The late antique tombs, decorated with frescoes, were discovered during the systematic archaeological excavations and protective archaeological works which preceded the modern construction not only in the immediate vicinity of Sremska Mitrovica, Roman Sirmium, but also in the city itself. The technical literature already dealt with the tombs, which, by all means, belong to the necropoles of villae or smaller settlements, built in the vicinity of Sirmium. The necropolis near the village Čalma is located some 10 km north-west from Sirmium, and the one from Beška, at the site Brest, some 45 km north-east from the Roman city. But, the tombs painted with frescoes from the cemeteries of Sirmium still remain unpublished (Fig. 1). We are talking about a tomb discovered in 1960 next to the Cvetna Street, at the site 26, in the north-west city necropolis, which formed itself around the basilica of St. Sineros, then about the grave next to the north-east wall of basilica of St. Iraeneus (east necropolis) was painted with tied garlands and stem, and partly saved frescoes from the tomb around the basilica of St. Sineros (north-west necropolis) point to the conclusion that this is a funeral procession, the scene which is represented in its entirety in the tomb in neighboring Beška. These three tombs belong to the pagan population of Sirmium and its vicinity. On the west wall of the tomb in Mike Antića Street (periphery of the east necropolis) is represented the motif of scales with fillings, while on its south and north wall are represented the episodes from Jonah's cycle. Painting in the tomb shows that the buried person was a Christian. Of Christian character is also the burial in the tomb from the village Čalma, not far from Sirmium. On its longitudinal walls is schematically represented the railing, made of parts between which there were the columns carrying the herms, and which has the symbolical meaning of the "railing of Paradise".

Key words. – Sirmium, Late Antiquity, painted tomb, paganism, Christianity.

Abstract. – In the east and northwest necropoles of Sirmium were discovered painted tombs which were not published until now. Painting in them is from the 4th century. The grave next to the north-west wall of basilica of St. Iraeneus (east necropolis) was painted with tied garlands and stem, and partly saved frescoes from the tomb around the basilica of St. Sineros (north-west necropolis) point to the conclusion that this is a funeral procession, the scene which is represented in its entirety in the tomb in neighboring Beška. These three tombs belong to the pagan population of Sirmium and its vicinity. On the west wall of the tomb in Mike Antića Street (periphery of the east necropolis) is represented the motif of scales with fillings, while on its south and north wall are represented the episodes from Jonah’s cycle. Painting in the tomb shows that the buried person was a Christian. Of Christian character is also the burial in the tomb from the village Čalma, not far from Sirmium. On its longitudinal walls is schematically represented the railing, made of parts between which there were the columns carrying the herms, and which has the symbolical meaning of the "railing of Paradise".

Key words. – Sirmium, Late Antiquity, painted tomb, paganism, Christianity.

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the Mike Antica Street, in the community 25. maj, some hundred meters north-west from the basilica of St. Iraeneus (Fig. 2). The tomb next to the wall of basilica of St. Iraeneus was excavated during the systematic Yugoslav–French archaeological excavations of Sirmium, but its publishing was envisaged in the framework of a comprehensive text about this site, which still did not come to the light. Unfortunately, the tombs from the north-west necropolis and from the periphery of the east one were not systematically investigated, so the documentation about them is incomplete. The tombs with frescoes, discovered in the vicinity of Cvetna Street during the archaeological excavations of smaller scale, performed in 1960, is only mentioned in the report from the excavations, while the archaeological works in the tomb in the Mike Antica Street were not realized at all, because, due to negligence of the Institution for the Protection of Cultural Monuments in Sremska Mitrovica, immediately after its discovering, the modern construction has begun, and the photo and technical documentation was done in only few hours, thanks to the local lovers of antiquities and experts from the Institute of Archaeology in Belgrade and Museum of Srem in Sremska Mitrovica. We think that, nevertheless, it is important to publish all today available facts about these tombs and their wall painting, considering it in the context of already registered frescoes from the tombs in the vicinity of Sirmium.

Grave next to the north-east wall of basilica of St. Iraeneus (grave 3) was discovered on July 19th, 1976, during the systematic archaeological excavations of east

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3 This text was supposed to be a part of the volume IX of the edition Sirmium, published by the French School in Rome, so, part of the field documentation is in Paris, for the purpose of preparation of the text for print.
4 Brukner 1960, 102. Documentation from these excavations is kept in the Regional Institution for Protection of Cultural Monuments in Novi Sad.
5 Photographing of frescoes from the tomb, for the documentation of Museum of Srem, organized by Vladimir Malbašić from Sremska Mitrovica, and the sketch of the plan of the tomb was done by dr Miroslav Jeremić, research director of the Institute of Archaeology in Belgrade. I would like to thank them both for the ceded documentation.
The grave (Fig. 3) is oriented in direction SE–NW, it has a rectangular ground-plan and plane walls, and it is 123 cm long, 48 cm wide and 45 cm high. The walls are coated with stone plates, 5 cm thick, which were on the inner side covered with fresco-mortar (Fig. 4). The roof frame was not discovered, because the grave has already been opened before. North from it was registered a group of human bones.\footnote{Data from the documentation of the Institute of Archaeology in Belgrade.}

The painted ornament on the walls of the grave was in the fields with yellowish-white ground, framed by an edging of red color (Fig. 5). On the west wall is partly preserved the stylized motif of a stem, executed in the fields with yellowish-white ground, framed by an edging of red color (Fig. 5). On the west wall is partly preserved the stylized motif of a stem, executed...
Other wall surfaces are decorated with the simple motif of hanging garlands. On the south and north wall there were four of them, and on the east wall only one. The garlands were represented schematically, painted with red color, with short strokes of brush (Fig. 6). They are hanging from the upper edging of the walls, and, according to the representation on the south wall, the place where they were hanged was marked with small green flowers.

The walls of the grave are decorated with the motifs common for the Roman wall painting during the long period of time. The damaged representation of the stem on the west wall, although it covers the whole surface of the wall, is represented schematically, without the grape-bunches and acanthus from which the vine is springing forth, just as the independent motif of vine is represented on the walls of tombs 4, 6 (painting from the 4th or beginning of the 5th century) and 7 (painting from the 4th century) in Sofia. The garlands are also represented without details and accompanying motifs, like birds or human figures, whose head they are framing. The garlands, tied up into a row, independently from other motifs, like the representations on the south and north wall of the grave 3, discovered next to the north-east wall of basilica of St. Iraeneus, are painted also on the lateral walls of the corridor of the tomb from Corinth, dated into the 3rd century. The tied garlands sometimes create a frieze which encloses the tomb, which is, in combination with the birds above the garlands, a decorative solution applied on the walls of the tomb from the site Devnja near Varna (Marcianopolis), painted during the 4th century, of the tomb 5 in Sofia, dated into the 4th–5th century, and of the tomb from Plovdiv (Philippopolis), built at the end of the 4th or the beginning of the 5th century. The gar-

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8 Pallas 1975, 9–14. The author separates two phases in the painting of this tomb, the first one from the first half, and the second one from the end of the 3rd century, but, lacking the precise chronological parameters, we are inclined to date the tomb and its entire painting roughly into the 3rd century.
lands are also depicted in the upper parts of the fields, decorated in the lower part with the motif of scales, into which are divided the walls of tomb no 38 in Thessalonike, dated into the end of the 4th century. As in the grave 3 from Sirmium, in the tomb from Thessalonike on the lateral walls are represented four, while on the each of the frontal walls are depicted two garlands. Above two garlands on the south-east wall of this tomb there is a representation of the flower in the garland, iconographically close to the representations of Christogram. But, on the south, north and east wall of grave 3 from the necropolis of St. Iraeneus in Sirmium, the frieze made of garlands is the only motif which can, maybe, point to the earlier phase of representing this motif, i.e. to the painting from the first half or the middle of the 4th century.

The proposed dating of wall paintings from grave 3 in the necropolis of basilica of St. Iraeneus confirms the hypothesis that this grave precedes the construction of basilica, which has been noticed also for the neighboring graves 1 and 2 with preserved skeletons, treated by the builders of basilica with piety, although the graves were on the route of the ramparts. Otherwise, inside and around the basilica of St. Iraeneus there were researched about hundred graves, and they were registered in three levels of burials. The oldest grave of an incinerated deceased person is from the 2nd century, while for at least three graves (1, 2, 54) it can be concluded that they were made before the construction of the cultic object, because the graves 2 and 54 were overarched by the foundation-walls of basilica, while in the grave 1 the bones of lower limbs of the deceased, discovered during the digging of the foundation-trench of basilica, were collected and neatly arranged over the bones of the upper half of skeleton. If the stamp SC BAR on one of the discovered bricks is read as S(ub) C(ura) BAR(bationis), this could point to the activity of a person called Barbatio, who performed the function of magister peditum under Constantius II during his stay in Sirmium in 357. If this explanation is accepted, the construction of basilica could be dated into 357 or just before that, and the painting of tomb 3

10 Μάρκος 2006, σελ. 135.
13 Jeremić 2004, 62, сл. 9, 10.
14 Милошевић 2001, 171. Reading and possible explanation of the stamp on the brick gave dr Miloje Vasić, co-director of field researches, in the diary of the excavations of the site; documentation of the Institute of Archaeology in Belgrade.
into a somewhat earlier period. According to the infor-
mations from the field documentation, the fragments of
frescoes (Fig. 7) have been registered also in the grave 1,
also older than basilica, and also in some other graves
(4, 9), in case of which the relative chronology can not
be traced.

Tomb in the Mike Antića Street was discovered by
accident on August 13th, 2002, during the construction
works (Fig. 8). It is oriented in direction E–W, with a
smaller aberration. Its length is 116 cm and the width of
the burial chamber is 52 cm. The east wall with the
entrance was destroyed during the works. The tomb
was built of bricks in lime-mortar, with the double
layer roof made of bricks and the gable part made of
tegulae. The roof fell down, and on the south-west and
north-east edge of the tomb is preserved one tegula on
each of them (Fig. 9a, 9b). The south lateral wall is 16 cm
thick, and the north one 15 cm, so the total width of
the tomb is 64 cm. The outer height of the south wall is 32,
and of the north one 31 cm. To enable the leaning of
the roof, the lateral walls are at 6–7 cm from the outer
dge lowered towards the interior of the burial cham-
ber, 8 cm on the south and 7 cm on the north side (Fig.
10). The west, partly damaged, wall ends with a trian-
gular gable, so it is of pentagonal shape. The walls are
on the inner sides covered with fresco-mortar and with
liquid coat with plaster. On the lateral sides the painted
layer is 1 cm thick. The compact floor-mortar, 7 mm
thick, is covered with a coat, 3 mm thick, made of fine
hidraulic mortar, so the total thickness of the floor is 1 cm.
At 23 cm from the west edge of the burial chamber, in
the place of the head of the bed of the deceased, which
is elevated at an angle, the floor is broken (Fig. 11).
Tombs with a gable roof and walls made of bricks re-
present in Sirmium a very common type of sepulchral
constructions, in use during the 4th century. They were
registered in the north-west city necropolis (of St.
Sineros) during the excavations of Hitrek, from the end
of the 19th century, but also in other cemeteries around
city walls. During the archaeological excavations of
north-west necropolis, published at the end of the 6th
decade of the 20th century, it was stated that out of 17
registered tombs four had the gable roof, while just one
was covered with the hidraulic mortar.15

In the tomb from the Mike Antica Street, or from
its immediate vicinity, were discovered dislocated frag-

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Fig. 7. Fragments of frescoes from graves inside and around the basilica of St. Iraeneus
(documentation of the Institute of Archaeology, Belgrade)

Сл. 7. Фрагменти фреска из гробов унутра и око базилика св. Иринеја
(документација Археолошког института, Београд)
mented human bones, whose exact place of find is, regrettably, not registered. There were also found 15 smaller fragments of animal bones. The anthropological analysis of human osteological material has shown that these are the bones of two individuals, the fragments of skull, ribs and decomposed lower half of humerus of a child, and the left tibia, ribs, cervical vertebra, fragment of pelvis and parts of decomposed clavicula of an adult. The bones of first individual belong to a newborn child of unknown sex, and the bones of second individual to a grown-up female person of unknown age. It is an open question if in the tomb, in view of its really small size, suitable for a child’s burial, were layed two persons, maybe mother and child, or in the later periods the bones were dislocated and the osteological material from this tomb was mixed with the material from some of the neighboring tombs.

The walls of the tomb were on the inner side covered with fresco-mortar and painted. The representations from the west, south and north wall are partly preserved, while, because of the destruction of east wall, the representations from this surface are missing.

On the west wall, ending with a trigonal gable (Fig. 12), the ornamental field is bordered by an edge in red color, which is following the edges of the wall. The interior of this field is painted with the motif of scales, also marked with red color. The motif is represented in five horizontal rows, in which it is in alternation painted with red and ocher color, and because of the shape of the ornamental field, the number of scales is not equal. In the first row there is one bigger, and, in the corners, two smaller white fields in the shape of scales, in the second there are three ocher fields, in the third four white, in the fourth four ocher, and in the fifth four white fields. In the fields are represented vegetal ornaments, executed in green color. In the white fields a tree is painted, sometimes very schematic, and in the ocher fields is represented a flower with a round petal and a short stem, which is, in some cases, missing.

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the first field of the second row instead of the flower is represented an ivy-leaf. In the middle of the third and fourth ornamental representation the wall of the tomb is damaged, so part of the representation is missing.

The ornamental representation on the south wall, covered with light brown color, is edged by the horizontal and double vertical borders of red color. The vertical border separates it also from the scene on the west wall of the tomb. The upper horizontal edging is a continuation of the border which is edging the gable field of the west wall. In the preserved part of the representation from this wall (Fig. 13) can be seen an unclear motif, executed with ocher color, forming a wide band in the shape of the half-moon layed down, looking like a hull of a boat. At the right top of this painted ornament, with a widened part turned downwards, whose profile is emphasized by dark green color, is incised a cross. The profile of the widening of the vaulted ornament continues into an edging which is following its shape, executed, also, in dark green color. In the middle of the ocher ornament in the shape of half-moon there are two vertical bands in the shape of the lower part of human legs with feet, and left from them there is a vertical column with the traverse, at one end widened in the form of a fan. It is possible that here are represented parts of the mast and of the oars. These motifs are, also, executed in ocher color, and with somewhat darker nuance of that color is painted, right from the represented human legs and on the lower edge of the half-moon ornament, the human figure with stretched arms and with the head turned downwards. Below these motifs are preserved parts of red and ocher vaulted ornament, and inside the bordered field with light brown ground is visible a part of human face with short dark hair. The other parts of the wall painting are not preserved. In its upper right corner (Fig. 13b) there is an unclear graffito sign, maybe the letters *Iwnas*, which designates the wrongly written name of the biblical fi-
The use of letter ω in the Latin name Ionas can be explained by mixing Latin and Greek letters, i.e. by insufficient literacy of the person who engraved the inscription, which is a common occurrence in the Late Antiquity. In the field left left from the described one (Fig. 14), partly preserved and also with red edgings, are visible only the part of the ocher ornament in the shape of half-moon, with the edging of dark green color and, below it, the bigger ellipsoidal field, with the edging of red color.

On the north wall (Fig. 15) the ornamental representation is also bordered by an edging of red color, in the same way as the scenes on the south wall. It is severely damaged, and the parts of white ground with the representations of plants, executed in green color, from which are hanging the ocher fruits looking like pumpkins, are preserved (Fig. 15a).

The ornamental solution of the west wall, painted with the motif of scales with vegetal fillings, does not represent a common decorative scheme in the antique wall painting. With the motif of scales without fillings is ornamented the socle of the wall of one residential object in the north part of Sofia (Serdica), dated into the period of Late Antiquity. The motif of scales, bordered by a white edging, in the middle of which there is a thinner red line, was executed with the calipers and painted successively with red and brown color, and in the later phase (6th century) the representation on the socle is covered with a layer of white color. With the motif of scales without fillings, executed in the same way and with the edging solved in the same way, are also decorated some parapet panels on the railing painted in the lower part of all four walls of the tomb no 61 in Thessalonike, in which in the lunette of the west wall there is a representation of St. Susanna. The painting of this tomb is dated in the second half of the 4th, i.e. into the 5th century. From Thessalonike is also the tomb no 38, discovered inside the hospital of St. Demetrius, whose longer, lateral walls are divided into four, and the shorter ones into two fields. The lower parts of these fields are covered with rows of scales, so the impression is created that the parapet panels are being imitated, while in the upper parts of the fields there is one garland hanging in each of them. According to the scale motifs executed and separated with precision, the decorative solutions of the socle from Sofia, as also the representations of the parapet panels, i.e. of their imitations, from the tombs in Thessalonike, differ in style from the ornamental scheme of the west wall of the tomb from Sirmium, in which the motif is not executed by using the calipers, so it is less precise, and the fillings of the scale fields, which are lacking on the already mentioned examples from Sofia and Thessalonike.

19 Μάρκις 2006, 186, σχ. 135.
Thessalonike, are characterized by unevenness. Otherwise, the motif of scales, with, or, more rarely, without fillings, is characteristic ornament of one group of floor mosaics, which were, probably, model for its use also in the wall painting. These mosaics, although they were attested in the region of Campania and Latium already in the 2nd century BC, flourished in the period between the 4th and 6th century, and most specimens were registered in North Africa, on Iberian Peninsula and in South France, while the smaller number appears also on Sicily, Sardinia and in Italy.\textsuperscript{20} Mosaics decorated with the motif of scales are registered also in *Mediana*, in the north conch of the small triclinium and in the corridor between villa and thermæ,\textsuperscript{21} as also in the south continuation of room 20 of the so-called villa urbana in Sirmium (site 35).\textsuperscript{22} The oldest late imperial mosaics of this type date from the end of the 3rd or the beginning of the 4th century, and their biggest concentration is registered during the second half of the 4th century. They were made in the workshops of Proconsular Africa, from which this motif spreaded into other regions. The oldest mosaics are those decorated with the motif of scales with fillings in the shape of lotus bud, and in the middle of the 4th century for fillings are more and more being used the rose flowers or tulips with stems and spear-shaped leaves.\textsuperscript{23} The motif of flower that fills up the scales on the fresco from the west wall of the tomb from Mike Antića Street is very schematized and unevenly executed, with or without a short stem

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\item \textsuperscript{20} Novello 2005, 823.
\item \textsuperscript{21} Јеремић 2010, 122–123, сл. 274.
\item \textsuperscript{22} Савинова 2006, 47, сл. 74.
\item \textsuperscript{23} Јеремић 2010, 126–127.
\end{itemize}
without leaves, so it can not be compared with the flowers represented on the mosaics. The ivy-leaf, with which is filled the first field of scales in the second row of the composition on the west wall of the tomb, is a motif which was sporadically painted also inside the fields of scales in mosaics, as show the decorations of the already mentioned mosaic from the south part of room 20 of the so-called villa urbana in Sirmium, dated into the last third of the 4th century, and of the mosaic from the Great Thermae in Aquileia, for whose placing terminus post quem determines the coin of Constantius II from 348–350, found in the mortar of the floor substructure. On the other hand, the motif of the tree is not known as the filling of the fields of scales in the mosaics, although in the mosaic from the corridor of the villa with peristyle in Mediana the fields are filled up with the motif of the stylized stem with three branches, without a flower, which can only indirectly be brought into connection with the motif in the white fields of the fresco from the west wall of the tomb, because in some of them can clearly be noticed the crown of a tree. Although the techniques of executing the ornamental motifs in frescoes and mosaics are different, the mosaics decorated with the motif of scales with fillings, far more numerous than frescoes with that motif, can yield informations for comprehending the origin of that decorative scheme and for establishing the chronological framework in which the fresco from Sirmium was painted.

The vegetal fillings of the fields of scales in the fresco from the west wall of the tomb differ from those from the late antique mosaics which decorated the apsidal spaces inside the villas and thermae, and they can, having in mind the context of the find, be observed as symbolical representations of the Paradise garden, of the Tree of Life and of flowers. This explanation becomes acceptable if, as we think, the representations on...

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233

24 Parović-Pešikan 1980, 179.
the lateral walls are understood as parts of the Old Testament story about the prophet Jonah. Namely, in the scenes on the south wall can be recognized illustrations of the parts of text in which is described throwing of Jonah from the boat into the sea, where he was swallowed by a big fish, which, after three days, spat him out (Jona, 1, 12–15; 2, 1, 11), while the plants from which the pumpkins are hanging, depicted on the north wall, are clear association with the pumpkin which God has planted and in whose shade Jonah rested (Jona, 4, 6). Scens from the Jonah’s cycle are a quite frequent motif in the Early Christian art, first of all on the sepulchral monuments – sarcophagi and frescoes from the catacombs. So in the wall paintings in the catacombs in Rome, from via Anapo, cubiculi 10 and 11 (painting from Constantine’s period), then from the catacombs of Marcellino e Pietro, cubiculum 67 (painting from 320–340) and from the catacombs of Domitilla, cubiculum 74 (painting from the second half of the 4th century) is depicted the scene in which the sea-monster throws Jonah out from its mouth.26 The scenes of Jonah’s sleep under the pumpkins can yield informations about the look of the composition on the north wall of the tomb from Sirmium, which was, according to the preserved fragments, executed in more varied colors, because the pumpkins are represented with realistic ochre color, while in the paintings from the Roman catacombs the fruits, and also the stems, are painted in green. Because among the preserved fragments of the wall painting from the north wall of the tomb from Sirmium there are not those in which there are preserved parts of Jonah’s body, we should not reject the possibility that the figure of Jonah was not represented at all, but that, as it is the case in the representation from the north wall of tomb no 41 in Thessalonike,27 the pumpkins symbolized the episode of Jonah’s rest. Unfortunately, the painting from the east wall of the painted tomb 1 in Pécs (Sopianae) is damaged in great measure, and the simplified representation unites the scenes of Jonah’s throwing into the sea and of his subsequent rest under the gourd-tree (painting from the last third of the 4th century),28 so we can not analyze its possible parallels with the frescoes on the south wall of the tomb from Sirmium, in whose wall painting there are scenes from the Jonah’s cycle, given separately.

The proposed explanation of the scenes from the preserved part of the wall paintings of the tomb from Mike Antića Street in Sremska Mitrovica confirms also the incised motif of the cross on the bow of the boat, as also the possible reading of the graffito inscription as Jonah’s name. It is an open question if these incisions are contemporary with the painting of the walls of the tomb, or they were incised later on. In any case, the biblical themes of the tomb designate it as a Christian one, and the representation of the seemingly insignificant story about Jonah who saved himself from the stomach of the whale and then peacefully rested in the shade of the gourd-tree, should be observed as the symbolical illustration of the idea of the resurrection of the soul. Because the painting of the tombs researched up to now in Sirmium is not registered in many cases, this tomb, although with the quite schematically executed representations, was built, for sure, at the request of some richer citizen, probably during the middle or the second half of the 4th century. Because the tomb is located in the north-west periphery of the necropolis formed around the basilica of St. Iraeneus, it is logical to assume that the tomb was not built immediately after the building of martyrium, in whose interior and immediate vicinity are, in all probability, located the oldest burials of Christian population. The proposed dating of the tomb confirms also its wall painting, above all the composition with the motif of scales on the west wall.

Tomb in the necropolis around the basilica of St. Sineros (site 26) in the part of the north-west city cemetery, was discovered on October 21st, 1960, during the archaeological excavations of protective character. It was found at the depth of 100 cm, in the trench IV, near Cvetna Street, and it was marked as tomb 2. The floor was registered at the depth of 180 cm. The tomb had a rectangular ground plan, 192 cm long and 150 cm wide, oriented in direction E–W. It was built of bricks, joined by mortar. The north and south lateral wall, as also the roof cover, are not preserved. The east wall of the tomb is preserved up to the height of 55 cm, and the west one up to the height of 22 cm. The inner sides of the walls of the tomb were covered with fresco-mortar. In the vicinity of the tomb were discovered three fragments of one or more marble plates (ara ?),
on which there are preserved parts of the inscription (…)OH(…); (…)MA/(…R?) ORBE and (…)NA VX (…). At the height of the grave construction was found a fragment of an acroteria of a marble sarcophagus, and near the grave was also discovered a fragment of the base and of the body of a column made of limestone. Beside the fragments of ceramics, unreadable bronze coins and two bronze bullae, there were no other finds in the tomb. At the part of the site that was researched simultaneously 23 tombs were discovered, and the coins which could be defined and which were found in or around the graves, belong to the period between 323 and 395, which points to the chronological framework of burials at this part of the north-west necropolis.

On the walls of the tomb, at the height of 15 cm from the floor, on the white ground is painted the edging of red color, 11 cm wide, which was marking the lower edge of the painted field. On the east wall of the tomb are also visible two vertical edgings, 8 cm wide, painted, also, with red color. The vertical edgings form a field 67 cm wide, on whose both sides there are fields whose edging is not preserved. In the central metope can be noticed a part of the left leg of a man, dressed into a tunica of ocher color, whose edge is bordered by a band of brown color. The representation of the male figure is preserved up to the height of knees. In the fields on the left and right side can be noticed only the traces of irregular strokes of brush, executed with brown, white, red, green and yellow color, which do not enable the reconstruction of the painted representation (Fig. 16). On the west wall is preserved a fragment of a fresco with white ground, 22 cm high, in whose lower part there is a red edging, 11 cm wide.29

Although the painting of the tomb 2 from the necropolis of St. Sineros is damaged and preserved in fragments, on the ground of some analogous scenes from other tombs it seems that it is possible to conclude that on its east wall is depicted the scene of a procession with offers, surrounding the portrait or the portraits of the deceased. Namely, on the narrower walls of the tombs from Beška, Silistra (Durostorum), Osenovo and Plovdiv (because the tomb from Plovdiv is oriented NS, the representation of the deceased couple is on the north wall) is represented the deceased person or the deceased married couple, around whom there are the servants, the gifts-bearers. In the pictorial composition from the tomb in Silistra (painting from the late Constantinian epoch)30 the figures of two gifts-bearers are integrated into the composition with the representation of the deceased married couple and they are placed on their both sides, but also along the north and south wall of the tomb.31 The procession of the gifts-bearers on one or both lateral, longer walls of the tomb, is also encountered in the compositions in Beška (painting from the period of First Tetrarchy or of the rule of Constantine the Great),32 in Plovdiv (painting from the period of Tetrarchy or of the early Constantine’s rule)33 and in Osenovo (painting from the last third of the 4th century).34 Because of the poor state of preservation of the compositions on the walls of tomb 2 from the necropolis of St. Sineros, it is not possible to state if on the east wall there is represented one deceased person or the deceased couple, surrounded by the gifts-bearers. Because the north and the south wall of the tomb are not preserved, we can not know if on them were painted the participants of the procession. Otherwise, the compositions

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29 Data from the field documentation, Regional Institution for the Protection of Cultural Monuments, Novi Sad.
in which are depicted the processions of servants or slaves who are taking place in the ceremony of offering the gifts, in the hunt or in the feast, are one of the wide-spread themes in the different kinds of the late antique art. In the wall painting of the tombs from this period, the bearers of the gifts can appear independently from the other representations, from the representation of the deceased also, as in the tomb in *Viminacium* (painting from the time after 346–350),\(^{35}\) although there exist also the compositions in which these two groups of representations are coherent. The ideological connection of the motifs of the deceased and of the procession, but also the belonging to the different social and symbolical contexts of the participants of each of these two scenes, resulted in representing the whole composition of the escort of the gifts-bearers, as in the scenes from the tombs in Beska, Osenovo and Silistra, in which the deceased person, or the deceased married couple, are represented in the solemn posture of the master, solved in artistic terms in such a way that it is clear that they belong to the other sphere than that one in which are the gifts-bearers. But, it is hard to determine the relative chronology of the stylistic solutions of the today known scenes of the deceased and of the gifts-bearers, in the first place because of the fragmentariness of the preserved painted material and absence of other reliable chronological indicators. It seems, anyway, that the compositions with the developed scenes of the procession of gifts-bearers preceded those in which the act of procession is symbolically represented by depicting just one servant, although these ones also, as it shows the composition from the tomb in Osenovo, continued to be used until the last decades of the 4th century. Because of the poor state of preservation of frescoes from the tomb 2 in Sirmium, it is not possible to establish the compositional scheme of its painting, although the division of the east wall into three zones, with the partly preserved male figure in the middle one, points to the hypothesis that here were depicted the participants of the procession, or the deceased person, whose representation is separated by the edging from two escorts on his left and right side. Namely, it is common that the theme of the procession of gifts-bearers, otherwise of pagan character, is represented by a row of separated figures. As it shows the painting of the tomb from Osenovo, the motif of the procession of gifts-bearers is accepted as a part of wall painting also in the tomb of Christian character, and the way of representing the participants of the procession remained the same. In fact, because the pagan iconographic scheme is accepted also in the Christian tombs, in the absence of Christian symbols on frescoes or in the framework of the grave enclosures it is not possible to define the religious orientation of the buried deceased persons. The scarce informations about the tomb 2 from the necropolis of St. Sineros do not enable any reliable conclusion about the Christian or pagan context of the burial which took place here, and on the basis of the hypothetical reconstruction of its wall painting, observed in its relation with the analogous tombs from the Balkan–Pannonian territory, it could be dated in the period between c. 330 and c. 350.

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The late antique graves with the preserved wall painting in Sirmium are not numerous, and, as it can be seen from their presentation, the documentary facts about the original state and look of the frescoes are incomplete. Unfortunately, all three tombs are today destroyed, and the wall paintings are not conserved. Some fragments of frescoes from the tomb in Mike Antica Street are today in the Museum of Srem in Sremska Mitrovica, but they are in a very poor state, crumbling and with fading colors, while the greatest part of fragments is missing. Anyway, on the basis of the existing documentation it can be concluded that the wall painting of the sepulchral monuments of Sirmium, created during the 4th century, originates from one grave whose pit is covered with stone plates (graves next to the north-east wall of basilica of St. Iraeneus) and two tombs built of bricks, covered with the gable-roof, otherwise the common type for Sirmium and its vicinity (tombs from the necropolis around the basilica of St. Sineros and from Mike Antica Street, which is the north-east periphery of the necropolis around the basilica of St. Iraeneus).

The grave next to the wall of basilica of St. Iraeneus is painted with vegetal motifs, the row of garlands and a stem, which are the ornaments that we encounter in the wall painting of the tombs in Corinth (3rd century), Devnja (4th century), Plovdiv (second half of the 4th – beginning of the 5th century), Sofia (second half of the 4th – beginning of the 5th century) and Thessalonike (end of the 4th century). The row of garlands, which is running along the walls of the tomb like a frieze, represents a decorative solution which finds its analogies in

\(^{35}\) Korać 1993, 111–122.
the ornamentation of sarcophagi, on which this motif appears on the outer surfaces, while the tombs, as the eternal houses of the deceased, were painted on the walls in their interior. On the sarcophagus from the 1st century, from the site Visa in Asia Minor, the garlands are painted, while on somewhat later sarcophagi from this region, numerous especially in the 2nd–3rd century, the garlands that run along their sides are executed in relief. The best known sarcophagi of this type are the so-called sarcophagi of the Proconesos type, made of marble from the island of Marmara, on whose longer sides is represented a triple garland held by Erotes. The sarcophagi of this type, primarily shaped in the workshops of the Proconesos quarries, were found also in the big urban centres on Danube, in Viminacium and Ratiaria, and they were made from the second quarter of the 2nd up to the middle of the 3rd century.

As the motif of garlands in a row is painted on the walls of the tombs dated mostly in the 4th century, it can be assumed that sarcophagi on which this motif is executed in relief served as a model for the artistic solution on the walls of the tombs. This would, also, point to the spreading of the motif of garlands in rows from Asia Minor to the west, but at the same time, also to the transformation of the plastically modeled motif into a painted one. The similar process can be traced also in the decorative solution of the painted tomb from the village Vranovo near Smederevo (3rd–4th century), whose walls are divided by vertical bands into zones, in whose upper corners are painted palm leaves, joined by garlands. But, painting the tombs and sarcophagi with the motifs of the bound garlands can be observed also as taking over the decorations painted on the walls of the residential objects during the late Severan phase of the architectural style in the wall painting of Ephesus into the decoration of sepulchral objects, as the dwellings of the deceased. In view of relatively small number of tombs painted in this way and of their dating into a wider chronological framework, into the period from the 4th to the first half of the 5th century, the process of spreading of the motif of garlands in rows can not be traced with precision. Because the graves in the necropolis around the basilica of St. Iraenius were already opened and robbed in the earlier period and the part of the documentation from the excavations is not accessible today, the painting registered on the walls of the grave 3 can be only dated into the 4th century, maybe into its first half or into its middle. There are no indications which would point to the Christian character of that burial, considering that the stem painted on the west wall of the grave can be observed as an usual decorative motif, and not as an allusion to Jesus.

Documentation about the wall paintings from tomb 2 in the necropolis of St. Sineros is, also, meager. The frescoes were already in the moment of their discovering very damaged and the accessible documentation yields only some possibilities to partly reconstruct the painted contents. That reconstruction is based on the analysis of the documented part of the wall painting, observed in the light of the analogous compositions in the tombs not only in vicinity of Sirmium (Beška), but also in the region of Lower Danube (Plovdiv, Silistra, Osenovo). In all these tombs is depicted the scene of offering the gifts to the deceased, which could be the possible contents of the tomb from Sirmium. Namely, because the part of the preserved painting on the west wall of the tomb is divided into three fields by vertical edgings, and in the middle one is preserved a representation of the lower part of the body and of the left leg of a man in a long tunica, we supposed that this is a representation of the deceased person or of the deceased married couple, to whom the servants are offering gifts. The earliest and the most complete composition of this type is from the tomb in Plovdiv, painted in the Tetrarchical or the Early Constantinian epoch, which contains the complete picture of the funeral feast (coena funebris), i.e. the representation of the married couple on a sofa (κλίνη), to which are coming the servants with the gifts, who in size even surpass the deceased. This composition of purely pagan character, whose origin is in the Hellenistic art, is somewhat differently solved in the wall painting of the approximately contemporaneous tomb from Beška, which is conserved and is located at the permanent exhibition of the Museum of Vojvodina in Novi Sad. Namely, on the west wall of the tomb in Beška are depicted husband and wife in the grave 2 can be only dated into the 4th century, maybe into its first half or into its middle. There are no indications which would point to the Christian character of that burial, considering that the stem painted on the west wall of the grave can be observed as an usual decorative motif, and not as an allusion to Jesus.

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36 Valeva 1989, 1252–1254, Fig. 7.
37 Zimmermann–Ladstätter 2010, 39–40, Abb. 45 (Sarcophagus of Celsus from the burial chamber under the Library of Celsus in Ephesus); Ephesus Museum 2010, picture on p. 100 (sarcophagus from Ephesus).
39 Атанасова 1972, 141–152, общ. 8–11.
40 Ward-Perkins 1969, 139.
41 Волоцкий 1970, 6–9, сн. 2.
42 Zimmermann–Ladstätter 2010, 109, Abb. 189.
43 Cf. supra, notes 30–34.
upright position, dressed into the festive clothes, looking into the distance (Fig. 17) at the opposite wall, on which there is a representation of three Parcae (Fig. 18). We get the impression that the deceased married couple and the servants approaching them with gifts, painted in smaller dimensions on the south wall, do not belong to the same context, more precisely, to the same spheres of life. On the north wall are represented the metopes which imitate the marble plates (Fig. 19), above which, as also above the frieze with the procession (Fig. 20), there are two friezes with geometrical and floral motifs. The analysis of the painting from the tomb in Beška points to the possibility that this is the work of two artists. The representation of three Parcae and the scene of the procession are painted in the spirit of the Tetrarchical art, while the picture of the married couple, executed more softly and in more delicate shades, already shows the style of the idealized late antique art, so it can be assumed that the tomb was already prepared when the deceased were painted. As in the tombs was found a coin of Constantine with the legend on the averse URBS ROMA, minted in Thessalonike in 330–333, the burial probably took place in the beginning of the fourth decade of the 4th century, when the figures of the deceased were also painted. The wall on which are represented the metopes with the imitation of marble also belongs to the earlier painting phase, because it is solved in the spirit of the “pseudo-structural” style, whose characteristics are the symmetrical partition of the walls and, in the artistic expression, the emphasis on the architectural elements. A very good example of use of “architectural” style in the wall painting from the Tetrarchical period represents the ornamental solution of the walls of the tomb from the village Brestovik on Danube, located some 30 km east from Belgrade. The painted composition of this tomb consists of the row of alternating wider and narrower fields. The wider fields are filled with rhombs and circles, and the narrower ones

46 Valeva 1989, 1250.
48 Valtrović 1906, 128–132; Milošević 1993, 280, kat. 96; Milošević 2009, 742, Fig. 2, 6.
with the vegetal candelabra, while the vault of the chamber with the graves is painted so that it is imitating the ceiling with cassettes. The partition into the symmetrical metopes, bordered by edgings, can be seen also in the painting of the tomb from Silistra, next in the chronological order of tombs with the representation of the procession, at the same time the tomb whose painting is best preserved, representing a valuable document.
about the composition of the funeral procession on the walls of the late antique tombs. Although since the moment of its discovery in 1942 in the scientific literature occurred the different datings of the tomb from Silistra, which are going from the beginning of the 4th century up to the 377/78, in regard of the stylistic characteristics of the painting of the tomb at this moment it seems most acceptable to date it into the Late Constantinian epoch. On its west wall, in the central metope, is depicted the married couple in the standing position, while in the fields left and right from it are represented the servants which are offering the gifts. The procession of gifts-bearers is both on the south and north wall of the tomb, in such a way that each figure in the procession occupies its own field. This compositional scheme follows also the painting of the tomb from Osenovo, the youngest in the chronological row of tombs with the representation of the procession of gifts-bearers. The painting of this tomb, dated into the last third of the 4th century, brings also some specific qualities. The married couple on the west wall is represented in two metopes in the form of edicula, in which are also placed the participants of the procession – the female servants on the south and the soldiers on the north wall. This composition of pagan character, essentially close to the scenes from the walls of the tombs in Plovdiv, Beška and Silistra, is combined with the Christian symbol – Christogram, represented on the east wall, but also with some motifs from the Solar theology, like the stylized radiant crowns which are wearing two figures represented on the ceiling and one painted above the ediculae on the north wall. Consequently, we are talking about a composition which reflects the religious syncretism, i.e. the religious dilemmas during the changeover from paganism to Christianity. At the same time, this painting shows that the pagan motif of the funeral procession was used in painting of the tombs also at that time. The fragmentary preserved painting of tomb 2 from the necropolis of St. Sineros in Sirmium shows some iconographic solutions present also in the compositions of the described group of tombs. Namely, the east wall of this

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50 Димитров-Чечикова 1986.
tomb is divided by vertical edgings into three fields. In the central one is visible a part of the leg of a man dressed into a long tunica. Although the body is represented frontally, the leg is represented in profile, in the same way as the male figure from the west wall of the tomb in Osenovo is represented. The north and the south wall of the tomb are not preserved, so the pictorial representations which were painted on them remain unknown to us, while the preserved part of the picture from the east wall is offering only the representation of the lower edging. The representations on the north and south wall of the tomb are not preserved in that measure that the participants of the procession could be reconstructed. This meager painting material yields only some elements for defining the composition of offering the gifts to the deceased person or to the deceased married couple, which do not enable the precise stylistic and chronological definition of the painting of the tomb. Nothing points to the possible Christian character of the performed burial, and the fragmented frescoes point that the tomb was, in all probability, painted in the period around the middle of the 4th century, little later than those in Plovdiv, Beška and Silistra, but before the tomb from Osenovo.

The painting of tomb I from Čalma, discovered during the excavations in 1969, differ in concept and style from the painting of the tombs mentioned above, although there is an opinion that this wall painting should be explained as the representation of the funeral procession. In spite of the poor state of preservation of frescoes in this tomb, it could be noticed that the compositions

53 Pillinger, Popova, Zimmermann 1999, Abb. 2.
were represented in the fields with edgings in red color. In these fields dominate the linear ornaments mainly of red and, to lesser extent, green color. On the south wall was recognized a bust of a youth (Fig. 22), and on the east one, the human figure in a long cloak\(^55\) (Fig. 24). Later was on the north wall noticed another male bust\(^56\) (Fig. 23), which has not been included into the drawing illustrating this wall-painting (Fig. 21). Both busts were explained as the representations of the deceased persons, and the female figure in the long dress was treated as a servant, the gifts-bearer.\(^57\) But, observing the entire iconographic scheme of the wall-painting of tomb I from Ćalma, we tend to interpret the depicted composition in another way. The female figure, represented on the east wall, is dressed in a festive blue dress (\textit{dalmatica}) with \textit{clavi}, marked with red color. She has brought her right hand up to the cheek and she is holding the left one on her stomach. We think that the depicted figure represents the deceased woman, who is in front of the railing, waiting for the entrance into Paradise. On the apsidal west wall the irregular red lines form a construction looking as a railing or a cage (Fig. 25), to a certain measure similar to the motif from the west wall of the tomb in Devnja.\(^58\) The irregularly scattered blue flowers and a band of green color point that this is a landscape, i.e. a field with the railing around it. In the representations from the south and north wall of the tomb dominate the lines executed in red color, some lines are painted with green color, and the irregularly scattered blue flowers are noticeable. On the south wall can be seen the bust of a youth, the herma, placed on a vertical column, ending with a horizontal line, under which there is a row of vertical lines, so it gives the impression that the bust is placed on a column of the railing. On the both sides of the head of the herma the green garlands are hanging. The same composition, although not so well preserved and hardly noticeable, exists also on the north wall. We tend to recognize in the scenes represented on the south and north wall of the tomb the representation of the railing, composed of more segments, parapet panels, or \textit{cancelli}, between which the herms are standing. The railings of this type, made of wood, marble, bronze or iron, are represented on numerous Roman monuments from different periods, from the 1\textsuperscript{st} to the 5\textsuperscript{th} century. They were located in the profane, but also in the cultic objects. Parts of the bronze railing of this type, with the herms of Aesculapius and Luna, were discovered in 2000 in Mediana, where the railing was brought during the stay of Julian the Apostate in Naissus in 361, and, probably, placed at the entrance into the smaller shrine, built in the place of the apse of the big triclinium of the villa.\(^59\) The railing

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\(^55\) Milošević 1973, 85–87, Pl. I, Pl. with a color-drawing of the compositions on all walls.

\(^56\) Đurić 1985, 133.

\(^57\) Đurić 1985, 169–170.

\(^58\) Pillinger, Popova, Zimmermann 1999, Abb. 21.

composed of cancelli, between which there are herms, is represented on the south and north wall of the tomb from Jagodin Mala in Niš, painted during the second half or at the end of the 4th century. In the context of painting of that Christian tomb, this is the “railing of Paradise”, which symbolically separates this world from the Paradise region.\(^6\) In the interpretation of the composition with the representation of the “railing of Paradise” it is important to mention that in the tomb from Jagodin Mala are represented the figures of the Apostles Peter and Paul, as also the figures of the other two Apostles (?), between whom there is the monogram of Christ. The scene of the “Acclamation of the Cross”, the representations of the Apostles Peter and Paul, as also some other iconographic solutions, made many authors to compare the painting of the tomb from Niš with that one from the tomb in Pécs.\(^6\) According to the choice of themes, among which are the figures of Apostles Peter and Paul, as also the representation of Paradise, the model for the painted composition from Pécs can be found in the painting of Aquileia, and also of the catacombs in Rome.\(^6\) The same conclusion can be applied also to the wall paintings from the tomb in Jagodin Mala, having in mind the clear stylistic parallels between the tombs in Pécs and Niš. Although in the tomb from Jagodin Mala is clearly depicted the railing consisting of cancelli, between which there are the herms, while on the walls of the tomb from Calma the railing is represented schematically, we think that in painting of this motif lies the same concept, i.e. that the source of the artistic solution of the “railing of Paradise” on the walls of the tombs from Niš and Calma is the same one. That could, also, be Aquileia or Rome, because the motif of the railing with the herms at the ends is encountered also on the fresco from the arcosolium of the catacombs of St. Cyriaca in Rome.\(^6\) The proposed solution of the pictorial compositions on the walls of tomb I from Calma gains in importance even more if we take into consideration that the figural motifs, represented on the bronze panelling of the wooden reliquary,\(^6\) whose parts, discovered in the tomb, were later explained as parts of two biblical scenes, known as Abraham’s Sacrifice and Multiplying of Breads and Fishes.\(^6\) By this was confirmed the Christian character of the burial performed in the tomb, although its wall paintings only with the motif of “railing of Paradise” point to the Christian symbolism. In the tomb were also found the bronze coins, of which the youngest one is that of Constans, minted in Thessalonike between 337 and 341,\(^6\) which designates terminus post quem for dating the burial, and by this also for defining the time when the wall paintings of the tomb in Calma were made. This would mean that tomb I in Calma was decorated few decades before the tomb from Jagodin Mala in Niš, so the schematized representation of the “railing of Paradise” in Calma can be observed as an attempt of painting the motifs which the artists just took over from the artistic centres of North Italy, which were geographically not far away from Sirmium and its vicinity.

The tomb from Mike Antica Street in Sirmium, although by its architectural solutions similar to those from the necropolis of St. Sineros, from Beška and Calma, in the pictorial solutions of the wall painting offers different solutions. Its west wall is decorated with the motif of scales with fillings, while on the south and north wall are represented parts of the Old Testament story about the prophet Jonah. Analyzing the representation on the west wall of the tomb, we came to the conclusion that the decorative motif of scales with fillings is characteristic of mosaics whose origin can be recognized in the works of the mosaic ateliers from Proconsular Africa, and which are in the greatest use during the second half of the 4th century.\(^6\)

According to the finds from Thessalonike and Sofia, the motif of scales without fillings appears sporadically in some tombs or on the parts of profane late antique objects. But, on three up to now registered objects decorated with this motif can be noticed that it was used to emphasize the architectural elements, the parapet panels (tomb no 61 in Thessalonike) or their imitations (tomb no 38 in Thessalonike), i.e. the socle of the wall (late antique object in Sofia).\(^6\) According to the role which it had as a mark of the architectural element, the motif of scales is on these monuments executed with precision.

\(^{60}\) Миркович 1956, 53–72, fig. 10–13; Дрча 1993, 289, cat. 99.
\(^{62}\) Fülep 1984, 39.
\(^{63}\) After: Миркович 1956, сл. 16.
\(^{64}\) Milošević 1973, 87, Figs. 2, 3, 1–2, Pl. II, III.
\(^{65}\) The explanation of scenes on the bronze panelling gave I. Nikolajević in the unpublished work “Grave I from Calma near Sremska Mitrovica”, envisaged to be printed in volume V of the edition Sirmium. The same author has published the abridged version of her analysis in the synthetic work on Early-Christian graves in Moesia, cf. Nikolajević 1980, 305.
\(^{66}\) Milošević 1973, 92.
\(^{67}\) Cf. supra, notes 20–25.
\(^{68}\) Cf. supra, notes 17–19.
with the help of calipers and separated by symmetrical double edgings. But, the west wall of the tomb from Sirmium offers the entirely different artistic approach, because the fields of scales are irregular and filled with the vegetal motifs. The fillings are unusual, because there appear the flowers without stems and leaves, the tree or its crown and the ivy-leaf. As the ivy-leaf represents one of the fillings of the fields of the scales in the mosaic of Great Thermae in Aquileia, we are tending to see the model for the wall painting on the west wall of the tomb from Sirmium in the mosaics which from the North Africa spread out also on the Italian soil, rather than in the frescoes with the architectural contents from Thessalonike and Sofia. On the other hand, we should have in mind that the painting with the motif of scales on the west wall of the tomb from Sirmium symbolically denotes the parapet panel, like the realistically represented panels in the tombs in Thessalonike, denoting the border between this world and the other one. In that representation of the “railing of Paradise” the fillings of the scale fields, trees and flowers, symbolize the Paradise region behind it. When we talk about the influences under which was created the painting of this tomb in Sirmium, the representations from the Jonah’s cycle on its south and north wall lead us to the conclusions about the existence of strong cultural connections between the artists from Sirmium and those from the artistic centres on the Italian soil. Namely, except the possible indication of this theme in one tomb from Thessalonike, the frescoes with the motifs from Jonah’s cycle are not known in the painting of the late antique tombs in the Balkans, but they enter the repertoire of the painted compositions from the Roman catacombs. On the west wall of the above mentioned tomb from Pécs, painted in the spirit of painting from the Italian soil, the story of Jonah is represented concisely and in a simplified manner, unlike the composition elaborated in detail on two walls of the tomb from Mike Antića Street in Sremska Mitrovica. We tend, because of this, to see the painting of this tomb as the result of close relations which, during the second half of the 4th century, the artistic workshops from Sirmium developed with the centres from North Italy, in the first place with those from Aquileia.

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The analysis of the painted tombs from Sirmium and its vicinity was done on basis of only five up to now known specimens, which is a very small sample. We hope that the future finds will enable more precise conclusions than those which can be made at this moment, and whose forming was made difficult by the lack of relevant documentation and by the fact that only the wall painting of the tombs from Beška and Čalma is conserved and available for research. Anyway, at this stage of knowledge of this material a conclusion can be drawn that in Sirmium and its vicinity the custom of painting the burial places was cultivated during the 4th century, most often in the form of paintings on the walls of the tombs built of bricks, joined by mortar, although in one case the frescoes were decorating the stone walls of the grave. It has been noticed that only for two painted tombs, from Mike Antića Street in Sremska Mitrovica and from Čalma, can be established that they belong to the Christian population, while in the case of other three (tombs from Beška and from the necropolis of St. Sineros and the grave next to the wall of the basilica of St. Iraeneus) nothing points to the religious orientation of the deceased, so we assume that they were pagans. The oldest one is the tomb from Beška, whose painting maybe begun at the very beginning of the 4th century, to be finished in the beginning of the fourth decade of the same century. The pagan tombs from the necropoles of St. Iraeneus and St. Sineros were painted, probably, in the period between 320 (330) and 350. The wall painting of these tombs finds its parallels in the wall painting of the tombs from the Lower Danube and Thrace, and the representations of the garlands on three walls of the grave next to the wall of the basilica of St. Iraeneus can be observed as the pictorial interpretation of the same motif, which, as figuratively modeled, appears little earlier on the group of stone sarcophagi from Asia Minor. All this bears witness to the intensive cultural streamings which were coming to Sirmium and its vicinity from the east provinces of the Empire, which could be the result of the complex communications between these two regions – of the mobility of the wandering artists, i.e. of copying their books of samples, of the trading connections, of the migrations of population, but also of the constant movements of the army, which had an important role in the process of transferring the different cultural impulses. The tombs in which were performed

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70 Zimmermann 2002, 55–59, Abb. 3, 6, 8, 204, Fig. 12, Abb. 165; 141, 147–149, Fig. 9a; 176, Fig. 12, Abb. 129.
71 Fülep 1984, 38, Fig. 10, Pl. XIX.
the burials of the Christian population from Sirmium and its vicinity were painted in the period around the middle of the 4th century, maybe immediately before (tomb from Čalma) or just after (tomb from Mike Antica Street) 350. In their painting we have recognized west influences, most probably from Rome and Aquileia, confirmed by the use of motifs and scenes unknown in the painting of the tombs from the Lower Danube and Thrace. We have in mind, in the first place, the themes from the Jonah’s cycle, represented in their developed form, the motif of “railing of Paradise” and the motif of scales with fillings, which, in somewhat altered form, appears also in the tombs from Thessalonike, but only in function of designating the parts of architecture. During the late antique period, the cultural streamings from Italy, from the artistic workshops in Rome and Aquileia, were registered also in the wall painting of other Pannonian centres, like Pécs or Varázdinske Toplice (Aquae Iasae), which is a phenomenon that during the 2nd-3rd century manifested itself in the frescoes from the residential objects, researched in Sirmium, Aquincum, Brigetio and other towns of this region. Painting of the tombs with motifs and themes from the Christian symbolics, evident just from the period around the middle of the 4th century, can be explained by the religious policy of the sons of Constantine the Great, Constantius II and Constans, which was much more rigorous towards the pagans than the policy of their father. Already in 341 Constans brought the law by which he closed the pagan temples and forbid the rites in them. Both brothers were during the following years very active in bringing the laws in the spirit of Christian dogma. Because Constantius II was the advocate of the teaching of Arius, Sirmium, the city in which the Emperor has spent many years, in the period from 351 to 358 found itself in the middle of the events in the Christian world. The city became the centre of the church politics, in which Constantius II was a dominant figure. The church synods were held in Sirmium in 352, 357 and 358, with the participation of the bishops from the East and West. In the following years the Emperor was trying to achieve the supremacy of Arianism in the church politics, and the bishops of Sirmium in these church conflicts had an important role. The religious turmoils continued also after the death of Constantius II, and so in 375 the bishop of Milan, Ambrosius, who carried out the final countdown with the heresy of Arius, stayed for a short time in Sirmium. As an important centre of Christianity on the road between East and West, Sirmium was the target of different cultural and religious streamings, which can be noticed also in the style of the painting of the tombs. But, the relatively small number of the painted tombs from Sirmium and its vicinity which were researched until today, does not yield all the aspects which that painting could contain, and only the new, well-documented finds will be able to give the more precise picture of the painted tombs from this part of Pannonia.

Translated by Aleksandar Popović

73 Migotti 1997, 33.
75 Stein 1968, 132, 145–146.
76 Mirkovic 2006, 120–124.
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ЗИДНО СЛИКАРСТВО КАСНОАНТИЧКИХ ГРОБНИЦА У СИРМИЈУМУ И ЊЕГОВОЈ ОКОЛИНИ

Кључне речи. – Сирмијум, касна антика, осликана гробница, паганство, хришћанство.

Касноантичке зидане гробнице, украшене фрескама, откривене су током систематских археолошких ископавања и заштитних археолошких радова који су претходили модерној градњи како у непосредној окolini Сремске Митровице, римског Сирмијума, тако и у самом граду. У стручној литератури већ било је речи о гробницима које највероватније припадају некролопама вила или мањих насеља, изграђених у окolini Сирмијума. Некропола код села Чалма, локализована је око 10 km северозападно од Сирмијума, а она из Бешке, на локалитету Брест, на око 45 km североисточно од римског града. Међутим, гробнице осликани фрескама са градских гробова Сирмијума остале су још увећ непубликоване (сл. 1). Реч је о једној гробници, откривеној 1960. године код Цветне улице, на локалитету 26, на северозападној градској некрополи која се окинула области св. Антића. Св. Антић, затим о гробу уз североисточни зид базилике св. Иринеја, на источној некрополи, откривеном током археолошких истраживања 1976. године, и о једној гробници са северозападне периферије некрополе овог града, откривеној случајно 2002. године, приликом грађевинских радова у улици Мике Антића, у насељу 25. мај, стотинак метара северозападно од базилике св. Иринеја (сл. 2).

Аналiza сливања гробница из Сирмијума и његове околнине урачења је на основу само пет до сада познатих примера, што је јако мало узора. Надамо се да о улазу будући налази омогућију прекршћене заклjučке од ових који се у овом тренутку могу донети, а чиje је формирање било отежано непостојањем оговарајуће документације и чињеницом да је само зидно сликарство гробница из Бешке и Чалме конзервисано и доступно за проучавање. Па ипак, на овом ступњу познавања материјала може се закључити да се у Сирмијуму и његовој окolini обичај осликавања гробних места неговог током IV века, најчешће у виду слика на зидовима гробвица саграђених од опеке, повећано мањером, мала су у једном случају фреске красиле и камен зидове гроба. Уочено је да се само две сликања гробнице, из улице Мике Антића у Сремској Митровици из Чалме, може утврдити да припадају хришћанском живљу, док код остала три (гробнице из Бешке и са некрополе св. Синерата и гроб уз зид базилике св. Иринеја) ништа не указује на верску опредељеност покојника, па претпостављамо да је реч о паганима.

Најстарија је гробница из Бешке (сл. 17–20), чије је осликавање могла започето већ на самом почетку IV века, да би било завршено почетком четврте еноте диојеа постојања. Паганске некрополе са некрополом св. Иринеја (сл. 3–7) и св. Синерата (сл. 16) осликана су, вероватно, у периоду између 320 (330) и 350. године. Јединици сих ових гробници налази своје паралеле у зидном сликарству гробница из доњег Подунавља и Тракије, а представе гирлани на три зида гроба уз зид базилике св. Иринеја могу се посматрати као ликовна интерпретација истог мотива који се, као фигурано моделиран, нешто раније појављује на глави камених саркофага из Мале Азије.

Све ово сведочи о интензивним културним структурама која су у Сирмијуму и његову околнину дошли из историјских провинција Царства, што је могло бити резултат сложених комуникација између ове две регије – мобилности путујућих сликара, односно копирања њихових књига узорака, трговачких веза, преселивања становника, али и сталних по- крета војске, која је имала важну улогу у процесу преносења различитих културних импулса.

Гробнице у којима су биле обвезначе сакраних простора некролопа из Сирмијума и његове околнине осликане су у периоду око средине IV века, можда непосредно пре (гробница из Чалме, сл. 21–25) или непосредно после (гробница из улице Мике Антића, сл. 8–15) 350. године. У њиховом сликарству смо пропрезовале западне утицаје, највероватније из Рима и Аквилије, повезане до употребом мотива и сцена непознатих у сликарству гробница из доњег Подунавља и Тракије. Мислимо, преко света, на теме из Јониног циклуса, приказана у развојеној форми, мотив „ограде рая“ и мотив кружниц са илустрима, који се, долазеће у нешто између ове функције, појављује у сопственим гробницама, али само у функцији обележавања делова архитектуре.

Током касноантичког периода, културна структура из Италије, из сликарских радионица у Риму и Аквилији, забележена је и у зидном сликарству других панонских центара, попут Печша или Варајдинашког Топлица, што представљају важан појаву која се током II–III века манифестиовала на фрескама из стамбених објеката, изражене у Сирмијуму, Аквилији, Муриціуму, Бригициуму и другим градовима ове регије. Осликавање гробница мотивима и темама из хришћанских симболике, евидентно тек од периоде око средине IV века, може се објаснити верским политичким симболом Константина Великог, Констанција II и Констансија, која је у многоме била ригорозна према паганима од оне која је спроводила њихове отаџбине. Будући да је Констанција II био заузимао Аријевог ученика, Сирмијум, град у коме је цар боравио више година, се у периоду од 351. до 358. године нашао у центру зивиња у хришћанском свету. Црквени синоди код Сирмијума одржани су 352, 357. и 358. године, уз учешће и истој и западних епископа. И у сљедећим годинама, цар је покушавао да оствари превласт аријанства у црквеној политици, а сирмијуски епископи су у овим црквечким сукобима имали важну улогу. Верска превраћања наставила су се и после смрти Констанција II, тако да је 375. године милански епископ

Ivana POPOVIĆ, Wall Painting of Late Antique Tombs in Sirmium and its Vicinity (223–249) СТАРИНАР LXI/2011

248
Амброзије, спроводила концаћег обрачун с Аријевом јерси, накратко боравио у Сирмијуму, Дакле, као значајан хришћански центар на путу између Истока и Запада, Сирмијум је био на мети различитих културних и верских струјања, што се може уочити и у стилу осликавања гробница. Међутим, релативно мали број до данас истражених слика-них гробница из Сирмијума и његове околнине не пружа све аспекте које би то сликарство могло да садржи, па ће тек нови, добро документовани налази могли да дају прецизнију слику о сликаним гробницима из овог дела Паноније.