H i I. Na njima vrpce u neprekinutu nizu obrubljuju kružna i elipsasta polja koja međusobno zatvaraju različite oblike sfernih stranica. U njima se nalaze pojedinačni figuralni likovni prikazi koji su zasigurno dio unaprijed osmišljene ikonografske i likovne cjeline, ali se i izvan nje mogu promatrati kao samostalna likovna djela poput samostojeće mozaičke embleme. Gotovo barokna razvedenost navedenih tapeta nije slučajna, nego je upravo primjerena figuralnim temama koje su u službi uprizorenja antičkoga mitološkog repertoara kombinirajući ih sa svakodnevnim prizorima. Tapet I prati temu s prikazima morskih, odnosno vodenih božanstava i s obzirom na to da uz prikaze Posejdona i Tritona opetovano izvodi likove pataka, a ne uobičajenu mitološku svitu hipokampa, leokampa, pardalokampa ili dupina, riba i rakova, možemo pretpostaviti da je domaći umjetnik rado koristio životne teme s obala ušća rijeke Jadro stavljajući ih u službu zadanog ikonografskog obrasca. Možemo nagađati da su u preostalim poljima bili prizori božanskih likova koja uobičajeno idu uz prikaz Posejdona, a to su Amfitrita, Ocean, Tetida, Nereide ili pak krihati Eroti (Demicheli 2007: 72–78; Roman & Roman 2010: 58, 338, 341, 460, 501).

Na tapetu H prema sačuvanoj dokumentaciji prilikom otkrića bio je sačuvan tek manji dio mozaika,

fig. 5/24; Ceci 1962: 149, P. 32/1; Duval 1976: 15–16, fig. 2; Bilić 1984; Buzov 1986–1987: 103, 107, P. 2/2; Marin 1988: 15, 88, Fig. 18–19, P. 5, 6; 1994: 47, 48, Fig. 8; Kirigin & Marin 1989: 58, Fig. 14; Matulić 1995: 157–158; 1994: 70–71, 121, P. 22; 2000: 135, 164–171; Cambi 2002: 187, Fig. 294; Garčević 2009: 129–131, Fig. 133). Also tied to the Salona axis are the no less important mosaics dated to the same period discovered in the territory of today's Bosnia-Herzegovina, in Stolac and Ilidža, which contain a series of figural portrayals among which portraits and the personification of the seasons of the year stand out (Čremošnik 1984: 43–67, 115–122, Fig. 26–53; Matulić 1994: 118–119; 1995: 156–158, 165–167; 2000: 135, 164–171; Cambi 2002: 188; Busulađić 2008: 5, 16, 20–24, 27, 39–41, 48, P. XVII, XVIII, XIX–1, 2, XX–1, 2, XXXIV–1, 2, 3).

The Salona mosaic school/workshop in the third century grew into a powerful creative and prolific hub for mosaic production, which possessed a great deal of tradition, experience and knowledge accumulated over the course of over three centuries of active mosaic artwork and practical creativity in the province of Dalmatia, particularly in its central Adriatic section (Buzov 1985: 52–53; Matulić 1995: 158; 2003; 2004: 227–228; 2010: 103; Cambi 2002: 190).

The mosaics of the Roman-era baths below the so-called basilica *iuxta portum* are an exceptional example of artistic expression with centralized compositions (P. 1), on which the geometric basis consists of squares and rectangles arranged in artistically impressive and technically demanding framing bands (P. 2). The most distinguished examples can be found on panels H and I. On them the bands in an uninterrupted sequence frame circular and elliptical fields which mutually enclose spherical sides in various forms. They contain individual figural images which are certainly part of a preconceived iconographic and artistic whole, but they can also be viewed as independent artworks outside of them, like separate mosaic emblems. The almost Baroque articulation of these panels is not coincidental, for it is precisely appropriate to figural themes which serve to portray Classical mythological repertoires, combining them with everyday scenes. Panel I adheres to the theme of scenes featuring marine or water deities, and since the images of Poseidon and Triton are repeatedly accompanied by ducks, and not the customary mythological entourage of hippocampi, leocampi, pardalocampi or dolphins, fish and crabs, it may be assumed that the local artist gladly made use of the life themes from the banks of the Jadro River's mouth, using them in the given iconographic formula. One may speculate that in the remaining fields there were images of deities which are normally depicted together with

ali jasno je da se radi o vrlo sličnom likovnom i tematskom uzorku. U jednom od sfernih kvadrata vidljiv je tek rubni dio, za koji se može pretpostaviti da je dio ramena i kose nekog figuralnog prikaza, odnosno portreta jednog od mitoloških likova. U obližnjim elipsastim poljima dobro je sačuvan prizor magarca u trku, a nasuprot njemu sačuvao se dio prizora, vjerojatno neke divlje zvijeri, za koju se može pretpostaviti da je pantera ili tigar. Sudeći prema sačuvanom prikazu magarca u trku, teško je reći je li taj prizor dio uklapanja svakodnevnice, poput pataka na tapetu I, ili je pak u službi ikonografije uništenih portreta mitoloških bogova i junaka. Utkanost simbolike religioznog i mitološkog u profanu svakodnevnicu nigdje se toliko ne očituje kao u likovnosti, pa i na tom primjeru i magarca i patke možemo staviti u kontekst mitološke ikonografije, prema kojoj bi patke simbolizirale Zeusovu prisutnost, a magarac se može povezati s prizorima vezanim uz Dionisa ili pak Hefesta (Roman & Roman 2010: 202, 442).

Bez obzira na to u kojemu je stanju, ovaj korpus mozaika, koji se još uvijek nalazi *in situ*, zauzima vrlo važno mjesto u tumačenju salonitanskoga mozaičkog stvaralaštva i stoga je njegova kataloška obrada tek početak njegove cjelovite valorizacije.

## KATALOG

### 1. Tapet A (T. 3)

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet A.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: oko 8 m<sup>2</sup>

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet A imao je izvorno površinu od oko 25 m<sup>2</sup> i bio je smješten na jugozapadnome dijelu velika prostora koji je zauzimao čitav zapadni dio termi. Kasnijom gradnjom ranokršćanske bazilike bio je presječen njezinim južnim zidom. *Vanjski obrub* mu je bijel, a *unutrašnja rubna traka* sastoji se od tanka niza tamnijih kockica, zatim šire bijele trake iza koje dolazi široka traka ispunjena dijagonalno postavljenom mrežom traka koje se međusobno

Poseidon, such as Amphitrite, Oceanus, Thetis, the Nereids or even winged Erotes (Demicheli 2007: 72–78; Roman & Roman 2010: 58, 338, 341, 460, 501).

According to the preserved documentation, only a smaller portion of the mosaic is preserved on panel H, but this is clearly a very similar artistic and thematic pattern. Only the edge is visible in one of the spherical squares, and this may be assumed to be a part of the shoulder and hair of a figural image, i.e., the portrait of one of the mythological figures. The scene of a trotting donkey has been well preserved in the nearby elliptical fields, and opposite to it there is a portion of a scene, probably featuring a wild animal, which may be assumed to have been a panther or tiger. Judging by the preserved image of the trotting donkey, it is difficult to state whether it fits into some everyday scene, such as the ducks on panel I, or if it serves the iconography of the destroyed portraits of mythological gods and heroes. The intertwined symbolism of the religious and mythological into the everyday profane is nowhere more prominent than in the arts, so even in this example both the donkey and the ducks may be placed in the context of mythological iconography, according to which the ducks symbolize the presence of Zeus, while the donkey can be associated with scenes tied to Dionysus or even Hephaestus (Roman & Roman 2010: 202, 442).

Regardless of their condition, this body of mosaics, which is still *in situ*, holds a very important place in the interpretation of Salona's mosaic creativity, and its catalogue analysis is only the beginning of its comprehensive validation.

## CATALOGUE

### 1. Panel A (P. 3)

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel A.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: ca 8 m<sup>2</sup>

Current location of mosaic: *in situ*

Description: Panel A originally covered a surface of approximately 25 m<sup>2</sup>, and it was situated in the south-west portion of a large room which accounted for the entire western part of the baths. The later construction of an Early Christian basilica cut through its south wall. Its *external bordure* is white, while the *internal bordering band* consists of a thin series of darker tiles, followed by a wider white band after which a broad band follows filled

sijeku i u tehnici šahovskog polja stvaraju pravokutnike te veće i manje kvadrate (BAIEMA 323, 517; DÉCOR 142a). Nakon tog motiva uža bijela traka neposredno uokviruje *polje*. Ono je izvedeno kao centralna kompozicija sa središnjim kvadratom koji je ortogonalno obložen s četiri pravilna osmerokuta koji su međusobno povezani plohamu u obliku rogova (slova L), a međuprostori su popunjeni s dvadeset četiri paralelograma i osam pravokutnih trokuta (BAIEMA 610).

SREDIŠNJA KVADRATNA PLOHA (BAIEMA 18) u potpunosti je uništena, a bila je uokvirena višebojnom trostrukom pletenicom (BAIEMA 196; DÉCOR 72b).

OSMEROKUTNE PLOHE (BAIEMA 27), od kojih su tri uništene, a četvrta je sačuvana tek djelomično. Prema sačuvanim dijelovima bile su uokvirene trakom s nizom nazubljenih trokuta (BAIEMA 161; DÉCOR 10h). Na jedinoj preostaloj naslikan je kantaros tipa širokog grla, djelomično oštećen, sa S-ručicama koje se naslanjaju na vanjska od ukupno četiri rebra. Ukrasni čvor povezuje tijelo posude s trokutastom nožicom, ispod koje se ulijevo i udesno izvija stilizirani biljni motiv.

PLOHE kao ROGOVI (BAIEMA 1) (u obliku slova L) bile su četiri, od čega su dvije potpuno uništene, a preostala dvije tek djelomično sačuvane i na njima se vidi da su bile ispunjene motivom dviju isprepletanih grančica bršljana, čije vitice i lišće popunjavaju svaki svoj dio plohe (BAIEMA 101, 301).

PLOHE kao PARALELOGRAMI (BAIEMA 20) imale su opetovano upisan isti takav lik u čijem se središtu nalazi list bršljana (*hedera*) (BAIEMA 101). Od dvadeset četiri takve plohe sačuvalo ih se tek sedam.

PLOHE kao PRAVOKUTNI TROKUTI (BAIEMA 4) imale su opetovano upisan isti takav lik u čijem se središtu nalazi manji trokut, ali obratnog smjera.

Dokumentacija: U II. kartonskoj kutiji A-B, skice i crteži u 2. omotnici Dy,4,B, *basilica juxta portum*, nacrti mozaika u mjerilu 1 : 20 u 4. omotnici Dy,4,C, *basilica juxta portum* i fotografije s istraživanja u 3. omotnici Dy,4,F, *basilica juxta portum*, sve u Arhivu Dyggve – Konzervatorski odjel u Splitu.

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 57–58, T. 14b; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

with a diagonally arranged network of bands which intersect and create rectangles and larger smaller squares in chessboard technique (BAIEMA 323, 517; DÉCOR 142a). Thereafter, the motif of a narrow white band directly frames the *field*. It is rendered as a central composition with a central square which is orthogonally lined with four right octagons which are mutually linked by horn-shaped (letter L) surfaces, while the intermediate spaces are filled with twenty-four parallelograms and eight right triangles (BAIEMA 610).

CENTRAL QUADRATIC SURFACE (BAIEMA 18) has been entirely destroyed, and it was framed by a multi-coloured triple braid (BAIEMA 196; DÉCOR 72b).

OCTAGONAL SURFACES (BAIEMA 27), of which three have been destroyed, and the fourth only preserved partially. Based on the preserved parts, they were framed by a band with a series of denticulate triangles (BAIEMA 161; DÉCOR 10h). The sole remaining one contains an image of a kantharos with a wide neck, partially damaged, and with S-handles which lean on the external ribs of a total of four. A decorative knot connects the vessel's body with the triangular foot, below which a stylized plant motif curves to the left and right.

SURFACES as HORNS (BAIEMA 1) (shaped like the letter L), of which there were four; two are entirely destroyed, while the remaining two have only been partially preserved and it can be seen that they were filled with a motif of two interwoven ivy branches, with tendrils and leaves filling each of its surfaces (BAIEMA 101, 301).

SURFACES as PARALLELOGRAMS (BAIEMA 20) repeatedly had the same image rendered on them with an ivy leaf (*Hedera*) in the middle (BAIEMA 101). Out of the twenty-four such surfaces, only seven have been preserved.

SURFACES as RIGHT TRIANGLES (BAIEMA 4) repeatedly had the same type of image on them, with a smaller triangle in the middle, but turned in the opposite direction.

Documentation: In cardboard box II, A-B, sketches and drawings in envelope 2 Dy,4,B, *basilica juxta portum*, drafts of mosaic at 1 : 20 scale in envelope 4 Dy,4,C, *basilica juxta portum* and photographs from research in envelope 3 Dy,4,F, *basilica juxta portum*, all in the Dyggve Archives – Conservation Department in Split.

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 57-58, P. 14b; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).



## 2. Tapet B

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet B.

Sadašnje mjesto mozaika: *in situ*

Opis: Jedino što se o tom tapetu može reći jest da se nalazio u istom prostoru termi, ali istočnije od tapeta A, i da mu je izvorna površina vjerojatno iznosila oko 9 m<sup>2</sup>.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 58; 1995: 157; 2000; 2000a; 2003); Meder (1998: 82).

## 3. Tapet C

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet C.

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet C također je nemoguće podrobnije opisati, osim što se može reći da se nalazi u istom velikom prostoru zapadnoga dijela termi, nešto sjevernije od tapeta B, u istoj osi smjera jug–sjever na kojoj se nalaze i tapeti D, E, G i H. Izvorna površina vjerojatno mu je iznosila oko 4,5 m<sup>2</sup>.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 58–59; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

## 4. Tapet D

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet D.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: oko 0,5 m<sup>2</sup>

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet se nalazio u istoj prostoriji kao prije navedeni, sjeverno od tapeta C, a južno od tapeta E. Pri otkriću je bio veoma oštećen, ali je Dyggve uspio izvesti njegov pretpostavljeni izgled. Prema tom prijedlogu, koji s velikom sigurnošću možemo prihvatiti, tapet D imao je površinu od oko 2,5 m<sup>2</sup>. *Vanjski obrub* mu je bijel, a *unutrašnja rubna traka* tek tanak dvored tamnijih kockica na koji se odmah nadovezuje shema kompozicije polja. *Polje* je s centralnim tipom kompozicije u kvadrat upisana središnjeg pravilnog osmerokuta, koji je obložen s osam kvadrata na koje se nadovezuju paralelogrami

## 2. Panel B

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel B.

Current location of mosaic: *in situ*

Description: The only thing that can be said of this panel is that it is in the same chamber of the baths, but more easterly than panel A, and that its original surface area was probably approximately 9 m<sup>2</sup>.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 58; 1995: 157; 2000; 2000a; 2003); Meder (1998: 82).

## 3. Panel C

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel C.

Current location of mosaic: *in situ*

Description: Panel C also cannot be described in any great detail, except that it is in the same large space in the western section of the baths, slightly farther north than panel B, on the same south-north axis on which panels D, E, G, and H are located. Its original surface area was probably approximately 4.5 m<sup>2</sup>.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 58–59; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

## 4. Panel D

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel D.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: ca 0.5 m<sup>2</sup>

Current location of mosaic: *in situ*

Description: Panel is in same space as the aforementioned, north of panel C, and south of panel E. Considerably damaged upon discovery, but Dyggve managed to reconstruct its presumed appearance. According to this proposal, which may be accepted with great certainty, panel D had a surface of approximately 2.5 m<sup>2</sup>. The *external bordure* is white, while the *internal bordering band* is only a thin double-row of darker tiles which is directly tied to the composition scheme of the field. The *field* has a central composition type in the square consisting of a central regular octagon, which is lined with eight

i kvadrati, tako da stvaraju kocke, koji zatvaraju veće i manje pravokutne trokute (BAIEMA 4, 18, 20, 27, 79, slično 583).

SREDIŠNJA OSMEROKUTNA PLOHA (BAIEMA 27) uništena je.

KVADRATNE PLOHE (BAIEMA 18) sve su uništene, a izvorno ih je bilo dvanaest.

PLOHE kao PARALELOGRAMI (BAIEMA 20), kojih je izvorno bilo dvadeset, od kojih su se djelomično sačuvala tek četiri. U njima su upisana po dva kvadratića i trokuta koji zatvaraju motiv pješčanog sata (BAIEMA 73) ili je upisan motiv zupčastog kvadratića.

PLOHE kao PRAVOKUTNI TROKUTI (BAIEMA 4), kojih je izvorno bilo osam, sve su uništene.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 59, T. 15; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

## 5. Tapet E

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet E.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: djelomična, oko 2 m<sup>2</sup>

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet E, s izvornom površinom od oko 4 m<sup>2</sup>, stoji između tapeta D, koji je smješten južno, i tapeta G, koji se nalazi sjeverno. *Vanjski obrub* mu je bijel, a *unutrašnja rubna traka* sastoji se od dvoreda tamnijih kockica, šire bijele trake na koju se nadovezuje dvored tamnijih kockica koji neposredno uokviruje polje i iz kojeg se razvija shema kompozicije. *Polje* je centralnog tipa u kvadrat upisana središnjeg pravilnog osmerokuta s upisanom kružnicom, koji je obložen s četiri pravokutnika i četiri paralelograma na koje se nadovezuju još četiri paralelograma i četiri pravokutna trokuta.

SREDIŠNJA OSMEROKUTNA PLOHA S UPISANOM KRUŽNICOM (BAIEMA 10, 27) uokvirena je trakom ispunjenom višebojnim nizom nazubljenih trokuta (BAIEMA 161; DÉCOR 10h), dok je središte s upisanom kružnicom dosta oštećeno. Prema sačuvanim dijelovima vjerojatno je unutar veće bila upisana još jedna manja kružnica. Između njih su motivi izduženih vretena (BAIEMA 15) bili raspoređeni tako da su zatvarali osam trapeza konkavnih stranica (BAIEMA 22).

squares to which parallelograms and squares are connected, thus forming cubes which enclose larger and small right triangles (BAIEMA 4, 18, 20, 27, 79, similar to 583).

CENTRAL OCTAGONAL SURFACE (BAIEMA 27) is destroyed.

QUADRATIC SURFACES (BAIEMA 18) are all destroyed; originally there were twenty.

SURFACES as PARALLELOGRAMS (BAIEMA 20), of which there were originally twenty; only four have been partially preserved. In them there are two small squares and triangles each, which enclose an hourglass motif (BAIEMA 73) or they have a small denticulate square motif.

SURFACES as RIGHT TRIANGLES (BAIEMA 4), of which there were originally eight, are all destroyed.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 59, P. 15; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

## 5. Panel E

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel E.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: partially, ca 2 m<sup>2</sup>

Current location of mosaic: *in situ*

Description: Panel E, which originally covered a surface of approximately 4 m<sup>2</sup>, stands between panel D, situated south, and panel G, situated north. The *external bordure* is white, while the *internal bordering band* consists of a double line of darker tiles (tesserae), a wider white band to which the double line of darker tiles connects, which in turn directly frames the field from which the composition scheme develops. The *field* is the central type of square with centralized regular octagon rendered within it and containing a circlet in turn, which is lined with four rectangles and four parallelograms to which four more parallelograms and four right triangles are connected.

CENTRAL OCTAGONAL FIELD WITH CIRCLET RENDERED INSIDE (BAIEMA 10, 27) is framed by a band filled with a multi-coloured series of denticulate triangles (BAIEMA 161; DÉCOR 10h), while the centre is covered with a circlet which is considerably damaged. According to the preserved parts, another smaller circlet was probably inside the larger one. Between them the oblong

SJEVERNA PRAVOKUTNA PLOHA (BAIEMA 21) ispunjena je višebojnom šesterostrukom (mno-gostrukom) pletenicom (BAIEMA 199; DÉCOR 73f) koja je uokvirena naizmjeničnim nizom bijelih i kvadratića u boji stvarajući zupčasti jednored (BAIEMA 144; DÉCOR 2m).

ISTOČNA PRAVOKUTNA PLOHA (BAIEMA 21) ispunjena je isječkom ortogonalne mreže traka koje zatvaraju veće i manje kvadrate te pravokutnike (BAIEMA 323; DÉCOR 143a,b). Mreža je izvedena u tehnici šahovskog polja u više boja i uokvirena zupčastim nizom (dentikuli) (BAIEMA 144; DÉCOR 2j).

JUŽNA PRAVOKUTNA PLOHA (BAIEMA 21) dosta je oštećena, a sadržavala je motiv višebojnog šahovskog polja (BAIEMA 502; DÉCOR 114f, 121e).

ZAPADNA PRAVOKUTNA PLOHA (BAIEMA 21) najviše je oštećena, ali se na osnovi veoma malih sačuvanih dijelova sa sigurnošću može tvrditi da je bila ispunjena motivom kantarosa, od kojega su ostali tek dio ručice i vitica koji su izvirali iz podnožja kantarosa.

PLOHE kao PARALELOGRAMI (BAIEMA 20), kojih je bilo osam, potpuno ili djelomično sačuvalo ih se šest, sadržavale su u središtu opetovano upisana istog lika motive cvjetnog pupoljka, para srcolikih listova (BAIEMA 100d), pješčanog sata (BAIEMA 73), zupčastog kvadratića, pravokutnika (BAIEMA 21) i četiri vretena spojenih u krug tako da zatvaraju kvadrat konkavnih stranica (BAIEMA 12, 15, 16).

PLOHE kao PRAVOKUTNI TROKUTI (BAIEMA 4), od kojih je tek jedna bila potpuno sačuvana, sadržavale su opetovano upisan isti takav lik.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 59–60, T. 16; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

## 6. Tapet F

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet F.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet F protezao se duž zidova na zapadnoj strani velika prostora termi u kojem se nalazio

spindle motifs (BAIEMA 15) were arranged so that they enclosed eight trapeziums with concave sides (BAIEMA 22).

NORTHERN RECTANGULAR SURFACE (BAIEMA 21) is filled with multi-coloured six-banded (multiple) braid (BAIEMA 199; DÉCOR 73f) which is framed by an alternating series of small white and coloured squares, creating a single denticulate line (BAIEMA 144; DÉCOR 2m).

EASTERN RECTANGULAR SURFACE (BAIEMA 21) is filled with a section of an orthogonal network of bands which enclose larger and smaller squares and rectangles (BAIEMA 323; DÉCOR 143a, b). The network is rendered in chessboard technique in several colours and framed with a denticulate line (denticules) (BAIEMA 144; DÉCOR 2j).

SOUTHERN RECTANGULAR SURFACE (BAIEMA 21) is considerably damaged, and it contained a multicoloured chessboard motif (BAIEMA 502; DÉCOR 114f, 121e).

WESTERN RECTANGULAR SURFACE (BAIEMA 21) most damaged, but based on the very small preserved portions it can be stated with certainty that it was filled with a kantharos motif, of which only a part of the small handles and vines extending from the base of the kantharos remain.

SURFACES as PARALLELOGRAMS (BAIEMA 20), of which there were eight, with six entirely or partially preserved, contained in the middle repeated appearances of the same images of a flower bud motif, a pair of cordate leaves (BAIEMA 100d), an hourglass (BAIEMA 73), a small denticulate square, a rectangle (BAIEMA 21) and four spindles linked in a circle, thus enclosing a square with concave sides (BAIEMA 12, 15, 16).

SURFACES as RIGHT TRIANGLES (BAIEMA 4), of which only one has been entirely preserved, contained repeated instances of this same image.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 59-60, P. 16; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

## 6. Panel F

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel F.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Current location of mosaic: *in situ*

Description: Panel F extended down the walls on the western side of the large chamber in the baths

najveći broj mozaičkih tapeta. Imao je nepravilan Z-oblik s izvornom površinom od oko 30 m<sup>2</sup>. *Vanjski obrub* mu je bijel, bez unutrašnje rubne trake. *Polje* mu je bilo ispunjeno kompozicijom kvadrata sastavljenih od četiri pravokutnika koji u središtu zatvaraju manji kvadrat (BAIEMA 18, 21, 93, 318; DÉCOR 141a).

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 60–61; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

### 7. Tapet G (T. 4)

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazi-like *iuxta portum*, tapet G.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: oko 0,5 m<sup>2</sup>

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet G, s izvornom površinom od oko 2 m<sup>2</sup>, bio je najmanji tapet u zapadnom prostoru termi, a nalazio se sjeverno od tapeta E i južnije od tapeta H. *Vanjski obrub* mu je bijel, a *unutrašnja rubna traka* tanak niz koji se izravno nadovezuje na shemu *polja*. Ono je sadržavalo isječak kompozicije povezanih kvadrata i rombova (BAIEMA 18, 19, 389; DÉCOR 161b) koji su zatvorili dva istokračna i četiri pravokutna trokuta (BAIEMA 3, 4).

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 61, T. 17a; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

### 8. Tapet H (T. 5)

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazi-like *iuxta portum*, tapet H.

Veličina kamenčića: 0,5 × 0,5 cm i 1 × 1 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: oko 2 m<sup>2</sup>

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet se nalazio na sjevernom kraju velikog zapadnog prostora termi i izvorno je bio površine oko 10 m<sup>2</sup>. Spada u jedan od tri figuralna mozaika pronađena u ovim termama. *Vanjski obrub* mu je bijel, a *unutrašnja rubna traka* sastoji se od tanka niza tamnijih kockica, zatim šire bijele trake te opet tanka niza tamnijih kockica. Tapet je podijeljen na

which contained the most mosaic panels. It had an irregular Z-shape and originally covered a surface of roughly 30 m<sup>2</sup>. The *external bordure* is white, without an internal bordering band. The *field* was filled with a square composition consisting of four rectangles which enclosed a smaller square in the middle (BAIEMA 18, 21, 93, 318; DÉCOR 141a).

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 60-61; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

### 7. Panel G (P. 4)

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel G.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: ca 0.5 m<sup>2</sup>

Current location of mosaic: *in situ*

Description: Panel G, which originally covered a surface of approximately 2 m<sup>2</sup>, was the smallest panel in the western chamber of the baths, and it was north of panel E and farther south than panel H. The *external bordure* was white, while the *internal bordering band* is a thin line which is directly connected to the scheme on the *field*. It contained a section of a composition of connected squares and rhombuses (BAIEMA 18, 19, 389; DÉCOR 161b) which enclosed two isosceles and four right triangles (BAIEMA 3, 4).

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 61, P. 17a; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82).

### 8. Panel H (P. 5)

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel H.

Tessera size 0.5 × 0.5 cm and 1 × 1 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: ca 2 m<sup>2</sup>

Current location of mosaic: *in situ*

Description: The panel was at the northern end of the western chamber of the baths and originally covered a surface of approximately 10 m<sup>2</sup>. It is among the three figural mosaics discovered in these baths. The *external bordure* is white, while the *internal bordering band* consists of a thin line of darker tesserae, then a broader white band and then



*dva različito ukrašena polja* razdijeljena tankim jednostavnim nizom kockica.

JUŽNO POLJE ima izgled rubne trake ispunjene nizom dijagonalno postavljenih povezanih kvadrata s opetovanim upisom istog lika (BAIEMA 18, 165; DÉCOR 16d, 120a).

SJEVERNO POLJE ispunjeno je kompozicijom šest elipsi povezanih tako da međusobno zatvaraju dva kvadrata i četiri osmerokuta konkavnih stranica (BAIEMA slično 383; DÉCOR slično 253d). Čitava kompozicija izvedena je trakom višebojne dvostruke pletenice (BAIEMA 194; DÉCOR 70j).

PLOHE kao ELIPSE (BAIEMA 11) osim jugozapadne i jugoistočne potpuno su uništene. U jugozapadnom elipsastom medaljonu sačuvao se figuralni prikaz magarca u trku, dok se na jugoistočnom medaljonu sačuvao tek dio zvižeri koja bi po sačuvanim nogama, repu i trbuhu mogla biti tigar ili pantera.

PLOHE kao KVADRATI KONKAVNIH STRANICA (BAIEMA 16) uništene su.

PLOHE kao OSMEROKUTI KONKAVNIH STRANICA (BAIEMA 26) uništene su.

RUBNE MANJE PLOHE koje su nastale presijecanjem kompozicije rubnom trakom ispunjene su različitim stiliziranim grančicama s lišćem ili pupoljcima.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1939: 77, sl. 97; 1951: 57, sl. 3/15), Mano Zisi (1964), Buzov (1985: 53, T. 3/2; 1987), Cambi (1991: 30, n. 144), Matulić (1994: 61–62, T. 18; 1995: 157; 2000; 2000a; 2003), Cambi (2002: 187), Meder (2003: 106–107, T XLIV, sl. 4).

## 9. Tapet I (T. 6)

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazi-like *iuxta portum*, tapet I.

Veličina kamenčića: 0,5 × 0,5 cm i 1 × 1 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: oko 3 m<sup>2</sup>

Sadašnje mjesto mozaika: *in situ*

Opis: Taj figuralni tapet s prikazom Tritona primijećen je još 1923. g., ali je tek u istraživanjima rano-kršćanske bazilike koje je na tom položaju od 1929. do 1931. g. vodio E. Dyggve napravljena podrobnija dokumentacija. Prekrivao je čitav pod jedne od zasebnih prostorija termi, s izvornom površinom od preko 15 m<sup>2</sup>. *Vanjski obrub* mu je bijel, a *unutrašnja*

another thin line of darker tesserae. The panel was divided into *two different adorned fields* divided by a thin simple line of tesserae.

SOUTH FIELD resembles an edge band filled with a series of diagonally arranged connected squares with repeated inlays of the same image (BAIEMA 18, 165; DÉCOR 16d, 120a).

NORTH FIELD is filled with a composition of six ellipses connected so that they mutually enclose two squares and four octagons with concave sides (BAIEMA similar to 383; DÉCOR similar to 253d). The entire composition is rendered with a band of multi-coloured double braids (BAIEMA 194; DÉCOR 70j).

SURFACES as ELLIPSES (BAIEMA 11) are entirely destroyed except the south-west and south-east. The figural portrayal of a trotting donkey has been preserved in the south-west elliptical medallion, while only a part of an animal which, based on the legs, tail and belly, may be a tiger or panther, has been preserved in the south-east medallion.

SURFACES as QUADRATIC CONCAVE SIDES (BAIEMA 16) have been destroyed.

SURFACES as OCTAGONAL CONCAVE SIDES (BAIEMA 26) have been destroyed.

The SMALLER EDGE FIELDS which emerged by intersecting the composition by an edge band filled with differently stylized small branches with leaves or buds.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1939: 77, Fig. 97; 1951: 57, Fig. 3/15), Mano Zisi (1964), Buzov (1985: 53, P. 3/2; 1987), Cambi (1991: 30, note 144), Matulić (1994: 61–62, P. 18; 1995: 157; 2000; 2000a; 2003), Cambi (2002: 187), Meder (2003: 106–107, P XLIV, Fig. 4).

## 9. Panel I (P. 6)

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel I.

Tessera size 0.5 × 0.5 cm and 1 × 1 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: ca 3 m<sup>2</sup>

Current location of mosaic: *in situ*

Description: This figural panel bearing an image of Triton had already been observed in 1923, but more detailed documentation was only compiled after the research into the Early Christian basilica conducted at this site from 1929 to 1931 by E. Dyggve. It originally covered the entire floor of one of the separate chambers in the baths, originally covering a surface



*rubna traka* izvedena je kao širok pojas ispunjen dijagonalno postavljenom mrežom traka koje se međusobno sijeku i u tehnici šahovskog polja stvaraju pravokutnike te veće i manje kvadrate. U većim kvadratima opetovano su upisani manji, dijagonalno postavljeni kvadrati (BAIEMA 323, 517; DÉCOR 142a). *Polje* je izvedeno kao kvadrat (BAIEMA 18) u čijim su uglovima upisana četiri kruga međusobno povezana višebojnom dvostrukom pletenicom (BAIEMA 194; DÉCOR 70j) tako da u središtu zatvaraju nepravilan osmerokut konkavnih stranica, a sa strana četiri plohe u obliku zvona (BAIEMA 384, 598; DÉCOR 253e).

KRUŽNE PLOHE (BAIEMA 12) sve su osim jedne uništene. Na toj sačuvanoj plohi-medaljonu izveden je portret Tritona s raščupanom kosom i bradom. Pored glave nalazi se i njegov uobičajeni atribut, stilizirani rog od školjke.

SREDIŠNJA OSMEROKUTNA PLOHA KONKAVNIH STRANICA (BAIEMA 26) bila je uokvirena trakom ispunjenom nizom naizmjenično obrnuto postavljenih motiva zvona (BAIEMA 78), razdijeljenih sinusoidom i stupnjevanih bojom (BAIEMA 217; DÉCOR 60d). Središte plohe, na žalost, uništeno je, ali se na preostalim oskudnim dijelovima na jednoj strani plohe mogu raspoznati tri vrška i dio drške ostiju (harpun), a na drugoj dio kose koja je, sudeći prema ostima koje su njegov uobičajeni atribut, vjerojatno pripadala liku morskog božanstva Posejdonu.

ZVONOLIKE PLOHE (BAIEMA 78) vjerojatno su sve, sudeći prema dvjema djelomično sačuvanim, sadržavale isti figuralni motiv patke koji je bio uokviren trakom s motivom pravokutno izlomljenog Z-meandra (grčki ukras) (BAIEMA 347; DÉCOR 32h).

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897; 1924–1925), Dyggve (1951: 57, sl. 3/15), Bulić (1986: 125), Buzov (1987), Buškariol (1988: 276), Matulić (1994: 62–63, T. 17b; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107, T XLIV, sl. 2, 3).

## 10. Tapet J

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet J.

Sadašnje mjesto mozaika: *in situ*

Opis: O tom tapetu može se dati samo najopćenitiji opis na osnovi općega plana termi koji je Dyggve crtao u mjerilu 1 : 200. Prema toj skici izvorna površina tog tapeta, koji se nalazio u prostorijski sjeverno

of over 15 m<sup>2</sup>. The *external bordure* is white, while the *internal bordering band* is rendered as a broad belt filled with a diagonally arranged network of intersecting bands and in chessboard technique, creating rectangles and larger and smaller squares. Small, diagonally placed squares appear repeatedly in the larger squares (BAIEMA 323, 517; DÉCOR 142a). The *field* is rendered as a square (BAIEMA 18) with four circles appearing in its corners, connected by a multi-coloured double braid (BAIEMA 194; DÉCOR 70j) so that they enclose in the middle an irregular octagon with concave sides, while there are four bell-shaped surfaces to the sides (BAIEMA 384, 598; DÉCOR 253e).

CIRCULAR FIELDS (BAIEMA 12) have all been destroyed, except one. A portrait of Triton with shaggy hair and beard is rendered on this preserved surface/medallion. His customary attribute, a stylized horn made of seashells, is next to his head.

CENTRAL OCTAGONAL SURFACE WITH CONCAVE SIDES (BAIEMA 26) was framed by a band filled with a series of alternately oppositely arranged bell motifs (BAIEMA 78), divided by a sinusoid and graded by paint (BAIEMA 217; DÉCOR 60d). The centre of the surface has unfortunately been destroyed, but three tips and part of the shaft of a trident (harpoon) can be discerned in the remaining meagre parts, while on the other side there is a portion of the hair which – judging by the trident which is his attribute – probably belonged to an image of the sea god Poseidon.

The BELL-SHAPED SURFACES (BAIEMA 78) probably all, judging by the two partially preserved examples, contained the same figural motif of ducks, which was framed by a band with the motif of a rectangularly bent Z-meander (Greek ornament) (BAIEMA 347; DÉCOR 32h).

Documentation: same as cat. no. 1

References: Bulić (1897; 1924–1925), Dyggve (1951: 57, Fig. 3/15), Bulić (1986: 125), Buzov (1987), Buškariol (1988: 276), Matulić (1994: 62–63, P. 17b; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107, P XLIV, Fig. 2, 3).

## 10. Panel J

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel J.

Current location of mosaic: *in situ*

Description: Only the most vague description of this panel may be made based on the general layout of the baths which Dyggve sketched at a scale of 1 : 200. According to this sketch, the original surface

od one s mozaikom koji sadrži lik Herakla, bila je također oko 15 m<sup>2</sup>. Tapet je imao *bijeli obrub* i *užu rubnu traku*. Polje je bilo *kvadratnog oblika s upisanom kvadratnom plohom u središtu*, čiji sadržaj za sada ostaje nepoznat. Oko središnje kvadratne plohe bili su naslikani motivi riba i dupina. Na južnoj i sjevernoj strani bila su po dva dupina s repovima okrenutima jedan prema drugomu. S istočne i zapadne strane središnje kvadratne plohe nalazila se po jedna riba, čije su glave okrenute prema sjeveru.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987: 381), Matulić (1994: 63; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 11. Tapet K

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet K.

Sadašnje mjesto mozaika: *in situ*

Opis: O tom tapetu može se reći samo da je postojao u prostoriji sjeverno od one u kojoj se nalazio mozaik s prikazom riba i dupina. Nikakva podrobna dokumentacija o njemu ne postoji osim što je naznačen na općem planu termi.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 63; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 12. Tapet L

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet L.

Sadašnje mjesto mozaika: *in situ*

Opis: Ni o tapetu L ne postoji preciznija dokumentacija osim što na osnovi općega plana termi možemo ustvrditi da se nalazio u dugačkoj prostoriji na istočnoj strani termi te da mu je izvorna površina iznosila otprilike 30 m<sup>2</sup>.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 64; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

area of this panel, which was in the chamber north of the one with the mosaic containing the image of Heracles, was also approximately 15 m<sup>2</sup>. The panel had a *white bordure* and a *narrower bordering band*. The *field* was *quadratic in shape with a quadratic surface rendered in the middle*, the content of which is thus far unknown. Fish and dolphin motifs were rendered around the central quadratic surface. On the southern and northern side, there were two dolphins with tails turn toward one another. There was one fish each on the eastern and western sides of the central quadratic field, with heads turned toward each other.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987: 381), Matulić (1994: 63; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 11. Panel K

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel K.

Current location of mosaic: *in situ*

Description: All that can be said of this panel is that it was in the chamber north of the one containing the mosaic featuring the image of fish and dolphins. No more detailed documentation on them exists, except that indicated in the general floor-plan of the baths.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 63; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 12. Panel L

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel L.

Current location of mosaic: *in situ*

Description: No more precise documentation on panel L exists either, except that which may be ascertained on the basis of the general floor-plan of the baths, i.e., it was in a long chamber on the eastern side of the baths and it originally covered a surface of roughly 30 m<sup>2</sup>.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 64; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

**13. Tapet M**

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet M.

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet M također se nalazio u velikoj prostori na istočnoj strani termi, ali u njezinu zapadnom kraku, tako da se nalazio zapadno od tapeta L. I o njemu možemo reći samo to da mu je izvorna površina bila oko 20 m<sup>2</sup>.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 64; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

**14. Tapet N (T. 7)**

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet N.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: oko 4 m<sup>2</sup>

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet N nalazio se u prostori istočno od one s mozaikom K, a zapadno od one s mozaikom O. Njegova izvorna površina iznosila je oko 9 m<sup>2</sup>, a oštećen je izgradnjom sjevernoga zida ranokršćanske bazilike, tako da mu je južni dio uništen. *Vanjski obrub* mu je bijel, a *unutrašnja rubna traka* sastoji se od tamnijeg dvoreda, šire bijele trake i ponovo tamnijeg dvoreda koji izravno uokviruje polje. *Polje* je pravokutnog oblika, ispunjeno kompozicijom međusobno spojenih dvokrilih sjekira (beotski štit) (BAIEMA 74, 451; DÉCOR 221c).

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 64–65, T. 19; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

**15. Tapet O-sjever**

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet O-sjever.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: djelomična

Sadašnje mjesto mozaika: *in situ*

Opis: U prostori koja se nalazi na sjevernoj strani termi, istočno od prostori koja je ukrašena tapetom N, nalaze se dva različita mozaička tapeta

**13. Panel M**

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel M.

Current location of mosaic: *in situ*

Description: Panel M was also in a large chamber on the eastern side of the baths, but in its western branch, so that it was west of panel L. Again, all that may be said of it is that it originally covered a surface of approximately 20 m<sup>2</sup>.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 64; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106-107).

**14. Panel N (P. 7)**

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel N.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: ca 4 m<sup>2</sup>

Current location of mosaic: *in situ*

Description: Panel N was in the chamber east of the one containing mosaic K, and west of the one containing mosaic O. It originally covered a surface of approximately 9 m<sup>2</sup>, and it was damaged by construction of the northern wall of the Early Christian basilica, so that its southern portion was destroyed. Its *external bordure* is white, while the *internal bordering band* consists of a darker double line, a wider white band and another thinner double line which is directly connected to the framed field. The *field* is rectangular, filled with a composition of mutually connected double axes (Boeotian shield) (BAIEMA 74, 451; DÉCOR 221c).

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 64–65, P. 19; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106-107).

**15. Panel O-north**

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel O-north.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: partially

Current location of mosaic: *in situ*

Description: Two different mosaic panels – panel O-north and panel O-south – are in the chamber on the northern side of the baths, east of the

– tapet O-sjever i tapet O-jug. Tapet O-sjever nalazio se na sjevernome dijelu poda prostorije i izvorno je imao površinu od oko 10 m<sup>2</sup>. *Vanjski obrub* mu je bijel, a *unutrašnja rubna traka* tek tanak niz na koji se izravno nadovezuje kompozicija polja. *Polje* je bilo ispunjeno pravokutnom mrežom traka, na čijim se sjecištima nalaze kvadrati koji prelaze širinu traka, s upisanim dijagonalno postavljenim kvadratima u međuprostorima (BAIEMA 329; DÉCOR 146b).

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 65; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 16. Tapet O-jug

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet O-jug.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, ostalo nepoznato

Sačuvanost pri nalazu: djelomična

Sadašnje mjesto mozaika: *in situ*

Opis: Južno od tapeta O-sjever u istoj prostoriji u nastavku prostirao se tapet O-jug. Na osnovi grube skice koju je načinio E. Dyggve možemo reći da je tapet izvorno imao površinu od oko 8 m<sup>2</sup>, a svojim oblikom pratio je blago apsidalni oblik južnog zida prostorije. *Vanjski obrub* mu je bijel. *Polje* bez okvirne trake bilo je ispunjeno jednostavnom pravokutnom mrežom traka koje svojim presijecanjem stvaraju pravokutnike te veće i manje kvadrate (BAIEMA 323; DÉCOR 142a).

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 65; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 17. Tapet P

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet P.

Sadašnje mjesto mozaika: *in situ*

Opis: Sjeverno od velike prostorije s tapetima L i M nalazi se manja prostorija čiji je pod ukrašavao tapet P, za koji se može reći samo toliko da mu je izvorna površina bila otprilike 9 m<sup>2</sup>.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 65–66; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

chamber adorned by panel N. Panel O-north was on the northern side of the chamber's floor and it originally covered a surface of approximately 10 m<sup>2</sup>. The *external bordure* is white, while the *internal edge band* is a thin line to which the field composition is directly tied. The *field* was filled with rectangular network of bands, and at their intersections there are squares which exceed the width of the band, with diagonally arranged squares rendered in the intermediate spaces (BAIEMA 329; DÉCOR 146b).

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 65; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 16. Panel O-south

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel O-south.

Tessera size 1 × 1 × 2 cm

Tessera colour: white, remainder unknown

Preserved at time of discovery: partial

Current location of mosaic: *in situ*

Description: Panel O-south extends in continuation south of panel O-north in the same chamber. Based on the crude sketch made by Dyggve, it can be said that the panel originally covered a surface of approximately 8 m<sup>2</sup>, and its shape follow the lightly apsidal shape of the southern wall of the chamber. The *external bordure* was white. The *field* without framing band was filled with a simple rectangular network of bands, which at their intersections created rectangles and larger and smaller squares (BAIEMA 323; DÉCOR 142a).

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 65; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 17. Panel P

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel P.

Current location of mosaic: *in situ*

Description: A smaller chamber is situated north of the large chamber with panels L and M, with its floor adorned by panel P, and all that can be said of it is that it originally covered a surface of approximately 9 m<sup>2</sup>.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 65–66; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).



### 18. Tapet Q

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet Q.

Opis: Sve što je navedeno za tapet T, vrijedi i za tapet Q, s tom razlikom što se pretpostavljeni tapet Q nalazio sa zapadne strane točno definiranih zidova termi na općem planu E. Dyggvea.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 66; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 19. Tapet R

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet R.

Opis: Sve što je navedeno za tapet Q, vrijedi i za tapet R, jer se i njegova oznaka nalazi među zidovima ucrtanima sa zapadne strane točno definiranih zidova termi na općem planu E. Dyggvea.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 66; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 20. Tapet S

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet S.

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet se nalazio u prostoriji smještenoj dosta sjevernije od na Dyggveovu planu točno definirana termalnog sklopa, pa stoga nije potpuno jasno je li ta prostorija sastavni dio termi ili se radi o nekim ranijim ili moguće kasnijim građevinama na istom položaju. Osim djelomično skiciranih obrisnih linija tog tapeta na općem planu termi, nema detaljnijih crteža na osnovi kojih bi o karakteru tapeta S bilo moguće nešto opširnije reći.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 66–67; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 21. Tapet T

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazilike *iuxta portum*, tapet T.

### 18. Panel Q

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel Q.

Description: Everything stated about panel T applies equally to panel Q, with the difference the assumed panel Q was to the west of the precisely defined walls of the baths on E. Dyggve's general floor-plan.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 66; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106-107).

### 19. Panel R

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel R.

Description: Everything stated about panel Q applies equally to panel R, for even its designations are between the walls sketched on the western side of the precisely defined walls of the baths on E. Dyggve's general floor-plan.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 66; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106-107).

### 20. Panel S

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel S.

Current location of mosaic: *in situ*

Description: The panel is in a chamber situated considerably to the north of the precisely defined thermal complex on Dyggve's map, so it is not entirely clear as to whether this chamber was a component of the baths or another, earlier or even later structure at the same site. Besides the partially sketched contour lines of this panel on the general floor-plan of the baths, there are no more detailed sketches which could serve as the basis for making any more extensive statements on the character of panel S.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 66-67; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106-107).

### 21. Panel T

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, panel T.

Sadašnje mjesto mozaika: *in situ*

Opis: Tapet se nalazio u prostoriji smještenoj dosta sjevernije od na Dyggveovu planu točno definirana termalnog sklopa, pa stoga nije potpuno jasno je li ta prostorija, koja se nalazila istočno od prostorije s tapetom S, sastavni dio termi ili se radi o nekim ranijim ili moguće kasnijim građevinama na istom položaju. Za razliku od tapeta S na nacrtom planu tapetu T nije označena tlocrtna obrisna linija, ali možemo pretpostavljati da se oznaka slova T odnosi na postojanje mozaika na tom mjestu, jer su slovima na općem planu termi označavani samo mozaički tapeti.

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 67; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 22. 1. ulomak mozaika bez oznake

Položaj: Jankovače, u trenutku nalaza zemljište Martina Pletikosića, antičke terme ispod tzv. bazi-like *iuxta portum*, ulomak mozaika 01.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: nepoznata

Opis: Taj skicirani ulomak mozaika pripadao je nekom od mozaika koji su ukrašavali podove prostorija termi, ali nijednomu za koji već postoji detaljniji crtež. Na osnovi samo tog detalja, a bez naznake pripadnosti nekom od označenih tapeta na općem planu termi, nemoguće je odrediti kojemu je točno tapetu ulomak izvorno pripadao. Također se na osnovi crteža ne može reći o kakvoj se kompozicijskoj shemi radilo, ali je vidljivo da je bila uokvirena višebojnom dvostrukom pletenicom (BAIEMA 194; DÉCOR 70j) koja je zatvarala kružne plohe na kojima su naslikani motivi manjih osmokrakih zvijezda u čijim se središtima nalazi križolik ukras (BAIEMA 44).

Dokumentacija: isto kao kat. br. 1

Literatura: Bulić (1897), Dyggve (1951: 57, sl. 3/15), Buzov (1987), Matulić (1994: 67, T. 20a; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82, sl. 4; 2003: 106–107).

### 23. 2. ulomak mozaika bez oznake

Položaj: Jankovače, u trenutku nalaza zemljište Marina Draškovića, antičke terme ispod tzv. bazi-like *iuxta portum*, prostorija s crno-bijelim mozaičkim podom.

Current location of mosaic: *in situ*

Description: The panel is in a chamber situated considerably to the north of the precisely defined thermal complex on Dyggve's map, so it is unclear as to whether this chamber, which was east of the chamber containing panel S, was a component of the baths or another, earlier or even later structure at the same site. As opposed to panel S, panel T is not indicated on the floor-plan with even a contour line, so it may be assumed that the designation of the letter T refers to the existence of a mosaic at this position, for only mosaic panels are designated with letters on the general floor-plan of the baths.

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 67; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

### 22. 1. fragment of mosaic without designation

Location: Jankovače, land owned by Martin Pletikosić at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, fragment of mosaic 01.

Tessera size 1 × 1 × 2 cm

Tessera colour: unknown

Description: This sketched mosaic fragment belonged to one of the mosaics which adorned the floors of the chambers in the baths, but not to any of those for which there are detailed drawings. Based on solely this detail, and without indication of its belonging to any of the panels designated on the general floor-plan of the baths, it is impossible to specify the panel to which it originally belonged. Also, based on the sketch nothing can be said of its compositional scheme, but it is apparent that it was framed by a multi-coloured double braid (BAIEMA 194; DÉCOR 70j) which enclosed the circular surfaces which featured motifs of smaller octagonal stars with cross-like ornaments in their centres (BAIEMA 44).

Documentation: same as cat. no. 1

References: Bulić (1897), Dyggve (1951: 57, Fig. 3/15), Buzov (1987), Matulić (1994: 67, P. 20a; 1995: 157; 2000; 2000a; 2003), Meder (1998: 82, Fig. 4; 2003: 106–107).

### 23. 2. fragment of mosaic without designation

Location: Jankovače, land owned by Marin Drašković at time of discovery, Roman-era baths below so-called basilica *iuxta portum*, chamber with black and white mosaic floor.

Veličina kamenčića: 1 × 1 × 2 cm

Boja kamenčića: bijela, crna

Opis: Na ovom je položaju 1899. g. na dubini od 0,75 m nađen crno-bijeli mozaik koji je pripadao prostoriji u čijem je zidu bio ugrađen kameni žrtvenik posvećen Silvanu. Vjerojatno se taj mozaički pod može dovesti u vezu s mozaicima na susjednoj čestici br. 3582, koji su ukrašavali podove termi otkrivenih ispod tzv. bazilike *iuxta portum*.

Literatura: Bulić (1899), Buškariol (1988: 276), Matulić (1994: 67–68; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106–107).

Tessera size 1 × 1 × 2 cm

Tessera colour: white, black

Description: A black and white mosaic was found at this position in 1899 at a depth of 0.85 m; it belonged to the chamber in which a stone altar dedicated to Silvanus was built into one of the walls. This mosaic floor may possibly be connected to the mosaics in the neighbouring plot no. 3582, which adorned the floors of the baths discovered beneath the so-called basilica *iuxta portum*.

References: Bulić (1899), Buškariol (1988: 276), Matulić (1994: 67-68; 1995: 157; 2000; 2000a; 2003), Meder (2003: 106-107).

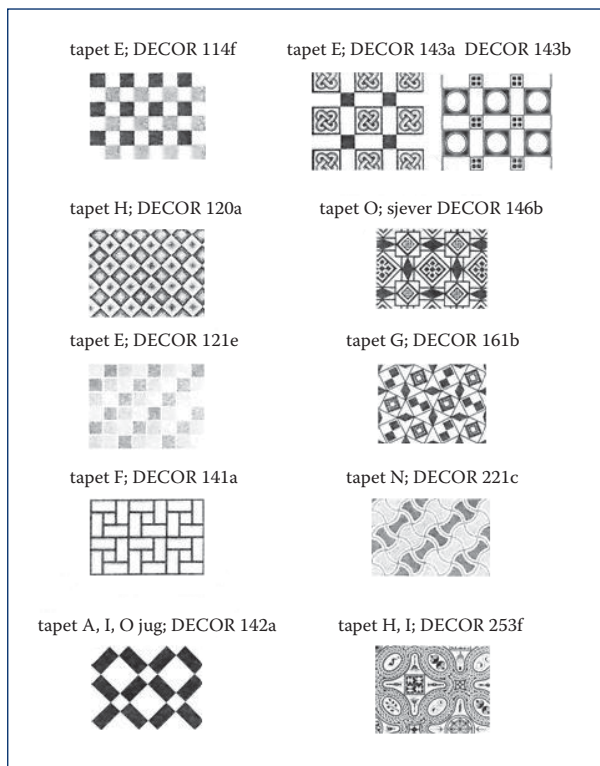


Tabla 1. Dekorativni likovni uzorci kompozicija na mozaicima antičkih termi ispod tzv. bazilike *iuxta portum* (autor prilagodio prema: DĚCOR 1985).

Plate 1. Decorative artistic models for the compositions on the mosaics of the Roman-era baths below the so-called basilica *iuxta portum* (author's adaptation based on: DĚCOR 1985).

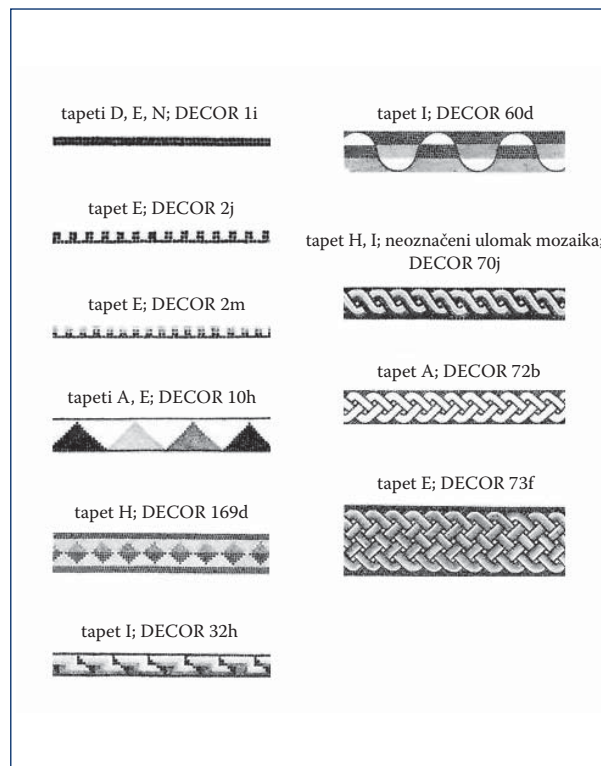
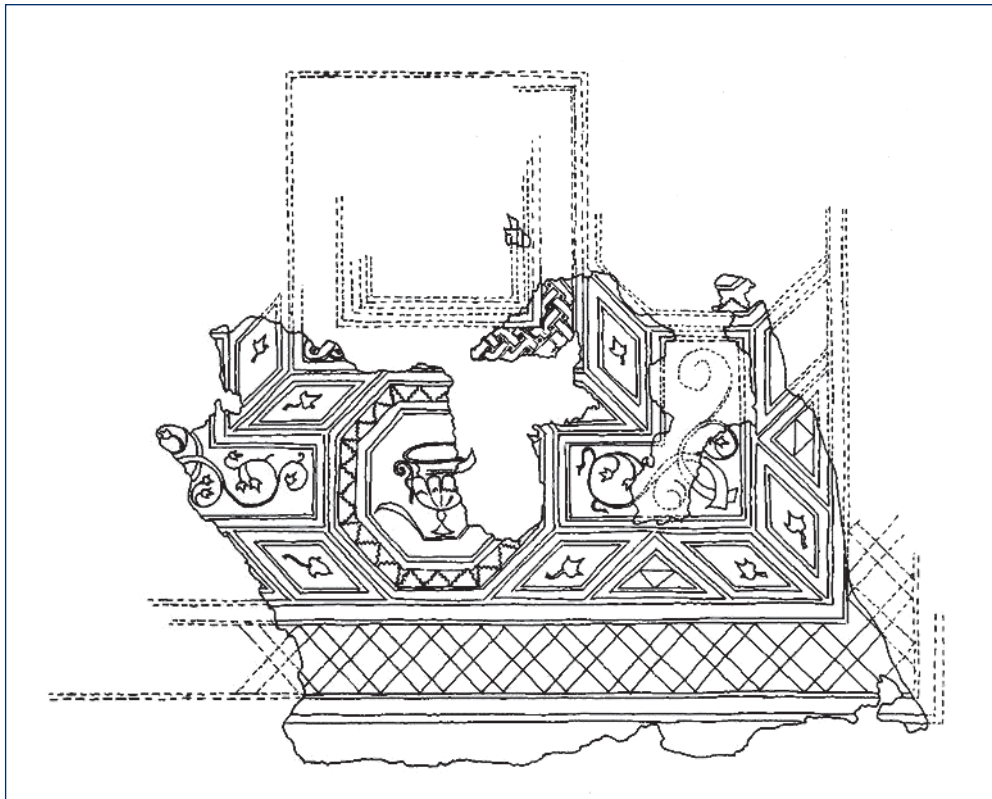
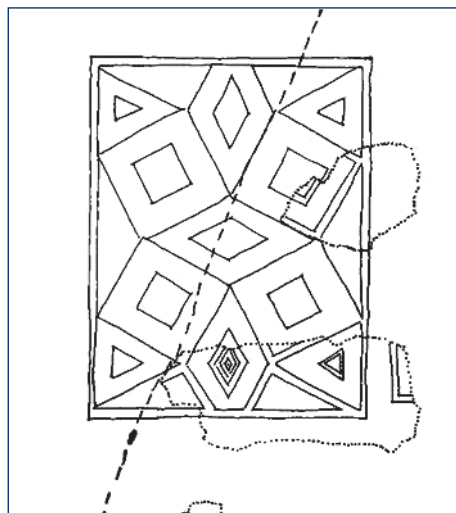


Tabla 2. Dekorativni likovni uzorci rubnih traka na mozaicima antičkih termi ispod tzv. bazilike *iuxta portum* (autor prilagodio prema: DĚCOR 1985).

Plate 2. Decorative artistic models for the bordering bands on the mosaics of the Roman-era baths below the so-called basilica *iuxta portum* (author's adaptation based on: DĚCOR 1985).



*Tabla 3. Tapet A (autor prilagodio prema: Arhiv Dyggve – Konzervatorski odjel u Splitu).*  
*Plate 3. Panel A (author's adaptation based on: Dyggve Archives – Conservation Department in Split).*



*Tabla 4. Tapet G (autor prilagodio prema: Arhiv Dyggve – Konzervatorski odjel u Splitu).*  
*Plate 4. Panel G (author's adaptation based on: Dyggve Archives – Conservation Department in Split).*



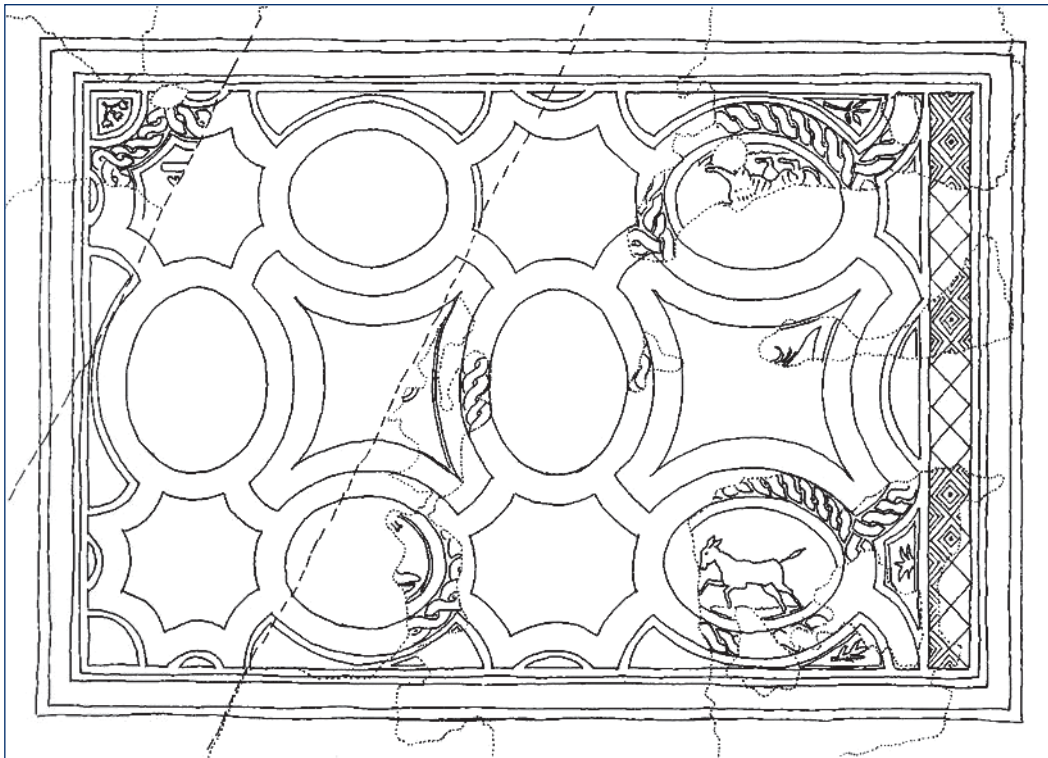


Tabla 5. Tapet H (autor prilagodio prema: Arhiv Dyggve – Konzervatorski odjel u Splitu).  
Plate 5. Panel H (author's adaptation based on: Dyggve Archives – Conservation Department in Split).

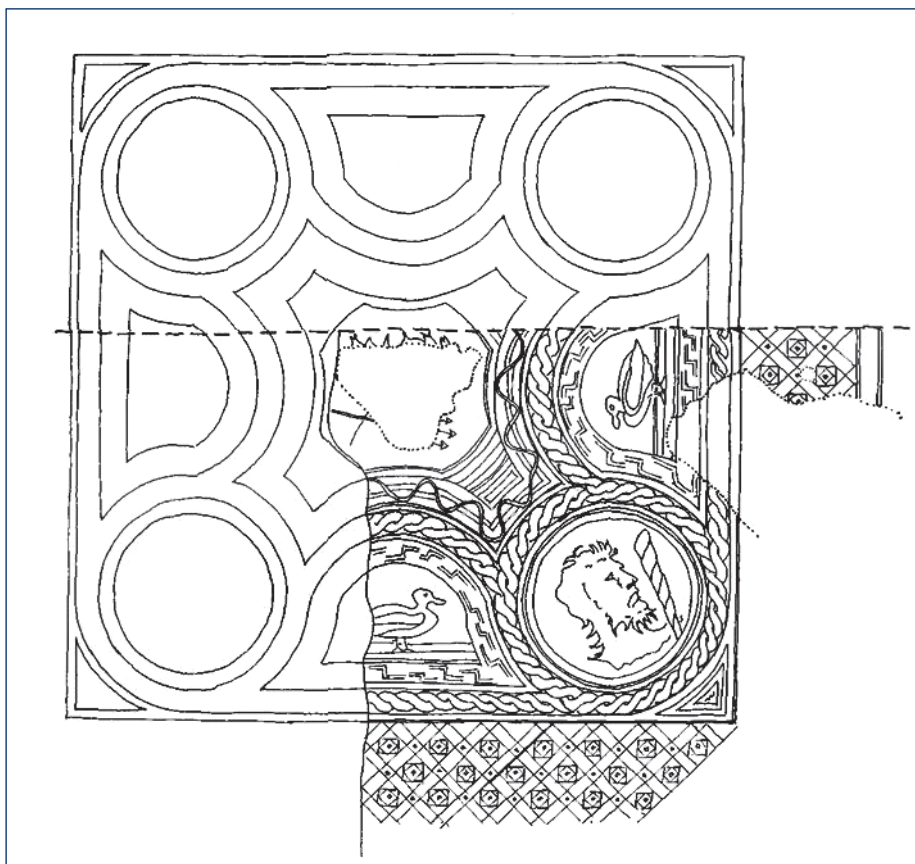
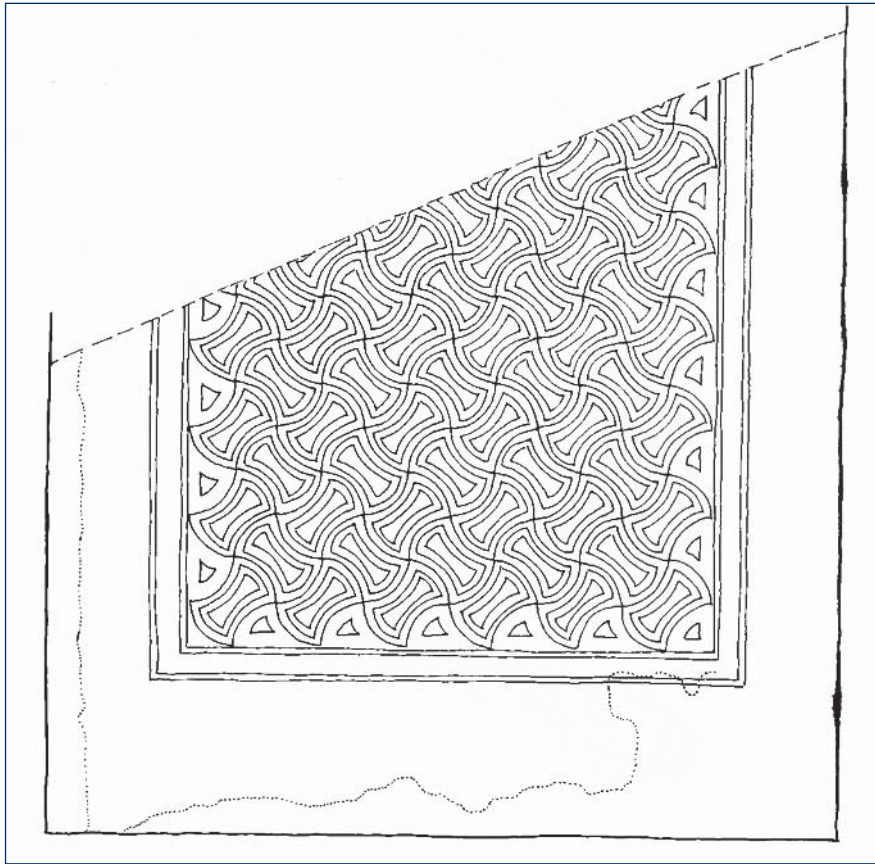


Tabla 6. Tapet I (autor prilagodio prema: Arhiv Dyggve – Konzervatorski odjel u Splitu).  
Plate 6. Panel I (author's adaptation based on: Dyggve Archives – Conservation Department in Split).



*Tabla 7. Tapet N (autor prilagodio prema: Arhiv Dyggve – Konzervatorski odjel u Splitu).*  
*Plate 7. Panel N (author's adaptation based on: Dyggve Archives – Conservation Department in Split).*

## KRATICE / ABBREVIATIONS

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