

ZAŠTITNI RADOVI NA LOKALITETU DUKLJA 2010. GODINE

CONSERVATION WORKS ON THE ARCHAEOLOGICAL SITE OF DOCLEA 2010

Tokom septembra i oktobra 2010. godine sprovedena su arheološka istraživanja i preventivna konzervacija arhitektonskih ostataka i pronađenih artefakata na antičkom lokalitetu Duklja. Istraživanja su obavljena na prostoru označenom u dokumentaciji kao objekat br. IX, prostoru koji je istraživan i 2009. godine. Radi se o građevinskim ostacima objekata koji se pružaju duž dekumanusa, na površini od oko 600 m², na kom su, u različitim vremenskim periodima, vršene prepravke i dogradnje, tako da je otkriveno mnoštvo zidova različitog stepena očuvanosti. Na sjevernom dijelu kompleksa je otkriven Kapitolni hram, kao što se i očekivalo tokom prošlogodišnje istraživačke kampanje, kada je uočeno da su okolne prostorije niže nivelete, a i atrijum ima izdignutu niveletu u odnosu na forum, tako da je dosta podataka ukazivalo na postojanje svetišta. Osim toga, mnoštvo pronađene dekorativne kamene plastike - djelova stilobata, bazisa za stubove, pločnici i fragmentovana stepeništa, ukazivali su na postojanje hrama, što je potvrđeno jesenjom kampanjom arheoloških istraživanja 2010. godine, prilikom koje je otvoren novi prostor sa arhitektonskim ostacima i mnogobrojnim artefaktima od različitog materijala.

During September and October 2010, archaeological research and preventive conservation of architectural remains and artefacts found were carried out at the ancient site of Doclea. The research was carried out in the area marked in the documentation as Building №.9, an area which was investigated during 2009, too. The site in question contains construction remains which stretch along the decumanus, over a surface area of about 600m² where, during various time periods, different work has been carried out, such as corrections and other additional work, so that many walls have been revealed in different degrees of preservation. The Capitol temple was discovered in the northern part of the complex, which had been predicted during last year's research campaign, when it was noticed that the surrounding rooms were at a lower level and the atrium was at a higher level in comparison to the forum, so that a lot of data pointed to the existence of a sanctuary. Besides this, the large amount of decorative carved stone found - parts of stylobate, column bases, flagstones and fragmented stairways - pointed to the existence of a temple, which was confirmed during the campaign of archaeological research in autumn 2010, when a new dig area was opened containing architectural remains and many artefacts made of various materials.





Zaštita kulturnog nasljeđa je vrlo značajan proces u očuvanju kulturnog identiteta nekog društva, a konzervacija materijalnih ostataka, kao vidljivih i opipljivih dokaza njegovog postojanja i djelovanja kroz vjekove, najvažniji segment zaštite. Prvenstveni cilj zaštite je dokumentovanje, očuvanje kvaliteta i vrijednosti kulturnog dobra i produžetak vijeka trajanja svih materijalnih dokaza o kontinuitetu života na ovim prostorima. Time se omogućava dalje naučno obrađivanje, edukacija, valorizacija i turistička prezentacija. Dosadašnja praksa je pokazala da arheološki lokaliteti i nalazi, iako su konzervirani, nijesu trajno zaštićeni ukoliko nije omogućeno korišćenje koje obezbeđuje redovno održavanje, što se omogućava kroz turističku valorizaciju. Osim zaštitnih mjera i akcija, neophodno je konstantno razvijanje svijesti javnosti o značaju očuvanja arhitektonskog nasljeđa, kao elementa kulturnog identiteta i kao izvora inspiracije i kreativnosti sadašnjih i budućih generacija.

Kulturno-istorijsko nasljeđe predstavlja skup različitih oblika materijalne i duhovne kulture jednog naroda koji su se (bez obzira na to da li su izgubi-

The conservation of cultural heritage is a very significant process in the preservation of the cultural identity of a society, and conservation of material remains, visible and tangible proofs of its existence through the centuries, is the most important part of its protection. The primary goal of conservation is documentation, qualitative preservation of cultural heritage and all material evidence of the continuity of life in this region. Further scientific work is enabled by these activities, as well as education, development and presentation for tourists. Practice has so far showed that archaeological sites and findings, even when conserved, are not permanently protected if regular maintenance is not provided which is enabled through development as a tourist attraction. Besides protective measures and actions, it is necessary to raise public awareness about the significance of preserving architectural heritage as an element of cultural identity and as a source of inspiration and creativity for today's and future generations.

Cultural-historical heritage represents a group of different types of material and the spiritual culture of a nation which (no matter whether they have lost their

li svoju primarnu funkciju ili ne), sačuvali u svom izvornom obliku ili manifestaciji. U tom smislu bi se pojam spomenika mogao definisati kao svjedočanstvo kulture jednog naroda u različitim periodima njegovog trajanja i razvoja. Značaj očuvanja kulturnih dobara ogleđa se, prije svega, u odnosu društva prema sebi, svojoj istoriji i tradiciji, a zatim u komunikaciji s kulturama i tradicijama drugih naroda, koja je sastavni i neodvojivi dio odnosa s bližim i daljim okruženjem.

Konzervacija i restauracija kulturnog nasljeđa zasniva se na zakonskoj legislativi koja se temelji na važećim međunarodnim konvencijama o zaštiti kulturnih dobara. Smisao i značaj zakonske legislative ogleđa se, prije svega, u načinu na koji su definisani osnovni pojmovi koji se odnose na zaštitu kulturnog nasljeđa, i na principe na kojima se temelji ova djelatnost i kao teorija i kao praksa. Ovo se, prije svega, odnosi na Međunarodnu povelju o konzervaciji i restauraciji spomenika i spomeničkih cjelina, Venecija, 1964. godine, poznatu kao VENECIJANSKA POVELJA. Ova povelja je osnovni dokument iz kojeg su proizašli i drugi međunarodni dokumenti na kojima se zasniva djelatnost zaštite svjetske baštine kroz različite međunarodne organizacije kao što su: UNESCO, ICCROM i ICOMOS.

Povelja definiše osnovne pojmove na sljedeći način:
Definicije

Čl.1. Pojam istorijskog spomenika obuhvata isto toliko pojedinačno arhitektonsko djelo koliko i gradske i seoske cjeline (lokalitete) koji predstavljaju nasljeđe jedne posebne civilizacije, značajnog razvoja ili istorijskog događaja. Ovaj pojam se odnosi ne samo na velika ostvarenja, nego i na skromna djela koja su u toku vremena dobila određeni kulturni značaj.

Čl.2. Konzervacija i restauracija spomenika predstavlja disciplinu koja se koristi u svim naukama i svim tehničkim postupcima koji mogu doprinijeti proučavanju i čuvanju kulturnog nasljeđa.

Kako se ovdje bavimo ostacima zidova nekadašnjih impozantnih objekata antičke Duklje, potrebno je napomenuti da svaki dio ponaosob ima određenu spomeničku vrijednost, te se ova zidna platna, kao ostaci materijalne kulture podrazumijevaju, u navedenim definicijama, kao integralni dio spomeni-

primary function or not) have been preserved in their original form. In this way, the monument could be defined as a testimony of a nation's culture in different periods of its duration and development. The significance of preserving cultural objects is connected, above all, to how a particular society relates to itself, to its history and traditions, and then how it communicates with other nations' cultures and traditions, which is an integral and indivisible part of the relationship between local and distant surroundings.

The conservation and restoration of cultural heritage is based on legislation which is itself also based on international conventions regulating the preservation of cultural objects. The meaning and significance of legislation is related, first of all, to the way in which the basic ideas relating to the preservation of cultural heritage and to the principles on which this activity is based, both in theory and practice, are defined. This relates primarily to the International Charter of Conservation and Restoration of Monuments and Sites, Venice, 1964, known as the VENICE CHARTER. This Charter is the basic document from which other international documents regarding the protection of world heritage through different international organizations such as: UNESCO, ICCROM and ICOMOS were made.

The Charter defines the basic definitions in the following way:
The Definitions

ARTICLE 1. The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

ARTICLE 2. The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

As we are talking about the wall remains of formerly magnificent buildings in ancient Doclea, it must be mentioned that every part has monumental value individually, and so these walls, as remains of a material culture, are defined as an integral part of the monument. It means that the definitions and principles which are part of this document and which relate to the architecture

ka. To znači da definicije i principi koje sadrži ovaj dokument, a odnose se na arhitekturu spomenika, istovremeno vrijede i za sve otkrivene artefakte. Zapravo, arhitektonska dekoracija, kao integralni dio spomenika, pominje se u ovoj povelji, ali u drugom kontekstu, što znači da nije definisana posebnim propisima.

Jedan od osnovnih principa restauracije i konzervacije ostataka materijalne kulture jeste princip očuvanja autentičnosti izvornog umjetničkog djela koje se, kao takvo, mora sačuvati u zatečenom stanju. VENECIJANSKA POVELJA definiše ovaj princip na sljedeći način:

Čl.9.: Restauracija je proces koji mora sačuvati izuzetan karakter. Ona ima za cilj da konzervira i pokaže estetske i istorijske vrijednosti spomenika i zasniva se na poštovanju nekadašnjeg bića i autentičnih dokumenata. Ona se mora zaustaviti tamo gdje počinje hipoteza; svaki rad na kompletiranju, koji je neophodan, zbog estetskih i teoretskih razloga, mora se razlikovati od arhitektonske kompozicije i mora nositi obilježje našeg doba...

Drugi princip, koji sadrži ova povelja definiše način prezentacije autentičnog umjetničkog djela.

Čl.12.: Elementi koji su određeni da nadomjeste nedostajuće djelove moraju se harmonično uklapati u cjelinu, ali se pri tome moraju razlikovati od originalnih dijelova kako restauracija ne bi falsifikovala spomenik u istorijskom ili umjetničkom smislu.

Dakle, jedan od principa konzervacije i restauracije jeste princip razlikovanja ili distinkcije, što znači prezentaciju originalnog djela na način da se ono mora razlikovati od restauriranog dijela iste kompozicije. Drugim riječima, principi restauracije i konzervacije koje smo naveli su: princip očuvanja autentičnosti autorskog djela (bez obzira na to da li je autor poznat ili ne), princip razlikovanja originalnog dijela u odnosu na restaurirane dijelove iste kompozicione cjeline, i treći princip restauracije i konzervacije, takođe značajan za probleme koje ovdje rješavamo, jeste princip očuvanja različitih slojeva in situ.

Ovdje, dakle, imamo kao zadate ciljeve konzervacije očuvanje slojevitosti zidnih partija koje dokumentuju različite periode u trajanju objekta. Do-

of the monument are at the same time definitions for all artefacts that are discovered. In fact, architectural decoration, as an integral part of the monument, is mentioned in this charter, but in another context, which means they are not defined with special regulations.

One of the basic principles of restoration and conservation of material culture remains is the principle of preserving the authenticity of original art work, which has to be preserved in its original condition. The VENICE CHARTER defines this principle in the following way:

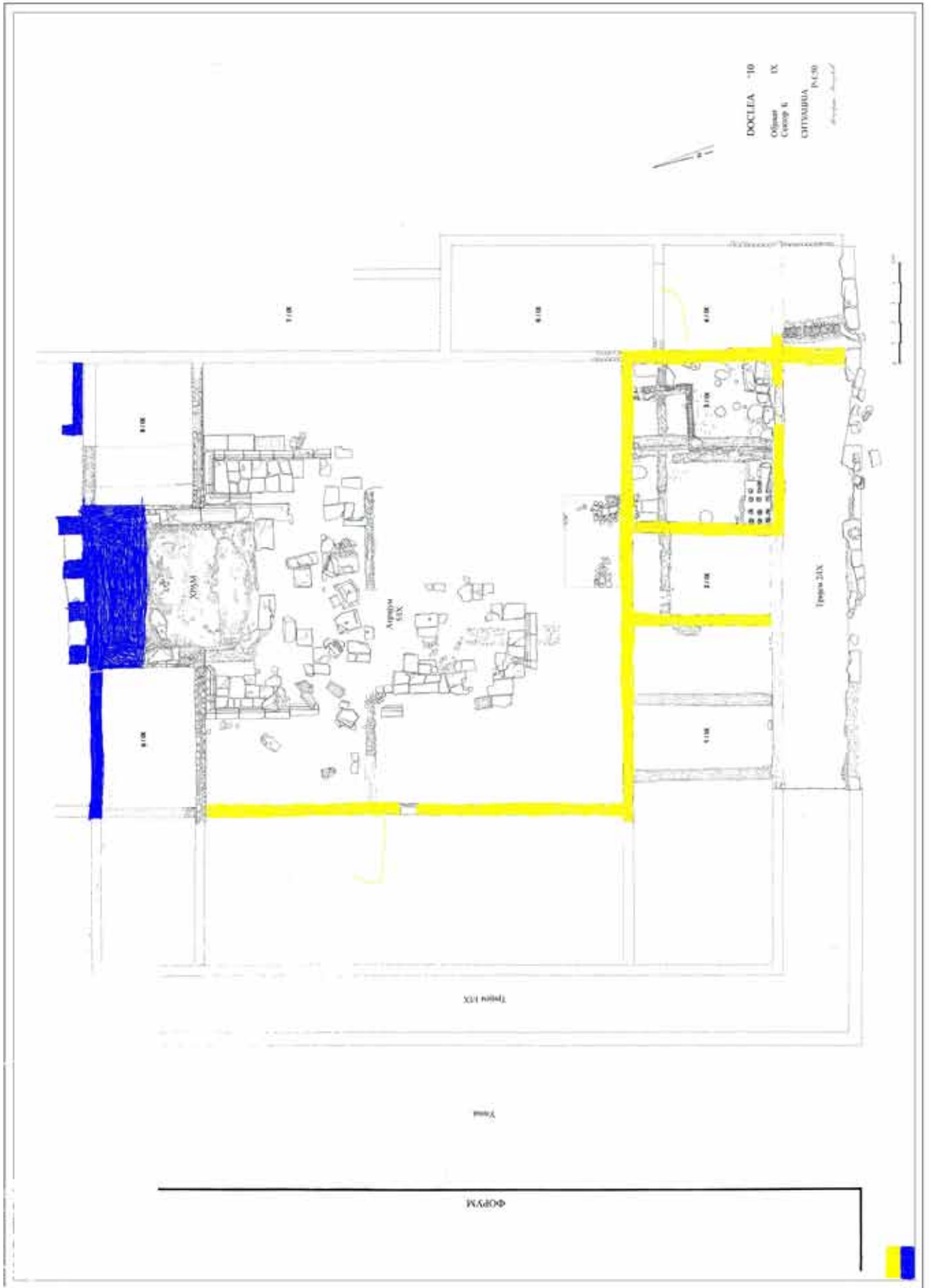
ARTICLE 9. The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

The second principle, which is in this charter, defines the way of presenting authentic art works.

ARTICLE 12. Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

So, one of the principles of conservation and restoration is the principle of difference or distinction, which means the presentation of an original part in a way such that it can be differentiated from the restored part of the same composition. In other words, the principles of restoration and conservation mentioned are: the principle of keeping the author's work authentic (no matter whether the author is well known or not); the principle of differentiating the original work from restored parts of the same compositional unit; and the third principle of restoration and conservation, which is also very important for the problems that we are trying to solve here, is the principle of keeping the different layers in situ.

We have here, as conservation tasks, the preservation of layers of the walls which are documentary evidence of different building periods. The removal



zvoljeno je uklanjanje partija samo u slučaju da su u lošem stanju ili kada je procjena vrijednosti gornjih partija manja u odnosu na sloj koji ih prekriva.

U skladu sa važećim konvencijama o arheološkom i arhitektonskom nasljeđu, u obavezi smo da sve pokretne i nepokretne spomenike kulture adekvatno zaštitimo od daljeg propadanja i na adekvatan način prezentujemo, kakobi smo najslikovitije dočarali jedan značajan period u istoriji ovog regiona. Budući da se radi o preventivnoj zaštiti otkrivenih partija zidova, odlučili smo da konzervatorski tretman primijenimo na one koji su najugroženiji i koji su skloni razlaganju i prirodnoj destrukciji. Oslobođeni od sloja zemlje, zidovi su predstavljali slobodne forme u prostoru sa rastrešenim vezivnim materijalom i kao takvi veoma podložni prirodnom razlaganju. Gornji redovi kamenih lica su nepravilni i ekscentrični u odnosu na pravac pružanja zidova. Svi radovi su praćeni validnom dokumentacijom koja je registrovala sve etape u radu, pri čemu su poštovani osnovni principi zaštite, pa se na svakoj pojedinačnoj intervenciji insistiralo na:



of some parts is permitted only in cases where there are bad conditions or when the value of the upper parts is lower than the layer which it covers.

In accordance with the relevant conventions regarding archaeological and architectural heritage, our obligation is to adequately protect all movable and static cultural monuments from further devastation and to present in an adequate and picturesque way one of this region's significant historical periods. Given that we are talking about preventive protection of the revealed wall parts, we decided that conservational treatment should be applied to those parts which are the most jeopardized, and which are closest to being destroyed by natural processes. Free of the soil layer, the walls are free forms in space with crumbling bonding material and therefore very exposed to natural destruction. The upper rows of stone surfaces are of irregular shape and as such are eccentric in relation to the direction in which the walls extend. All works are recorded with valid documentation which registers all the steps taken during works, following all principles of protection, so during every individual intervention,



- minimalnom gubitku postojećeg tkiva
- minimumu intervencija
- minimalnom gubitku autentičnosti
- reverzibilnosti intervencija

1. Tokom arheoloških iskopavanja pronađeno je mnoštvo materijala i u skladu sa metodologijom pri arheološkim iskopavanjima izdvojeno je 543 inventara. Riječ je o novčićima (bronzanim i srebrnim), fragmentovanom staklu, fragmentovanoj keramici, gvozdenim i bronzanim predmetima različite namjene, djelovima arhitektonske plastike, staklenoj pasti i osteološkim ostacima. Inventari su dokumentovani, preventivno tretirani (očišćeni mehanički pa pažljivo oprani) i spakovani u kese od poliestera. Ostali pronađeni predmeti su razvrstani, oprani, zavedeni kao studijski materijal, spakovani u odgovarajuću ambalažu i deponovani u objekat na samom lokalitetu. Konzervacija bronzanog i srebrnog novca je trenutno u toku i obavlja se u radionici Muzeja i galerija Podgorice.

Kao i kod svih konzervatorsko restauratorskih zahvata, i tokom konzervacije artefakata sa Duklje temeljne postavke zahvata moraju biti što kvalitetnije i što opsežnije očuvanje kulturno-istorijskog-tehnološkog identiteta predmeta, uz mogućnost reverzibilnosti i ponovljivosti zahvata. Danas su istraživanja integralni dio konzervatorskog tretmana, barem u visoko razvijenim zemljama, a kod nas su, većinom, još uvijek izuzetak a ne pravilo. Kod izrade strategije zahvata najvažnija je svakako uloga interdisciplinarnog pristupa, što podrazumijeva učešće što većeg broja stručnjaka, a kao minimum se može uzeti učešće kustosa (arheologa, istoričara, istoričara umjetnosti) i samog konzervatora-restauratora. Nažalost, treba naglasiti da se ovaj način rada nije odomaćio, barem ne u našim muzejskim institucijama. Kvalitetno vođena dokumentacija danas se podrazumijeva kao bitan preduslov uspješno sprovedenog konzervatorsko-restauratorskog tretmana, a uključuje kako dokumentovanje stanja predmeta prije, tokom i nakon zahvata, tako i obavezno navođenje svih materijala i postupaka korištenih pri radu, kao i rezultate eventualnih konzervatorskih ispitivanja predmeta. Sastavni dio dokumentacije mora biti i preporuka za dalje čuvanje predmeta.

2. Po završetku arheoloških istraživanja i preventivne konzervacije nalaza, otpočelo se sa preventivnom konzervacijom otkrivenih arhitekton-

the following were insisted on:

- minimal loss of existing material
- minimal intervention
- minimal loss of authenticity
- reversibility of intervention

1. During archaeological excavation, a lot of material was found, and in accordance with the methodology regarding archaeological excavation, 543 items were separated out. These include coins (bronze and silver), fragmented glass, fragmented ceramics, iron and bronze items for various purposes, parts of architectural carvings, glass pasta and bone remains. The items were documented, underwent preventive treatment (mechanical cleaning and careful washing) and packed into polyester bags. The rest of the items found were separated, washed and registered as study materials, packed into suitable packaging and stored in a building on the site itself. Conservation of the bronze and silver coins is currently being carried out in the workshops of the Museum and Galleries of Podgorica.

In all conservation and restoration work, including conservation of artefacts in Doclea, the work must be based as much as possible on the qualitative and wide-ranging preservation of the cultural, historical and technological identity of the items with the possibility of reversing and repeating the work. Research works nowadays are an integral part of conservational treatment, at least in developed countries, but in our country, most of them are exceptions, not the rule. When coming up with a work strategy the most important thing is to have a interdisciplinary approach, which means participation of a large number of experts and as a minimum, the participation of curators can be called upon (archaeologists, historians, art historians) and the conservator or restorer himself/herself. Unfortunately, it has to be emphasized that this method of working is not common in our country, at least not in our museum institutions. It is understood that quality documentation is a very important precondition for successful conservation and restoration treatment and it includes documentation about the condition of an item before, during and after treatment, and it is obligatory to mention also all the materials and proceedings which were used during the work, as well as the results of any conservatory research carried out on the item. Recommendations for further preservation of an item



skih ostataka, koji zbog svog karaktera i veličine ostaju na pronađenom mjestu i konzervacija se obavlja in situ. Pri konzervaciji ostataka zidova na Duklji obavljani su sljedeći poslovi:

- Mehaničko čišćenje lica i kruništa svih otkrivenih zidnih partija radi uklanjanja slojeva zemlje između kamenih blokova.
- Pranje svih otkrivenih partija zidova tekućom vodom.
- Uklonjanje labilnih partija zidova do zdravog vezivnog jezgra, pri čemu je očuvan integritet svakog kamena i oni vraćeni na prijašnje mjesto.
- Izvršeno je prezidivanje svih labilnih partija zidova uz primjenu vezivnog materijala, u omjeru, po nalogu i nadzorom konzervatora.
- Na pojedinim mjestima izvršeno je i neznatno nadziđivanje radi dobijanja pravilne forme zidova. Nadziđivanje je vršeno kamenom nađenim pri istraživanjima, poštujući tehniku gradnje i pravilnost slaganja kamena u odgovarajućim redovima.
- Na svim zidovima urađena je plitka, slivna „zaštitna kapa“ koja će omogućiti stabilno stanje postojećih zidova do konačne konzervacije. Produžni malter za zalivanje zaštitne kape rađen je u odnosu 1:2:5 uz dodatak SN aditiva, po nalogu konzervatora.
- Djelimično je izvršeno i fugovanje platna zido-

must be part of the documentation.

2. After finishing the archaeological research and preventive conservation of finds, preventive conservation of unearthed architectural remains can be started, which because of their character and size stay at the site of the find, and conservation is carried out in situ. During conservation of wall remains in Doclea, the following works were carried out :

- Mechanical cleaning of the front side and crown of all uncovered walls for the removal of dirt and vegetation.
- Washing of all revealed parts with running water.
- Removing of unstable wall parts to the healthy connective core, so that the integrity of every stone was preserved and then they were returned to their original position.
- Reconstruction of all unstable wall parts was carried out with the use of connective material, according to the discretion and supervision of the conservator.
- In some places, some minor bricklaying was carried out in order to get regular wall shapes. Bricklaying was carried out with stone found during excavations, using the same construction technique and regularity of stones in an appropriate configuration.
- In all walls, a shallow, “protective cap” was applied, which will stabilize the condition of the exi-

va, u gornjim zonama, na mjestima gdje je to bilo neophodno.

- Po završenim konzervatorskim radovima uklonjen je preostali građevinski materijal i teren doveden u zatečeno stanje.
3. U toku istraživanja cele hrama, na sjevernoj strani, otkrivena je substrukcija poda, a detaljnim čišćenjem su pronađene dvije partije podnog mozaika. Nažalost, radi se o veoma malim površinama nekadašnjeg mozaika, rađenog od sitnih plavo-bijelih tesera neujednačene veličine. Može se uočiti da su prikazani geometrijski motivi – šahovsko polje uokvireno sa po tri vodoravne linije, a centralni dio je mogao imati neku predstavu, ali to ne možemo tvrditi na osnovu sačuvanih podataka. Ostaci mozaika su brižljivo očišćeni i oprani neutralnim hemijskim sredstvima. Sačuvan je integritet svakog fragmenta, otpali teseri sakupljeni, oprani i spakovani u ambalažu od poliestera da bi se sačuvali za eventualni budući retuš. Izvršeno je opšivanje ivica sačuvanih partija mozaika, konsolidacija gornjih površina tesera i konsolidacija malterne podloge.

Mozaik je ležao pod debelim slojevima zemlje i velikih kamenih oblutaka koji su pažljivo uklonjeni. Nakon toga uslijedilo je mehaničko čišćenje skrama. One su uklanjane ručnim alatima (špatule, skalpeli, spužve i dr.) pa je izvršeno pranje vodom uz pomoć mekih sunđerā. Rubne kockice koje su se za vrijeme čišćenja mozaika osipale, odvajane su kako bi se kasnije mogle upotrijebiti za retuš. Na tako očišćenoj površini započelo se s definisanjem rubova ostataka mozaika. Za opšiv ivica i popunjavanje praznina korišteno je: deset dijelova sitne kamene rizle, osam dijelova pijeska, dva dijela vode i bijeli cement (betokril) u omjeru 1:3. Prije obrubljivanja površina je impregnirana rastvorom PVA (1:10). Žbuka je pažljivo nanescna malim slikarskim špaticama.

Podloga mozaika se lako krunila i osipala, pa je urađeno njeno popunjavanje i sanacija sitno lomljenom opekā i krečnim malterom. Zid iznad i oko mozaika je podignut za dva reda kamena radi bezbjednijeg očuvanja tesera. Ostaci mozaika su pokriveni poliestrom i zatrpani odbačenom zemljom.

sting walls until final conservation. A pliable mortar for covering the protective cap was mixed in the ratio 1:2:5 with adding of SN additive, at the conservator's discretion.

- Grouting of the walls was partially carried out in the upper zones, in places where it was deemed necessary.
 - After conservation work was finished, the rest of the construction material was removed and the site was arranged in its previous condition.
3. During research on the temple cella on the northern side, the floor substructure was discovered, and after detailed cleaning two parts of the floor mosaic were discovered. Unfortunately, they were only very small surfaces of the former mosaic, made of small blue-white tesserae, of different size. It can be noticed that there are geometric lines evident – a chess board framed by three horizontal lines and a central part; these could have some sort of role, but we cannot confirm it on the basis of preserved data. The mosaic remains were carefully cleaned and washed with neutral chemical liquids. The integrity of every fragment was preserved and the tesserae that had fallen off were collected, washed and packed into polyester boxes to be preserved for possible future retouching. Edging work on the preserved mosaic parts, consolidation of the upper surfaces of the tesserae and consolidation of the plaster base were carried out.

The mosaic was lay beneath thick layers of earth and a large stone boulder which were carefully removed. Mechanical cleaning of the skim followed after that. They were removed with hand tools (spatulas, scalpels, sponges, etc.) and washed with the help of soft sponges. The cubes which had crumbled during the cleaning of the mosaic were separated so that they could be used later on for retouching. On the cleaned surface the defining of the mosaic remnants started. For edging and filling the voids, the following material was used: ten parts fine gravel, eight parts sand, two parts water and white cement (betokril) in the ratio 1:3. Before edging, the surface was impregnated with a PVA solution (1:10). Plaster was carefully applied with small painting spatulas.

The base of the mosaic crumbled easily, so filling, as well as repairing it was carried out with small brick fragments and lime plaster. The wall above and around the mosaic was lifted up by two stone rows for the safe preservation of the tesserae. The mosaic re-