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OSLIKANA ŽBUKA IZ RIMSKE VILE NA POLUOTOKU SORNA KRAJ POREČA

PAINTED PLASTER FROM A ROMAN VILLA ON THE SORNA PENINSULA NEAR POREČ

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U ovom članku obrađuju se ulomci oslikane žbuke iz rimske vile smještene na prevlaci poluotoka Sorna južno od Poreča. Očuvani dekor pripadao je zidnoj i stropnoj površini te otvorima. Jedini figurativni prikaz koji je skoro u potpunosti očuvan pripada stropnoj dekoraciji, a prikazuje krilatog Erota. Uglavnom su očuvani malobrojni ulomci koji pripadaju jednoj cjelini. Stropni ulomci ukrašeni su linearnim trakama koje imitiraju čipkastu borduru, vegetabilnim viticama i motivom kružnica koje se presijecaju. Zidnoj dekoraciji pripadaju ulomci s prikazom imitacije stupova na crvenoj i žutoj podlozi te imitacija mramora. Arheološki kontekst nije moguće identificirati, budući da rimska vila nije u potpunosti istražena te nema podataka o namjeni prostora kojem su navedeni ulomci pripadali.

This paper discusses fragments of painter plaster from a Roman villa located on the isthmus of the Sorna peninsula to the south of Poreč. The preserved décor is from the wall and ceiling surfaces and the openings. The only figural depiction that is almost entirely preserved is from the ceiling decoration and depicts a winged Erote. For the most part few fragments have been preserved from a single section. The ceiling fragments are decorated with linear bands that imitate embroidery borders, vegetative tendrils and the motif of intersecting circles. Among the wall decorations are fragments depicting imitations of columns on red and yellow backgrounds, and imitations of marble. The archaeological context cannot be identified given that this Roman period villa has not been fully investigated and there is no data on the purpose of the room to which these fragments belonged.

KLJUČNE RIJEČI: Sorna, rimska vila, krilati Erot, stropna dekoracija, imitacija čipkaste bordure, imitacija stupova, otvori

KEY WORDS: Sorna, Roman villa, winged Erote, ceiling decoration, imitation of an embroidery border, imitation of columns, openings

PREZENTACIJA LOKALITETA

Rimska vila nalazi se na prevlaci poluotoka Sorna, južno od Poreča i sastavni je dio turističkog kompleksa Zelena Laguna (sl. 1). Sondažna arheološka istraživanja proveo je Arheološki muzej Istre iz Pule, pod vodstvom Štefana Mlakara, od 16. studenog 1966. do 30. travnja 1967. godine. Rezultati iskopavanja nisu u cijelosti objavljeni, osim dva kratka teksta koja donose i tlocrt objekta (Jurkić 1983, 88–89; Mlakar 1987, 62–63).

O rimskoj vili na prevlaci poluotoka Sorna također je pisao i Robert Matijašić u svojim radovima, od kojih ćemo spomenuti recentne objave (Matijašić 1998, 126–127; Matijašić 2001, 698–699).



Sl. 1 Karta Istre s naznačenim položajem rimske vile na prevlaci poluotoka Sorna.

Fig. 1 Map of Istria indicating the position of the Roman villa on the isthmus of the Sorna peninsula.

PRESENTATION OF THE SITE

The Roman period villa is situated on the isthmus of the Sorna peninsula, to the south of Poreč (Fig. 1) and is currently part of the Zelena Laguna tourism resort. Archaeological exploratory trenching was conducted by the Archaeological Museum of Istria in Pula, under the leadership of Štefan Mlakar, from the 16th of November 1966 to the 30th of April 1967. The results of the excavation were not published in full, with the exception of two brief texts that show a plan view drawing (Jurkić 1983, 88–89; Mlakar 1987, 62–63). Robert Matijašić also discussed the Roman villa on the isthmus of the Sorna peninsula in his work – we will cite his recent publications (Matijašić 1998, 126–127; Matijašić 2001, 698–699).

The remains of structures were discovered over an area of more than two hectares, occupying the entire breadth of the isthmus from the southern to the northern shore¹ (Fig. 2), forming a closed area that may have served as a garden or park (Matijašić 1998, 127). The structure on the Sorna peninsula was built in the first century and saw some minor adaptations in the second century (Mlakar 1987, 63). Based on this two peristyles (A and B) are from the first phase of construction, between which there are two rooms with mosaics (M) and smaller rooms to the sides, the upper water supply reservoir (C), a storage room with dolia and stone jars (D), the southwest avant-corps (E) the water supply canals (F), the residential rooms (H), the storage rooms (S) and the thermal area (T).

A structure with lesenes (G) and two smaller side rooms that have been interpreted as late Antiquity warehouses or sacral spaces were erected in the second phase (fifth century) in the central area, between the two peristyles (Matijašić 1998, 127, with additional literature).

THE LOCATIONS OF FINDS OF PAINTED PLASTER

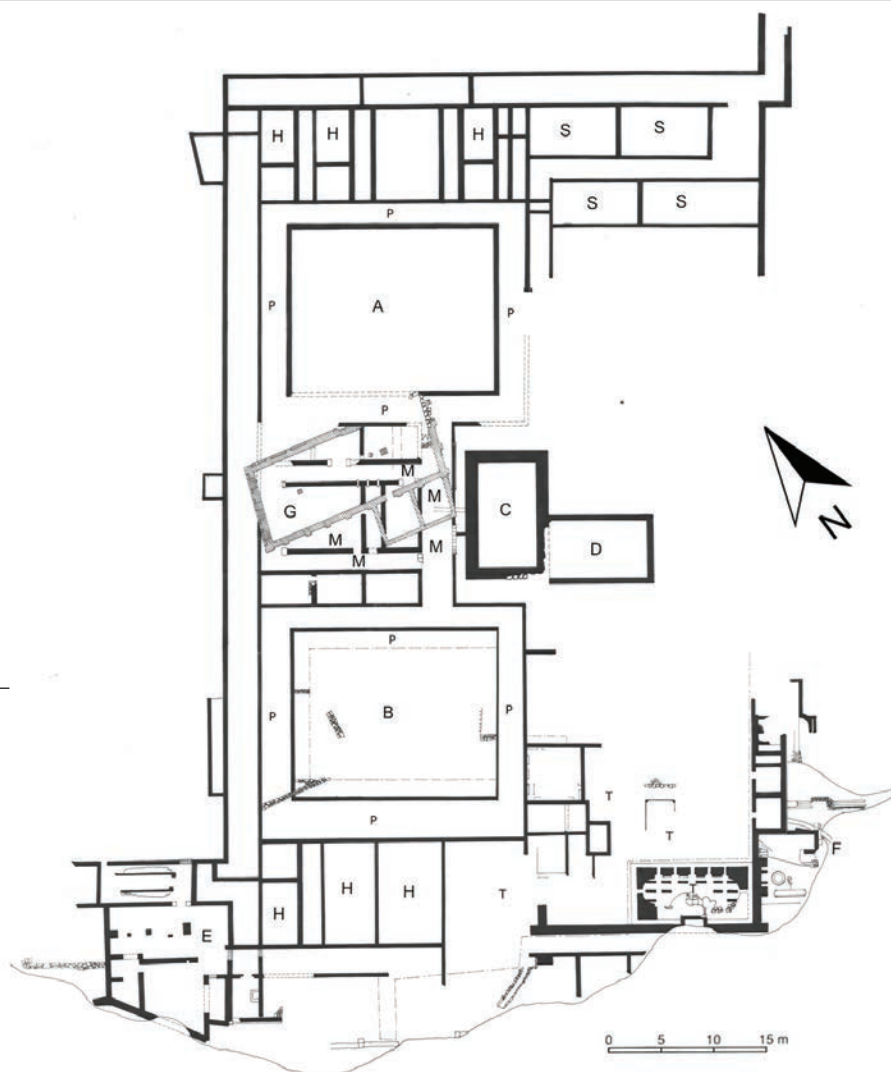
There is very little data on the locations of the finds of painted plaster and marble² within the Roman villa on the isthmus of the Sorna peninsula. Above the cited report Š. Mlakar states, “the core of the summer residence is located at the highest elevation of the terrain. The large building that was located here consisted of halls and small closed rooms surrounded by corridors to all four sides. These halls and corridors were lavishly decorated

¹ Mlakar Š., unnumbered report and ground plan, inventory number PLA-164 in the documentation department of the Archaeological Museum of Istria in Pula.

² Marble pieces from the Sorna site near Poreč were presented by Đeni Gobić-Bravar with a poster at ASMOSIA XI, held in Split in 2015 – the paper will be published in the collection of papers from the meeting.

- A - sjeverni atrij s peristilom
 B - južni atrij s peristilom
 C - gornji vodovodni rezervoar
 D - spremište s dolijama i kamenicama
 E - jugozapadni rizalit
 F - vodovodni kanali
 G - kasniji građevinski objekt s lezenama
 H - stambene prostorije
 M - prostorije s mozaikom
 S - spremišta
 T - područje termi

- A - Northern atrium with peristyle
 B - Southern atrium with peristyle
 C - Upper water supply reservoir
 D - Storage room with dolia and stone jars
 E - Southwest avant-corps
 F - Water supply canals
 G - Later buildings with lesenes
 H - Residential rooms
 M - Rooms with mosaics
 S - Storage rooms
 T - Thermal area



Sl. 2 Tlocrt lokaliteta (iz Planoteke Dokumentacijskog odjela Arheološkog muzeja Istre u Puli, prema Š. Mlakar).

Fig. 2 Plan view of the site (from the Archive of Plans of the Archaeological Museum of Istria in Pula, by Š. Mlakar).

Na površini većoj od 2 hektara otkriveni su ostaci građevine koja zauzima čitavu širinu prevlake, od južne do sjeverne obale¹ (sl. 2), stvarajući zatvoreni prostor, koji je mogao poslužiti kao perivoj ili park (Matijašić 1998, 127). Građevina na poluotoku Sorna nastala je u I. stoljeću te je u II. stoljeću doživjela manje izmjene (Mlakar 1987, 63). Prema tome, prvoj građevinskoj fazi pripadaju dva peristila (A i B) između kojih se nalaze prostorije s mozaicima (M) te manji prostori s bočnih strana, potom gornji vodovodni spremnik (C), spremište s dolijama i kamenicama (D), jugozapadni rizalit (E) vodovodni kanali (F), stambene prostorije (H), spremišta (S) i područje termi (T).

U drugoj fazi, koja se odvijala u V. stoljeću, u središnjem je dijelu vile, između dvaju peristila podignut

with floor mosaics in two-colour and multi-coloured techniques, with executed geometric, vegetative and faunal ornamentation. The walls and ceilings of these rooms were decorated with wall paintings – at their base they were faced with tiles of marble of various colours.” The approximate position of a find was given in the course of the storage of material in crates (seventeen crates of painted plaster³) for the majority of the painted plaster in the Roman villa. The positions of painted plaster covered in this paper are: Drago Excavation – 1966/XII, Drago Trench – 1966/XII, the Central Atrium – 1966/XII and, in 1967, the Southern Atrium, South Shore and the Southwest Tract with Avant-Corps. On the map (Fig. 2) we did our best to locate the find positions, aided

³ About two square metres of painted plaster were not processed. The surfaces are covered with a thick layer of incrustation and no intervention was undertaken.

¹ Mlakar Š., izvještaj bez broja i tlocrt inventarne oznake PLA-164 u Dokumentacijskom odjelu Arheološkog muzeja Istre u Puli.

građevinski objekt s lezenama (G) i dvije manje prostorije sa strane, a interpretiran je kao kasnoantičko skladište ili sakralni prostor (Matijašić 1998, 127, s dodatnom literaturom).

MJESTO NALAZA OSLIKANE ŽBUKE

Minimalni su podaci o mjestu nalaza oslikane žbuke i mramora² unutar rimske vile na prevlaci poluotoka Sorna. Citirani izvještaj Š. Mlakara navodi: "Središte ljetnikovca nalazilo se na najvišoj točki terena. Veliki građevni objekt koji se tu nalazio bio je raščlanjen u dvorane i manje zatvorene prostorije koje su opasivali hodnici sa sve četiri strane. Te su dvoranske prostorije i hodnici bili bogato ukrašeni podnim mozaicima u dvobojnoj i višebojnoj tehnici, s izvedenom geometrijskom, biljnom i životinjskom ornamentikom. Stijene i stropovi bili su im ukrašeni zidnim slikarijama, pri dnu bile su obložene pločicama raznobojnih mramora".

Prilikom skladištenja materijala u kašete (17 kašeta oslikane žbuke³) naveden je općenito položaj nalaza za većinu oslikane žbuke unutar rimske vile. Nalazišta oslikane žbuke koja su obrađena u ovom tekstu odnose se na iskop Drago - 1966/XII, sonda Drago - 1966/XII, centralni atrij -1966/XII te za 1967. godinu južni atrij, južna obala i jugozapadni trakt s rizalitom. Pokušali smo na karti (sl. 2) locirati mjesta nalaza, pri čemu nam je pomogao i navedeni citat. Iskop i sonda Drago odnose se na središnji prostor između dvaju atrija, centralni atrij i južni atrij odnose se na južni atrij s peristilom (B), dok se južna obala i jugozapadni trakt s rizalitom može povezati s jugozapadnim rizalitom (E), područjem termi (T) i stambenim prostorom (H).

OSLIKANA ŽBUKA

Premda je otkrivena velika površina, veća od 2 hektara, s relativno kompleksnom arhitekturom, pri čemu je posebna briga posvećena udobnosti (podovi s mozaicima, termalni dio), otkriveni ulomci koji pripadaju zidnoj i stropnoj dekoraciji te otvorima malobrojni su, ukupno 227 komada, ako izuzmemo neobrađene primjere navedene u bilješci 3. Navedeni nedostatak može se povezati s iskorištavanjem i uništavanjem materijala u kasnijim razdobljima, kao što je u našem slučaju izgradnja građevine s lezenama (G) u V. stoljeću (sl. 2).

Najveći broj ulomaka otkriven je u središnjem prostoru između dvaju atrija s peristilom, tom su prostori pripisani

by the above-cited text. The Drago Trench and Drago Excavation refer to the central area between the two atria; the Central Atrium and Southern Atrium refers to the southern atrium with peristyle (B), while the South Shore and Southwest Tract with Avant-Corps can be associated with the Southwest Avant-Corps (E), the *thermae* area (T) and the residential room (H).

PAINTED PLASTER

Although a large area was discovered, in excess of two hectares, with relatively complex architecture, with particular attention given to comfort (mosaic floors, the thermal area), the discovered fragments of wall and ceiling decoration and the openings are few in number, a total of 227 pieces, if we do not count the unanalysed specimens cited in note 3. The cited absence can be associated with the use and destruction of material in later periods, as in our case the construction of the building with *lesenes* (G) in the fifth century (Fig. 2).

The greatest number of fragments were discovered in the central room between the two atria with peristyles - the Drago trench and excavation are attributed to this area, while the smallest number, only 46 fragments, were found at the southern shore and southwest tract with *avant-corps*, which can be associated with the southwest *avant-corps* (E), the residential area (H) and the thermal area (T).

Following the cleaning⁴ and assembling⁵ of the fragments it was concluded that it was best to describe the painted plaster per room in which it was found and then in terms of the plaster typology (wall or ceiling and plaster from openings), in terms of similarities in the cross-section and in terms of the motifs. It was possible to associate sections with a particular room in the villa, i.e. those that are associated with the central room between the two atria with peristyles, the southern atrium with peristyle and the southern shore with the southwest *avant-corps*.

We observed the greatest amount of mixing in the trenches designated as the Drago excavation and trench, which is, given their proximity, understandable, with few fragments from the central/southern atrium. In support of the cited division is the photography showing the

² Mramorne ulomke s lokaliteta Sorna kraj Poreča prezentirala je Đeni Gobić-Bravar posterom na skupu ASMOSIA XI, koji je održan 2015. godine u Splitu, te će biti objavljeni u aktima skupa.

³ Ostalo je neobrađeno oko 2 m² oslikane žbuke. Naime, njihova je površina prekrivena debelim slojem inkrustacije te se nije pristupilo njihovoj obradi.

⁴ The processing of the painted fragments was done at the Conservation-Restoration Department of the Archaeological Museum of Istria under the leadership of senior restorer Đeni Gobić-Bravar, working with restorers Monika Petrović and Andrea Sardoz and with the great assistance of student Nensi Zuljan.

⁵ I wish to thank staffers Andrea Sardoz and Monika Petrović and the head of the Conservation-Restoration Department Đeni Gobić-Bravar for their help in assembling the fragments of painted plaster.

sonda i iskop Drago, dok je najmanje, svega 46 ulomaka, pronađeno na južnoj obali i jugozapadnom traktu s rizalitom koji se može povezati s jugozapadnim rizalitom (E), stambenim prostorom (H) i područjem termi (T).

Nakon čišćenja⁴ i slaganja⁵ ulomaka zaključeno je da je najbolje opisati oslikanu žbuku po prostorima u kojima je pronađena pa potom dalje po tipologiji žbuke (zidna ili stropna te žbuka koja pripada otvorima), po sličnostima u presjeku žbuke te po motivima. Cjeline je bilo moguće sa sigurnošću povezati s određenim prostorom vile, i to one koje se povezuju uz središnji prostor između dvaju atrija s peristilom, južnim atrijem s peristilom te južnom obalom s JZ rizalitom.

Najviše miješanja primijećeno je u sondama pod nazivom iskop i sonda Drago, što je i razumljivo zbog njihove blizine malobrojnim fragmentima iz centralnog/južnog atrija. U prilog navedenoj podjeli ide i fotografija s prikazom oslikane žbuke *in situ* (sl. 3), koja potvrđuje smještaj ulomaka iz sonde i iskopa Drago u središnji prostor između dvaju atrija s peristilom. Fotografija je crno-bijela, a opis o boji oslikane žbuke na donjem dijelu zida nije zabilježen. Budući da nisu poznati stratigrafski podaci o točnom položaju fragmenata, nije moguće pripisati cjeline određenim prostorijama.

Središnji prostor između dvaju atrija s peristilom

Stropne cjeline

Prikaz Erota na bijeloj podlozi

Stropnoj cjelini pripada devet ulomaka⁶; dimenzije najvećeg iznose 17 x 25 cm, a najmanjeg 7,71 x 5,50 cm; na poleđini su vidljivi otisci trstike. Oslikana žbuka sastavljena je od tri sloja grube i dva sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sivo-bijele je boje, a sastoji se od mješavine finog pijeska te rijetkih grudica vapna i kamenčića. Debljina sloja se kreće od 2,70 cm do 1,70 cm. Drugi sloj, slične boje, čija se debljina kreće od 1,85 cm do 1,10 cm, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i kamenčića te tragove slame u vidu šupljine. Treći sloj, debljine od 1,40 cm do 0,90 cm, nalik je prethodnom, ali su prisutne i rijetke grudice vapna. Predzadnji sloj ružičaste je boje, zbog

painted plaster *in situ* (Fig. 3) confirming the location of the fragments from the Drago trench and excavation in the central space between the two atria with peristyles. The photography is black and white and no note was made of the colour of the painted plaster on the lower section of the wall. As we know of no stratigraphic data on the precise positions of the fragments we were unable to attribute the sections to particular rooms.



Sl. 3 Oslikana žbuka *in situ*, hodnik s jednobojnim mozaikom i bordurama nakon otkopavanja (foto: Š. Mlakar, 1966-1967., iz Fototeke Dokumentacijskog odjela Arheološkog muzeja Istre u Puli).

Fig. 3 Painted plaster *in situ*, corridor with monochrome mosaic and borders post-excavation (photo by: Š. Mlakar, 1966-67, from the Photographic Archives of the Archaeological Museum of Istria in Pula).

The Central Space Between the Two Atria with Peristyles

Ceiling Sections

Depiction of an Erote on a White Background

There are nine fragments from this ceiling section⁶, with the dimensions of the largest being 17 x 25 cm and of the smallest 7.71 x 5.50 cm, with reed impressions visible on the backs. The painted plaster is composed of three layers of coarse and two layers of fine plaster. The first layer, with the impressions of reeds, is of grey-white colour, a mixture of fine sand and sporadic lumps of lime and pebbles. The thickness of this layer ranges from 2.70 to 1.70 cm. The second white-grey layer ranges from 1.85 to 1.10 cm thick, contains sand, lime and a very

⁴ Obrada oslikanih ulomaka žbuke provedena je u Konzervatorsko-restauratorskom odjelu Arheološkog muzeja Istre pod vodstvom više restauratorice Đeni Gobić-Bravar, a sudjelovale su restauratorice Monika Petrović i Andrea Sardoz, uz veliku pomoć studentice Nensi Zuljan.

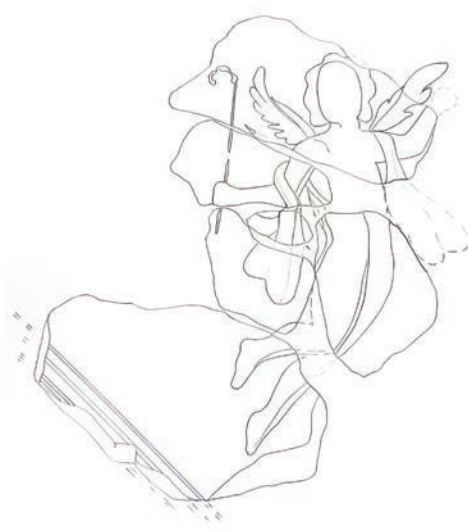
⁵ Zahvaljujem djelatnicama Andrei Sardoz i Moniki Petrović te voditeljici Konzervatorsko-restauratorskog odjela Đeni Gobić-Bravar na iskazanoj pomoći u slaganju ulomaka oslikane žbuke.

⁶ Sonda Drago (A 49001, A 49003, A 49005), iskop Drago (A 49004, A 49007, A 49009, A 49023) te A 9395 glava Erota, nalazi se u stalnom postavu Arheološkog muzeja Istre u Puli.

⁶ Drago trench (A 49001, A 49003, A 49005), Drago excavation (A 49004, A 49007, A 49009, A 49023) and A 9395 head of an Erote, are part of the permanent exhibition at the Archaeological Museum of Istria in Pula.



Sl. 4 a Krilati Erot (foto: Đ. Gobić-Bravar).
Fig. 4 a Winged Erote (photo by: Đ. Gobić-Bravar).



Sl. 4 b Krilati Erot (crtež: M. Petrović).
Fig. 4 b Winged Erote (drawing by: M. Petrović).



Sl. 4 c Krilati Erot (akvarel: M. Petrović).
Fig. 4 c Winged Erote (aquarelle by: M. Petrović).

prisutnosti fino mljevene opeke i vapna, i debljine je od 0,51 cm do 0,27 cm, dok je zadnji sloj, iznad kojeg se oslikavalo bijelom bojom, mješavina vapna i fino mljevenog mramora, a debljina mu se kreće od 0,05 cm do 0,03 cm. Slikarska podloga je zaglađena.

Na bijeloj podlozi prikazan je krilati Erot⁷ (sl. 4 a-c) visine 29 cm, u letećem položaju. U blago raširenoj desnoj ruci, čija se podlaktica nalazi u visini struka, drži pastirski štap (*pedum*). Lijeva je ruka uzdignuta⁸, a nedostaje joj dio nadlaktice sa šakom. Nedostaje i dio lijevog krila. Lik je oslikan brzim potezima kista smeđecrvenom bojom, kojom su označeni obrisi tijela i glave. Premda su detalji ovalne glave oštećeni, moguće je uočiti linije obrva, nosa i usta. Upotrijebljena je i oker žuta boja kojom je obojeno tijelo, a svjetloplava boja korištena je za zaobljena, uzdignuta krila i draperiju koja pada preko oba ramena, dok je volumen ostvaren tamnijom nijansom iste boje, kojom su blago naglašeni dijelovi krila i draperije. Smeđecrvena boja upotrijebljena je za prikaz valovite kose i pastirskog štapa, dok su svjetlijom smeđom bojom naglašena krila. Erot je oslikan brzim potezima kista impresionističkom tehnikom koja se širi od IV. stila (Bianchi Bandinelli 2002, 137-141).

Na bijeloj stropnoj podlozi s likom Erota (sl. 4 a) nalazi se i dio svjetloplave, ukošene trake (š. 2,20 cm), profilirane s tri paralelne tamnoplave, tanje trake⁹;

⁷ Figura Erota sastavljena je od dvije cjeline: A 49023, koja se sastoji od četiri manja ulomka, te A 9395.

⁸ Vjerojatno je držao nešto u ruci, što je vidljivo iz ulomka (A 49009) na kojem se nalaze tragovi žute i smeđe boje.

⁹ Debljina tankih tamnoplavih traka koje profiliraju svjetloplavu traku na svim očuvanim ulomcima kreće se od 0,20 do 0,40 cm.

small quantity of ground brick and pebble admixture and traces of straw, seen as cavities. The 1.40 to 0.90 cm thick third layer is similar to the previous layer, with sporadic lumps of lime. The second to last layer is pinkish due to the presence of finely ground brick and lime and is 0.51 to 0.27 cm thick, while the final layer, above which white paint was applied, is a mixture of lime and finely ground marble, 0.05 to 0.03 cm thick. The substrate onto which the painting is applied is smoothed.

A 29 centimetre winged Erote⁷ (Fig. 4 a-c) is depicted on a white background as being in flight. The slightly open left arm, with the forearm at the height of the waist, holds a shepherd's staff (*pedum*). The left arm is raised⁸, with part of the forearm and hand missing. Also missing is a part of the left wing. The figure is painted in rapid strokes in brown-red colour, outlining the contours of the body and head. Although the details of this oval head are damaged, we can still make out the lines of the eyebrows, nose and mouth. Ochre-yellow was used to colour the body, with light blue used for the rounded, raised wings and the drapery falling over both shoulders, with volume achieved by using a darker shade of the same colour, to add slight emphasis to parts of the wings and drapery. Red-brown was used to depict the wavy hair and shepherd's staff, with a lighter brown used to add emphasis to the wings. The Erote was painted using rapid strokes, applying an impressionistic technique that spread from the Fourth style (Bianchi Bandinelli 2002, 137-141).

⁷ The figure of an Erote consists of two sections: A 49023 consists of four small fragments, and A 9395.

⁸ The Erote is likely holding something in this hand, as is evident from fragment A 49009 on which we see traces of yellow and brown.

jednak je tip traka očuvan na četiri ulomka. Dva ulomka prikazuju dio tamnoplavog četverokuta, iznad kojeg je nanosena svjetloplava boja¹⁰, a na jednom je četverokutu očuvana i vodoravna traka. Pretpostavlja se da su ulomci na kojima su vidljivi ostaci (vjerojatno) četverokuta, iz čijeg vrha izlazi okomita traka, stajali na okomitim dijagonalama središnjeg četverokuta s prikazom Erote te da su dva tamnoplava četverokuta stajala na vodoravnim i okomitim dijagonalama. Na temelju očuvanih ulomaka može se pretpostaviti da se radi o “centraliziranoj-pravocrtnoj kompoziciji”, u kojoj su četverokutna polja raspoređena oko centralnog motiva, prema klasifikaciji Joyce (1981, 70, grupa II. A). Autorica navodi da početke ovog sistema možemo pratiti barem od treće četvrtine I. stoljeća pos. Kr. te nastavlja s primjerima iz II. stoljeća, iz razdoblja vladavine Hadrijana, Antonina Pija i Marka Aurelija (Joyce 1981, 77-80). U Ostiji, Inzula Jupitera i Ganimedea (Mols 2004, 209, fig. 9), strop je ukrašen istom kompozicijskom shemom, a datiran je u četrdesete godine II. stoljeća. Može se pretpostaviti da stropna dekoracija iz Sorne pripada centraliziranoj-pravocrtnoj kompoziciji te bi predložena datacija bila polovica II. stoljeća.

Na osnovu očuvanih ulomaka i navedenih pretpostavki, može se predložiti rekonstrukcija dekoracije stropa s krilatim Erotom (sl. 5). Kako nisu poznate dimenzije prostorije kojoj je pripadala stropna dekoracija, odlučeno je smjestiti jedini figurativni prikaz u trikliniji, središnju prostoriju s mozaikom u boji, između dvaju atrija s peristilom. Prema toj pretpostavci zamišljeni je strop veličine 10 x 6,50 m. Dekoracija je morala završavati nekom vrstom bordure koja je uokvirivala strop.

Tema Erote, izjednačenog s latinskim Amorom ili Kupidonom, česta je u rimskoj umjetnosti, u kojoj je prikazan u brojnim aktivnostima s različitim atributima. Izuzetno velik broj prikaza nastao je u razdoblju između vladavine Augusta i Hadrijana te ponovno od polovice III. stoljeća nadalje, kad je osobito povezan s pogrebnim ambijentom (Speier 1968, 426-433; Sapelli 1998, 93-97; Pascucci 2009, 529-534). Najsljedniji primjer Erotu iz Sorne, izveden u impresionističkom stilu s pastirskim štapom u lijevoj ruci, pod nazivom Putto¹¹, nalazi se na bijelom stropu Flavijeve galerije, Domiciline katakombe,

On a white ceiling background with the figure of an Erote (Fig. 4 a) we see part of a light blue oblique band (w. 2.20 cm) contoured with three thinner parallel dark blue bands⁹ – this kind of band is preserved on four fragments. Two fragments bear part of a dark blue rectangle above which a light blue has been applied,¹⁰ with a horizontal band preserved on one rectangle. We hypothesise that fragments on which we see the remains of (what we presume is) a rectangle from the top of which a vertical band extends, were located on vertical diagonals from the central rectangle with the depiction of an Erote, and that two dark blue rectangles stood at horizontal and vertical diagonals. Based on the preserved fragments we can postulate that this is a “centralised/linear composition” in which the quadrilateral fields are distributed around a central motif, as outlined in the classification developed by Joyce (1981, 70, group II. A). Joyce notes that we see the beginnings of this system at least from the third quarter of the first century CE, and continues with examples from the second century, from the period of the rule of Hadrian, Antoninus Pius and Marcus Aurelius (Joyce 1981, 77-80). At Ostia, Insula of Jupiter and Ganymede (Mols 2004, 209, Fig. 9) the ceiling is decorated with the same compositional scheme, dated to the fourth decade of the second century. It can be postulated that the ceiling decoration at Sorna falls under the centralised-linear composition type and the proposed dating would be to the mid second century.

Based on the preserved fragments and cited presumptions, we can propose a reconstruction of the ceiling decoration with winged Erote (Fig. 5). Since the size of the room the ceiling decoration is from is unknown, it was decided that the only figural depiction be placed in the triclinium, the central room with mosaic in colour between the two atria with peristyles. Based on this theory the proposed ceiling would be 10 by 6.50 m. The decoration must have terminated with some manner of border framing the ceiling.

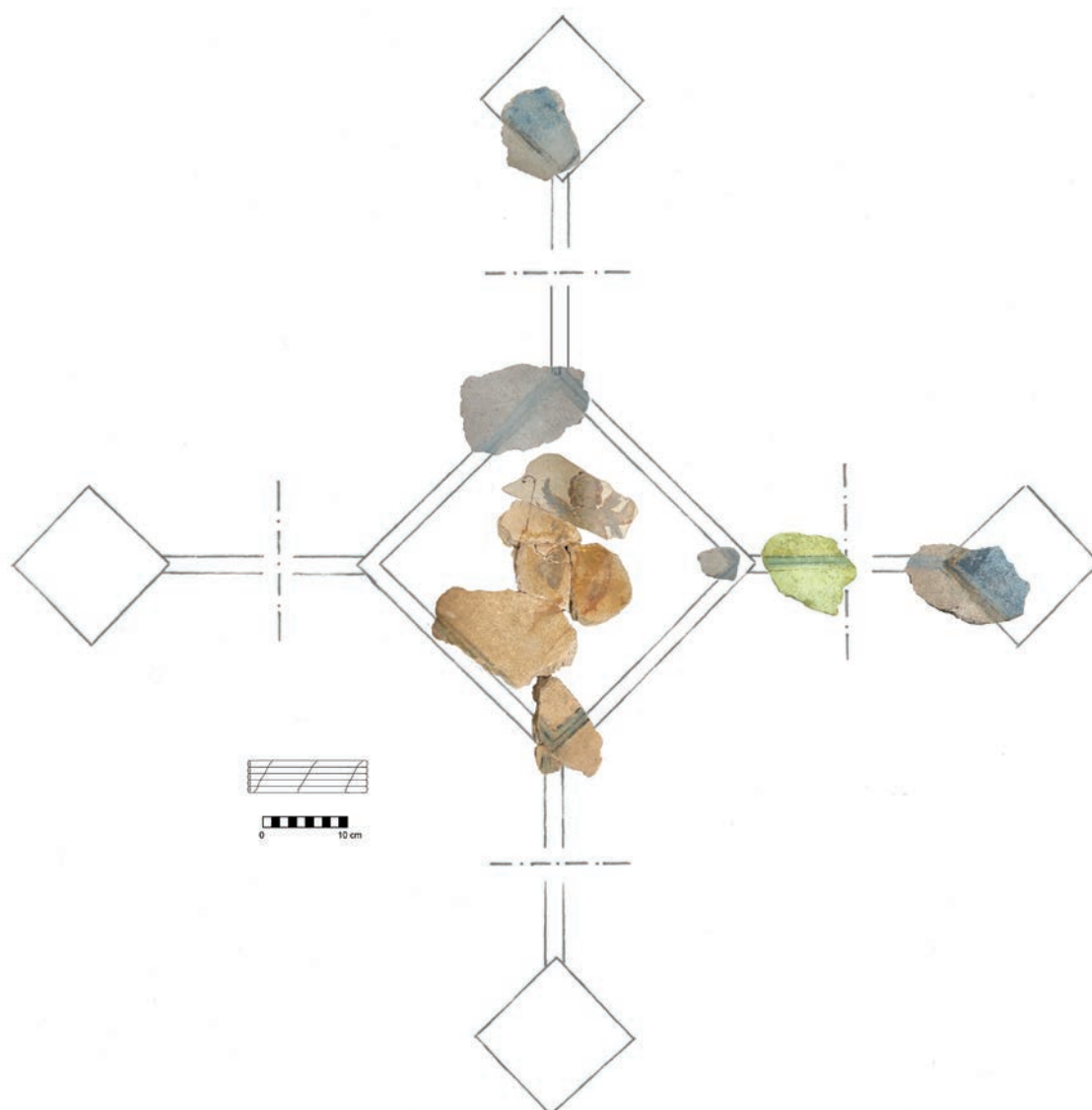
The theme of the Erote, equivalent to that of the Latin Amor or Cupid, is frequent in Roman art, in which it is depicted in numerous activities with various attributes.

¹⁰ Odjeljuju četverokut na svjetliji i tamniji dio, pokušavajući prikazati zamišljeni izvor svjetlosti koji je dolazio s desne strane (što je vidljivo na ulomku A 49004, dok je površina A 49005 djelomično oštećena). Četverokuti su obrubljeni oker žutom bojom te profilirani tamnoplavim trakama, koje nisu u potpunosti očuvane. Oker žuta boja sugerira dinamiku i kretanje prema gledatelju dok tamnoplava boja ukazuje na dubinu i udaljevanje; igrom boja postiže se iluzija volumena.

¹¹ Pascucci 2009, bilješka 7, anakronizam za Erote.

⁹ On all preserved fragments the width of the thin dark blue bands outlining the light blue band ranges from 0.20 to 0.40 cm.

¹⁰ Segmenting the rectangle on a lighter and darker section with the intention of depicting an imaged source of light coming from right (as seen on fragment A 49004, while the surface of A 49005 is partially damaged). The quadrilaterals are bordered with ochre yellow and contoured with dark blue bands, which have not been entirely preserved. The ochre yellow suggests dynamic movement towards the viewer, while the dark blue suggests depth and movement away from the viewer – the play of colours achieves the illusion of volume.



Sl. 5 Prijedlog rekonstrukcije stropa s Erotom (izradila: Đ. Gobić-Bravar).
Fig. 5 Proposed reconstruction of the ceiling with Erote (by: Đ. Gobić-Bravar).

Rim (Wirth 1968, Abb. 99, 188), a datiran je u 230. godinu. Starije primjere Amoreta koji u ruci drži pastirski štap nalazimo u Herkulaneju na vinjeti Amoreta (treća i sedma vinjeta, crna zidna podloga) iz 55.-79. pos. Kr. (Romana Pictura, 1998, sl. 130, 224), Narbona, Clos de la Lombarde, *Kuća s porticima*, prostorija D; Amor s pastirskim štapom u lijevoj ruci bori se s kornjačom, a naslikan je na bijeloj podlozi srednje zone zida između dvaju panela, kraj I. st. pos. Kr. (Blanc, Gury 1987, 39, fig. 8; Barbet, 2008, 120, fig. 158-159). Na popularnost motiva u II. i na početku III. stoljeća ukazuju različiti primjeri, npr. iz *Brixie*, Italija, *Domus C*, prostorija 48, dva Eroti (očuvan gornji dio tijela) na žutoj zidnoj podlozi koji nose girlande, razdoblje vladavine Hadrijana

An exceptionally large number of these depictions were created in the period between the rule of Augustus and Hadrian, and again from the mid third century on, when it is associated in particular with the funereal setting (Speier 1968, 426-433; Sapelli 1998, 93-97; Pascucci 2009, 529-534). We find the most similar to the Erote at Sorna, done in an impressionistic style with the shepherd's staff in the left hand, known as *Putto*¹¹, on the white ceiling of the Flavian Gallery in the catacombs of Domitilla in Rome (Wirth 1968, Abb. 99, 188) dated to 230. We find older examples of an Amor holding the shepherd's staff at Herculaneum on an Amor vignette (third and seventh vignette, black wall background) from 55-79 CE (Romana

¹¹ Pascucci 2009, note 7, an anachronism for Erote.

ili početak vladavine Antonina (Mariani 2005a, 212-226, Tav. 18. 1-2); iz Ostije, leteći Amor na bijeloj, zidnoj podlozi, koji u lijevoj ruci drži dva buketića cvijeća (Tinh 1974, 93, fig. 87), druga polovica II. stoljeća; iz Njemačke, Schwangau, Amor i Psiha, srednja zona zida, razdoblje vladavine Antonina (Blanc, Gury 1987, 35, fig. 3); Velika Britanija, Droitwich (Worcs) Amor, kraj II. stoljeća ili početak III. stoljeća (Blanc, Gury 1987, 36)¹². U Efezu, *Kući s terasama*, H 2/18, nazvanoj i "prostoriji s Erotima", prikazani su leteći Eroti na bijelim uokvirenim poljima između kojih se nalaze lezene, koji u rukama drže različite predmete, npr. pladanj s pićem, dvostruku flautu (*tibia*), traku, baklje (Strocka 1977, sl. 283, sl. 286-290, datirani od 440.- 450.; Zimmermann, Ladstätter 2011, 102-103, fig. 167-170, fig. 171,4), a datirani su u IV. fazu, kasno razdoblje Severa. Iz navedenih primjera može se zaključiti da se krilati Eroti iz Sorne uklapa u tematiku koja se prikazuje u Kampaniji i ostalim provincijama Rimskog Carstva. Erot, sin Afrodite, nije prikazan u svojoj primarnoj ulozi boga ljubavi, već s pastirskim štapom, atributom Pana, koji ga povezuje s pastoralnim svijetom. Na osnovu stilističkih karakteristika jedini sličan primjer, premda je u pitanju različiti kontekst, nalazi se na bijelom stropu Flavijeve galerije, koji je ukrašen crveno-zelenom linearnom dekoracijom (Wirth 1968, 171-172, Abb. 87).

Linearna traka s imitacijom čipkaste bordure na tamnocrvenoj podlozi

Stropnoj cjelini pripada sedamnaest ulomaka¹³; dimenzije najvećeg iznose 18,50 x 11,20 cm, a najmanjeg 6,92 x 6,46 cm; na poledini su vidljivi otisci trstike. Oslíkana žbuka sastavljena je od triju slojeva grube i dvaju slojeva fine žbuke, a sastav je isti kao i u prethodnoj cjelini s prikazom Erota. Ulomci na kojima je prikazana traka tamnocrvene boje s čipkastom bordurom¹⁴ sastoje se od samo jednog sloja fine ružičaste žbuke, dok su na

Pictura, 1998, Fig. 130, 224); in Narbonne, Clos de la Lombarde, the Portico house, room D, an Amor with shepherd's staff in the left hand in combat with a turtle, white background of the central zone of the wall between two panels, end of the first century CE (Blanc, Gury 1987, 39, Fig. 8; Barbet 2008, 120, Fig. 158-159). Various examples are indicative of the popularity of the motif in the second and early third century, such as from *Brixia*, Italy, Domus C, room 48, two Erotes (the upper section of the body is preserved) on a yellow wall background bearing garlands, from the period of Hadrian's rule or from the early rule of Antoninus (Mariani 2005a, 212-226, Tav. 18. 1-2); from Ostia a flying Amor on a white wall background holding a bouquet of flowers in the left hand (Tinh 1974, 93, Fig. 87), second half of the second century; from Schwangau in Germany, Amor and Psyche, central zone of the wall, from the period of the rule of Antoninus (Blanc, Gury 1987, 35, Fig. 3); from Droitwich (Worcestershire) in Great Britain an Amor from the late second or early third century (Blanc, Gury 1987, 36)¹². In Ephesus at the terrace houses H 2/18 - referred to as the room with Erotes, there is a depiction of flying Erotes on white, framed fields between which are lesenes, bearing various objects in their hands, such as a platter with beverages, a double flute (*tibia*), ribbons and a torch (Strocka 1977, Fig. 283, Figs. 286-290, dated to 440-450; Zimmermann, Ladstätter 2011, 102-103, Figs. 167-170, Fig. 171,4) dated to the fourth phase, the late Severan period. From the cited examples we can conclude that the winged Erote from Sorna is consistent with the themes depicted in Campania and other provinces of the Roman Empire. Erote, the son of Aphrodite, is not depicted in his primary role as the god of love, rather with the shepherd's staff, an attribute of Pan, associating him with the pastoral world. Based on stylistic characteristics the only similar example, although in a different context, is found in the white ceiling of the Flavian gallery, decorated with red-green linear decoration (Wirth 1968, 171-172, Abb. 87).

Linear Band with Embroidery Border Imitation on a Dark Red Background

Seventeen fragments make up this ceiling section¹³, with the dimensions of the largest fragment being 18.50 x 11.20 and of the smallest 6.92 x 6.46 cm, with reed

¹² Ostali primjeri Erota iz rimskih provincija i njihov ikonografski odnos u zidnom slikarstvu prema primjerima iz Rima i Kampanije, *ibidem*, 33-45.

¹³ Sonda Drago (A 49000, A 49017, 49027), iskop Drago (A 49000, A 49006, A 49008, A 49010, A 49013, A 49014, A 49016, A 49018, A 49019, A 49210, A 49211, A 49212, A 49213, A 49214), centralni atrij (A 49022).

¹⁴ Izraz čipkasta bordura upotrebljava se za ornamentalne motive IV. stila (druga polovica I. stoljeća pos. Kr.); njihova osnovna karakteristika je prozirnost - kroz motiv se vidi jednobožna podloga. Na podlozi je prikazan niz motiva koji se ponavljaju, ali nisu figurativni ni vegetabilni. Esej o tipologiji bordura IV. stila u Pompejima napisala je Alix Barbet (1981, 917-998) te se definiraju kao bordure ajouree (francuski), Filigranmuster (njemački), embroidery borders (engleski), bordo di tappeto (talijanski).

¹² Other examples of Erotes from the Roman provinces and their iconographic relationships in wall paintings based on examples from Rome and Campania, *ibid.*, 33-45.

¹³ Drago trench (A 49000, A 49017, 49027), Drago excavation (A 49000, A 49006, A 49008, A 49010, A 49013, A 49014, A 49016, A 49018, A 49019, A 49210, A 49211, A 49212, A 49213, A 49214), central atrium (A 49022)

bijeloj podlozi istih ulomaka prisutna oba tipa žbuke¹⁵. Prvi sloj je sivo-bijele boje, debljine 3,35 cm do 0,97 cm; drugi sloj je slične, bijelo-sive boje, debljine od 0,56 cm do 1,37 cm, a treći sloj iste boje debeo je od 0,85 cm do 1,38 cm. Od dva sloja fine žbuke, prvi je ružičaste boje, debljine od 0,56 do 0,22 cm, a drugi je bijeli, debljine 0,22 cm do 0,05 cm. Na zaglađenoj podlozi dobro se vide tragovi točke od šiljka i urezivanja kružnica izvedenih uz pomoć šestara (*circinus*). Vidljivi su i tragovi konopa (Barbet, Allag 1972, 1052-1054, fig. 59) koji prolaze sredinom kružnica, omogućavajući slikaru postavljenje šiljka na ravnu liniju.



Sl. 6 Rub stropa (foto: autorica).

Fig. 6 Ceiling edge (photo by: the author).

Rub stropa označen je vanjskom trakom tamnocrvene boje¹⁶ ispod koje se nalazi unutarnja svjetloplava traka (š. 2,07 cm), profilirana trima uskim, paralelnim tamnoplavim trakama (š. 0,23 - 0,40 cm) te se vodoravno ili okomito nadovezuje isti tip trake (sl. 6). Nije poznato na kojoj se udaljenosti od ruba stropa nalazi traka koja imitira čipkastu borduru. Tamnocrvena traka (š. 8 - 10 cm) s motivom kružnica uokvirena je na različite načine, npr. s jedne strane uskom svjetloplavom trakom (š. 0,62 cm) te s druge strane svjetloplavom trakom (š. 2,22 cm) profiliranom trima tankim paralelnim tamnoplavim trakama, od koje se na udaljenosti od oko 0,90 cm nalaze tri uske trake: tamnocrvena, žuta i opet tamnocrvena (š. 0,21-0,50 cm) (sl. 9)¹⁷. Djelomično je očuvan i drugi tip uokvirivanja kružnica (sl. 7): šira svjetloplava traka profilirana trima uskim paralelnim, tamnoplavim trakama odvaja tamnocrvenu traku s kružnicama od tamnozelenog i bijelog, manjeg polja, koji su međusobno odvojeni istim tipom traka. Očuvan je ulomak desnog kuta (sl. 8) koji prikazuje kako su se

impressions visible on the back. The painted plaster is composed of three layers of coarse and two of fine plaster, with a composition identical to that of the previous section with the depiction of the Erote. The fragments on which we see a band of dark red with a depiction of an embroidery border¹⁴ consists of only a single layer of fine pink plaster, while both types of plaster are present on the white background of the same fragments.¹⁵ The 3.35 to 0.97 cm thick first layer is grey-white, the second 0.56 do 1.37 cm thick layer is white-grey, and the third layer of the same colour is 0.85 to 1.38 cm thick. Of the two layers of fine plaster, the first is of pink colour, with a thickness of 0.56 to 0.22 cm, and the second is white, from 0.22 to 0.05 cm thick. On the smoothed surface we can make out traces of prick marks made by an awl and incised circles made with a drawing compass (*circinus*). We also see traces of string (Barbet, Allag 1972, 1052-1054, Fig. 59) passing through the centre of the circles, allowing the painter to place the awl on a straight line.

The edge of the ceiling is delineated with a perimeter band of dark red¹⁶ below which there is an inner light blue



Sl. 7 Linearna traka s imitacijom čipkaste bordure obrubljena malim tamnozelenim i bijelim poljima (foto: autorica).

Fig. 7 Linear band with imitation embroidery bordered by small dark green and white fields (photo by: the author).

¹⁴ The term embroidery border is used for ornamental motifs of the Fourth style (second half of the first century CE) - their basic characteristic is transparency, i.e. a monochrome background is visible through the motifs. A series of repeating motifs are depicted on the background, but without figural and vegetative motifs. Alix Barbet penned an essay (1981, 917-998) on the typology of borders of the Fourth style in Pompeii, defined as: *bordure ajouree* (French), *Filigranmuster* (German), *embroidery borders* (English), *bordo di tappeto* (Italian).

¹⁵ The pink layer above with the paint is applied can be associated with the achievement of the effect of greater emphasis of the background colour.

¹⁶ The perimeter band also followed the circles and could have stood in both directions.

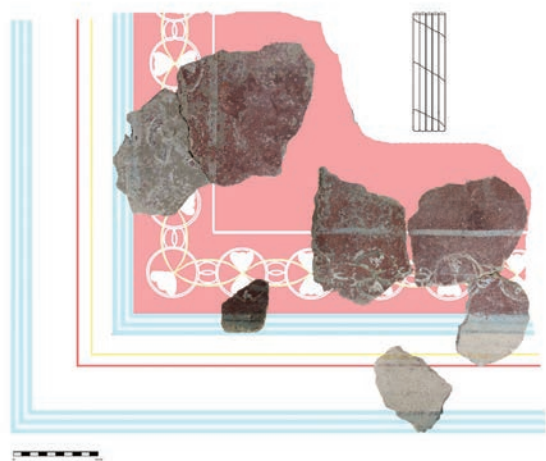
¹⁵ Ružičasti sloj iznad kojeg se oslikavalo može se povezati sa željom za postizanjem slikarskog efekta kojim bi se jače istaknula boja podloge.

¹⁶ Rubna traka je pratila i kružnice te je mogla stajati u oba smjera.

¹⁷ Vidi se na ulomcima A 49008 i A 49024.



Sl. 8 Način povezivanja kružnica (foto: autorica).
Fig. 8 The linking of the circles (photo by: the author).

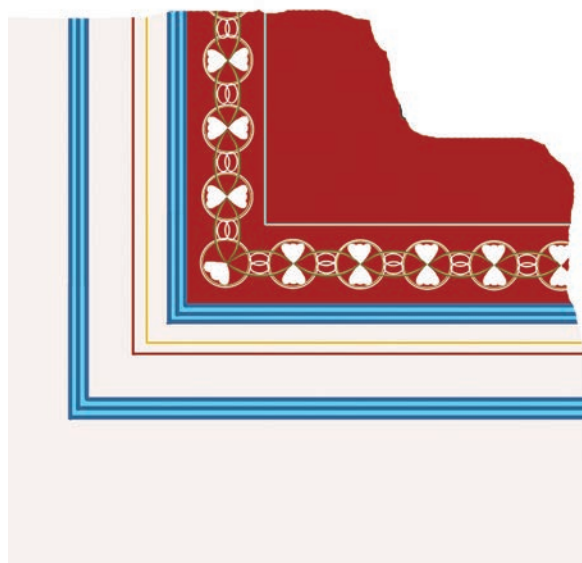


Sl. 9 Predložena rekonstrukcija jednog dijela stropa s imitacijom čipkaste bordure (izradila: Đ. Gobić-Bravar).
Fig. 9 Proposed reconstruction of a part of the ceiling with imitation embroidery border (by: Đ. Gobić-Bravar).

povezivale kružnice. Na temelju očuvanih ulomaka predložena je rekonstrukcija jednog dijela stropne dekoracije koji imitira čipkastu borduru (sl. 9 – 10).

Motiv na tamnocrvenoj traci sastoji se od kružnica koje su međusobno povezane malim, bijelim krugovima, dok su središta povezana ovalnim oblikom sivo-zelene boje iznad koje je nanosena tamnija zelena boja, one istovremeno prekrivaju trag šiljka šestara. Upotrijebljene su dvije različite kombinacije boja kojima je ukrašena kružnica nanosena šestarom: tamnozeleno i bijela te žuta i bijela boja¹⁸. Dva bijela shematizirana cvijeta s

¹⁸ Tamnozeleno i bijela kombinacija vide se na ulomcima A 49016, A 49019, A 49022, A 49024, a žuto-bijela kombinacija na ulomku A 49212. Boje su nanosene *a secco* te su često oljuštene, dok su pojedini dijelovi dekoracije prekriveni inkrustacijom.



Sl. 10 Predložena idealna rekonstrukcija jednog dijela stropa s imitacijom čipkaste bordure (kompjuterska izrada: Đ. Gobić-Bravar).
Fig. 10 Proposed conceptual reconstruction of a part of the ceiling with imitation embroidery border (computer design by: Đ. Gobić-Bravar).

band (w. 2.07 cm), contoured with three narrow, parallel dark blue bands (w. 0.23–0.40 cm), with the same type of band extending out horizontally or vertically (Fig. 6). It is not known at what distance from the edge of the ceiling the band imitating an embroidery border was. The dark red band (w. 8–10 cm) with circle motif is framed in various ways, for example to one side with a narrow, light blue band (w. 0.62 cm) and on the other side with a light blue band (w. 2.22 cm) contoured with three thin, parallel dark blue bands, from which there are, at a distance of approximately 0.90 cm three narrow bands: dark red, yellow and dark red (w. 0.21–0.50 cm) (Fig. 9).¹⁷ Also partially preserved is a second type of framed circle (Fig. 7); a wider light blue band contoured with three narrow parallel dark blue bands separates a dark red band with circles from a dark green and white smaller field separated from one another by the same type of band. A fragment of the right corner is preserved (Fig. 8) showing how the circles are linked. Based on the preserved fragments we have proposed a reconstruction of one part of the ceiling decoration imitating an embroidery border (Figs. 9, 10).

The motif on the dark red band consists of circles linked by small white circles, while the centres are linked by oval shapes of grey-green, above which a darker green has been applied, that at the same time covers the traces of the points of a drawing compass. Two different combinations have been used to decorate the circle created with the drawing compass – dark green and white, and yellow and

¹⁷ Visible on fragments A 49008 and A 49024.

tri ili četiri latice ukrašavaju unutrašnjost kružnice. Kontrastom svjetlijih i tamnijih tonova izražen je volumen na detaljima kružnice te ovalnom motivu koji ih povezuje. Paleta boja ograničena je na tamnocrvenu, koja je korištena za podlogu na kojoj su izvedene kružnice te vanjsko obrubljivanje stropa, dok se svjetloplava koristi za obrubljivanje unutarnje tamnocrvene trake stropa, tamnocrvenih traka s kružnicama te odvajanje tamnozelenog od bijelog polja. Sivo-zelena, tamnozeleno i žuta upotrijebljene su za detalje, a žutom i tamnocrvenom su izvedene i tanje trake na bijeloj podlozi. Može se zaključiti da pored bijele dominiraju tamnocrvena i svjetloplava.

Kružnice oslikane na tamnocrvenoj traci, koje imitiraju čipkastu borduru IV. pompejanskog stila (druga polovica I. stoljeća), mogu se povezati s grupom XI, tip 153 (Barbet 1981, 990, fig. 34). U navedenoj grupi nalaze se kružnice bez izmjene, između kojih se nalaze različiti motivi, ali nije pronađen tip nalik primjeru iz Sorne. Jedina stilska usporedba moguća je s primjerom iz Bordeauxa (Francuska): riječ je o stropnoj traci s kružnicama međusobno odvojenim točkom s dvije stilizirane latice; predložena je stilistička datacija u II. stoljeće (Barbet 1985a, 100, fig. 10.10; Barbet 2008, 315, fig. 479). Čipkaste bordure postaju veće u II. stoljeću, jer u IV. stilu dimenzije kružnica variraju od 2,3 cm do 4,6 cm¹⁹ (Barbet 1981, 935). Promjer kružnica na ulomcima iz Sorne nije ujednačen već se kreće od 4 do 5 cm. Navedene dimenzije ukazuju na II. stoljeće. U Galiji i Italiji ovaj tip ukrašavanja nestaje prije kraja II. stoljeća (Barbet 1985a, 103). Na tamnocrvenoj traci koja imitira čipkastu borduru nalazi se i motiv ovalnog oblika koji povezuje kružnice. Motiv se pojavljuje na Zlatnoj kući (*Domus Aurea*) u Rimu u mnogo profinjenijem obliku, s laticama cvijeća koje se nalaze između ovalnih oblika na volti u sali Ahileja na Skiru (Iacopi 1999, 64, sl. 60; Mielsch 2001, 84, Abb. 89; Ling 2006, 90, sl. 94; Barbet 2009, 223, sl. 157) ili jednostavne crvene boje na centralnom dijelu volte u Kriptoportiku br. 92, datacija 64.–68. god. pos. Kr. (Iacopi 1999, 93, sl. 87). Ovalni motiv pojavljuje se i u kasnijem razdoblju, npr. u hipogeju sv. Marcelina i Petra u Rimu, datiran između III. i IV. stoljeća (Ficchi, Nicolai, Bisconti, Mazzoleni 2009, 96–99, fig. 109). Također, ovalni motiv u nizu, između kojeg se nalazi cvijet, pojavljuje se i na stropu u Sirmionu, prva polovica IV stoljeća (Bianchi, Roffia, Tonni 2012, 368, fig. 11–12). Možda bi ovalni motiv navodio na nešto raniju dataciju kao što je početak drugog stoljeća, ali nema dovoljno dokaza za to pa se predlaže sredina

white.¹⁸ Two white schematic flowers with three or four petals decorate the interior of the circle. The contrast of light and dark tones emphasises the volume on the details of the circles and the oval motifs that link them. The palette of colours is limited to the dark red used as a background on which the circles are applied and for the outer edging of the ceiling, while light blue is used for the edging of the inner dark red ceiling band, the dark red band with circles and to separate the dark green from the white field. Grey-green, dark green and yellow were used for detailing, with yellow and dark red used for the thin bands on the white background. It can be concluded that, along with white, the dark red and light blue colours are dominant.

The circles painted on the dark red band that imitate an embroidery border of the Fourth Pompeian style (second half of the first century) can be associated with group XI type 153 (Barbet 1981, 990, Fig. 34). This group includes circles without alternation between which are various motifs, but no type was found similar to the specimen from Sorna. The only stylistic comparison we can make is with an example from Bordeaux (France); a ceiling band with circles separated one from the other by a dot with two stylised petals, with a proposed stylistic dating in the second century (Barbet 1985a, 100, Fig. 10.10; Barbet 2008, 315, Fig. 479). The embroidery borders are enlarged in the second century, as the circles vary from 2.3 to 4.6 cm in the Fourth style¹⁹ (Barbet 1981, 935). The diameters of the circles on the fragments from Sorna are not uniform, and range from 4 to 5 cm. These dimensions point to a second century provenance. In Gaul and Italy this type of decoration disappeared before the end of the second century (Barbet 1985a, 103). On a dark red band imitating an embroidery border we see a motif of an oval form linked by circles. The motif appears in the *Domus Aurea* in Rome, in a much more refined form with flower petals found between the oval forms on the vault of the Hall of Achilles at Skyros (Iacopi 1999, 64, Fig. 60; Mielsch 2001, 84, Abb. 89; Ling 2006, 90, Fig. 94; Barbet 2009, 223, Fig. 157) or of simple red colour on the central part of the vault in cryptoporticus No. 92, dated to 64–68 CE (Iacopi 1999, 93, Fig. 87). Oval motifs also appear in more recent periods, for example at the hypogeum of Sts Marcellin and Peter in Rome, dated to the third to

¹⁹ U pitanju je jedan primjer čiji histogram nije potpuno jasan (opaska A. Barbet).

¹⁸ The dark green and white combination is visible on fragments A 49016, A 49019, A 49022, A 49024; the yellow and white combinations on fragment A 49212. The paint was applied *a secco* and much has flaked off, with some areas of the decoration covered with an incrustation.

¹⁹ At issue is one example where the histogram is not entirely clear (as observed by A. Barbet).

II. stoljeća. Treba naglasiti da očuvani ulomci stropne dekoracije ukazuju na kreativnost majstora u Sorni. Na temelju dosad objavljenih motiva koji imitiraju čipkaste bordure nije pronađen sličan primjer pa bismo trenutno mogli ustvrditi da se radi o jedinstvenom slučaju.

Skupina s prikazom Erota i linearnih traka, s kružnicama povezanim dvama prstenima i ovalnog oblika, pripada istom razdoblju, a osim jednakog sastava žbuke povezuje ih i motiv svjetloplave trake profilirane tamnoplavim tanjim trakama. Ključni ulomak koji bi dokazao vezu između dvije stropne cjeline nije očuvan. Ipak, ne isključuje se mogućnost da su obje skupine ukrašavale isti prostor.

Imitacija kazeta

Stropnoj cjelini pripadaju tri ulomka²⁰. Dimenzije najvećeg iznose 21,00 x 10,73 cm, a najmanjeg 7,40 x 5,75 cm; na poleđini su vidljivi otisci trstike²¹. Oslíkana žbuka sastavljena je od triju slojeva grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sivo-bijele je boje, a sastoji se od mješavine finog pijeska te rijetkih grudica vapna i kamenčića. Debljina sloja iznosi od 2 do 2,60 cm. Drugi sloj, bijelo-sive boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i kamenčića te tragove slame u vidu šupljina. Debljina sloja iznosi od 1,18 do 1,48 cm. Treći sloj, debljine 0,90 cm, nalik je prethodnom; nema primjesa kamenčića, tek rijetke sitne grudice vapna. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti fino mljevene opeke i vapna, debljine 0,34 cm. Slikarska podloga je zaglađena. Boje su nanesene *a secco* te su se djelomično oljuštile.

Ulomak s ružičastom bojom podloge iznad koje se oslikavalo²² (sl. 11), na kojem su očuvani donji, shematizirani dijelovi jajolikih oblika (*ovuli*) plave boje, pokazuje postojanje arhitektonskog dekora na stropu rimske vile u Sorni. Dekoracija se sastoji od plavih i crnih traka koje se izmjenjuju na crnoj podlozi; iznad plave trake nanizan je red jajolikih oblika. Ispod tog je motiva na udaljenosti od 3,30 cm prikazan motiv u vidu geometrijskih likova umetnutih jedan u drugi (kvadrata, pravokutnika?), koji ostavljaju dojam imitacije kazete. Dvije uske i paralelne tamnocrvene trake (š. 0,21 cm, 0,14 cm) oblikuju vanjsku stranu kazete, unutar koje

fourth centuries (Fiocchi, Nicolai, Bisconti, Mazzoleni 2009, 96-99, Fig. 109). We also see an oval motif, in a sequence between which is a flower, on a ceiling in Sirmium from the first half of the fourth century (Bianchi, Roffia, Tonni 2012, 368, Figs. 11, 12). The oval motif could indicate a somewhat earlier dating, such as to the start of the second century, but there is insufficient evidence, such that the proposed dating is to the mid second century. It should be noted that the preserved fragments of ceiling decoration indicate the creativity of the master craftsman at Sorna. Based on the motifs published to date that imitate an embroidery border, we have not identified a similar example, such that we can tentatively speak of a unique example.

The group with the depiction of an Erote and linear bands with a depiction of circles linked with two rings and an oval form fall under the same period - besides the same composition of the plaster, they are also associated by the motif of light blue bands contoured with thinner bands. A key fragment that would prove the link between the two ceiling sections has not been preserved. We cannot, however, rule out the possibility that both groups adorned the same room.

Coffering Imitation

Three fragments are from this ceiling section²⁰. The dimensions of the largest fragment are 21.00 x 10.73 and of the smallest 7.40 x 5.75 cm, with reed impressions visible on the back.²¹ The painted plaster is composed of three layers of coarse and one of fine plaster. The first bears the impression of reeds and is grey-white, a mixture of fine sand, sporadic lumps of lime and pebbles. The thickness of the layer ranges from 2.00 to 2.60 cm. The second layer is white-grey, with sand and lime, and contains a very sparse admixture of crushed brick and pebbles and traces of straw, seen here as cavities. The layer ranges from 1.18 to 1.48 cm thick. The third layer, with a thickness of 0.90 cm, is similar to the previous layer, but without the admixture of pebbles, with sporadic minute lumps of lime. The final layer, above which the paint was applied, is pink due to the presence of finely ground brick and lime, with a thickness of 0.34 cm. The base on which the paint was applied is smoothed. The paint was applied *a secco* and has flaked off in places.

²⁰ A 49020, A 49021, A 49025 iskop Drago: sva tri ulomka uvrštena su u istu skupinu zbog sastava žbuke, što znači da su nastali u istom razdoblju.

²¹ A 49020, nema ostataka trstike, ali je podloga crne i crvene boje, podijeljena svjetloplavom trakom profiliranom tamnoplavim uskim trakama; na crnom polju vidljivi su tragovi plave boje (jajoliki oblici?) kao i na ulomku A 49025.

²² Uz slikarski efekt vjerojatno je u pitanju i zaštita od vlage budući da je rimska vila u Sorni smještena u neposrednoj blizini mora.

²⁰ A 49020, A 49021, A 49025, Drago excavation: all three fragments are included in the same group due to the composition of the plaster, indicating that they were created in the same period.

²¹ A 49020: there are no reed impressions, but the background is black and red, divided by a light blue band contoured with narrow dark blue bands; on the black field and on fragment A 49025 we see traces of blue paint (ovoid forms?).



Sl. 11 Ulomak s motivom kazeta (foto: autorica).

Fig. 11 Fragment with coffering motif (photo by: the author).



Sl. 12 Ulomak s motivom kazeta (foto: autorica).

Fig. 12 Fragment with coffering motif (photo by: the author).

se nalazi žuta (š. 0,51 cm), a u njoj opet tamnocrvena traka (š. 0,29 cm). Na ulomku su tamnocrveno i bijelo polje (sl. 12), koji imitiraju motiv kazete; uokvireni su te istovremeno odvojeni svjetloplavim trakama (š. 1,05 cm), koje su profilirane tamnoplavim trakama (š. 0,25–0,40 cm). Ista traka ih odvaja od crnog polja na kojem su vidljivi potezi izvedeni svjetloplavom bojom (jajoliki oblici?). Unutar bijelog polja nalazi se dio uskog tamnocrvenog okvira (š. 0,03 cm).

Kazetirani stropovi i svodovi karakteristični su za II. pompejanski stil; prvobitno su bili izvedeni u štukaturi, a kasnije su bili oslikani (Ling 2006, 42–51). Od mnogobrojnih prikaza kazetiranih stropova navodi se nekoliko primjera. U Magdalensbergu su nađene oslikane crvene i crne kazete na bijeloj podlozi, umetnute jedna u drugu s cvijetom u sredini, koje datiraju u rano razdoblje vladavine cara Klaudija (Kenner 1985, 105–106, Taf. 64). U Trstu su otkrivene kazete na crnoj podlozi, formirane od umetnutih tankih žutih, crvenih te bijelih kvadrata, s cvijetom u sredini, datirane u kraj trećeg stila (Oriolo, Provenzale, Gobbo, Mazzocchin, Agnoli 2007, 205, Tav. 48 i 52). Shemu s motivom kazeta nalazimo i u *Brixii* (Brescia), Italija, u *Dionizijevoj kući*, gdje postoji jedan kazetirani strop s pletenicom i ovulima, dok je drugi s cvijetom u sredini bijele podloge; datirani su u prvu polovicu II. stoljeća. Zatim, i dalje u *Brixii*, tu je Sv. Julija *Domus B* (prostorija 17), u kojoj se nalazi jedan kazetirani strop s vijencem od pletenica te drugi s prikazom akantova cvijeta; datiraju se na kraj III. stoljeća (Mariani, Pagani 2012, 341–342, fig. 38–41). Pitanje datacije ostaje otvoreno jer nema dovoljno podataka. S obzirom na sastav žbuke, koji je sličan iznad navedenim skupinama, može se pretpostaviti da je iz istog perioda, odnosno polovice II. stoljeća. Izuzev imitacije motiva kazeta, karakteristična je i paleta boja koje prevladavaju,

The fragment with a pink base colour above which paint was applied²² (Fig. 11) with the preserved lower part of schematic parts of blue coloured ovoid forms (*ovuli*), shows the presence of architectural décor on the ceiling of the Roman villa at Sorna. The decoration consists of blue and black bands alternating on a black background, with a row of ovoid forms set above the blue band. Below this motif, at a distance of 3.30 cm, is a motif of geometric figures, one enclosed by the other (squares, rectangles?), that give the impression of an imitation of coffering. Two narrow parallel dark red bands (w. 0.21 cm, 0.14 cm) form the outside of the coffer, within which we see a yellow band (w. 0.51 cm), and within it a dark red band (w. 0.29 cm). We see dark red and white fields on the fragment (Fig. 12) as an imitation coffering motif, framed and separated by light blue bands (w. 1.05 cm) contoured with dark blue bands (w. 0.25–0.40 cm). The same band separates them from a black field on which we see strokes in light blue (ovoid forms?). Inside the white field is part of a narrow dark red frame (w. 0.03 cm).

Coffered ceilings and vaults are characteristic of the Second Pompeian style – initially done in stucco, later painted (Ling 2006, 42–51). Several examples are cited among the many depictions of coffered ceilings. In Magdalensberg we see painted red and black coffers on a white background, one enclosed by the other, with a flower in the middle, dated to the reign of the emperor Claudius (Kenner 1985, 105–106, Taf. 64). In Trieste we see coffers on a black background, formed of inset thin yellow, red and white squares, with a flower in the middle, dated to the late Third style (Oriolo, Provenzale, Gobbo, Mazzocchin, Agnoli 2007, 205, Tav. 48 and 52). We also

²² Besides the effect achieved in the painting this is also likely a moisture protection measure, considering the seaside proximity of the villa at Sorna.

a to su crvena i crna. Te se boje koriste u IV. stilu (Ling 2006, 7), a njihova kombinacija nastavlja se koristiti u rimskim provincijama i tijekom II. stoljeća (Barbet 2008, 191).

Široke i uske trake na podlozi svjetlo oker boje

Stropnoj cjelini pripada devet ulomaka²³. Dimenzije najvećeg iznose 10,44 x 8,06 cm, a najmanjeg 5,30 x 5,28 cm. Na poledini su vidljivi otisci trstike. Oslíkana žbuka sastavljena je od dva do tri sloja grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sive je boje, mješavina finog pijeska te rijetkih grudica vapna i primjese mljevene opeke te kamenčića. Debljina sloja iznosi od 3,30 do 1,16 cm. Drugi sloj, bijelo-sive boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i kamenčića te tragove slame u vidu šupljina. Debljina sloja je od 1,61 do 0,90 cm. U trećem sloju, nalik prethodnom, prisutne su i rijetke sitne grudice vapna; debljina sloja je od 1,46 do 1,10 cm. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje, od mješavine vapna i mljevene opeke te mljevenog kalcita; debljina mu se kreće od 0,54 do 0,22 cm. Podloga je zaglađena.

Jednostavna kombinacija tamnocrvenih vodoravnih i okomitih užih traka (š. 0,40–0,48 cm), kao i kombinacija okomitih traka crne (š. 1,02 cm), tamnocrvne (š. 1,48 cm) i crne boje²⁴ te šire tamnocrvne trake (š. 3,50 cm, nije očuvana), ukrašavale su strop (sl. 13). Na pojedinim ulomcima vidljivi su i tragovi bijele boje, koja ukazuje na kasnije prepravke budući da bijela prekriva i tamnocrvne trake na pojedinim mjestima. Odsustvo motiva ne omogućuje određivanje dekorativnog



Sl. 13 Stropni ulomci (foto: autorica).

Fig. 13 Ceiling fragments (photo by: the author).

find a scheme with a coffer motif in *Brixia* (Brescia, Italy) at the Dionysus house, where we see one coffered ceiling with an interlace and ovules and another on a white background with a flower set in the centre, dated to the first half of the second century. Still in *Brixia*, at *St Julia Domus B* (room 17), we see a coffered ceiling with an interlace garland, and another with a depiction of an acanthus flower, dated to the very late third century (Mariani, Pagani 2012, 341–342, Figs. 38–41). The issue of dating remains an open question due to the dearth of data we are faced with. Given the composition of the plaster, similar to those of the above-cited groups, we can postulate that it is from the same period, i.e. the mid second century. Along with the imitation coffering motif, also characteristic is the dominant palette of colours, these being red and black. Red and black paint were used in the Fourth style (Ling 2006, 7), with a combination of red and black continuing to see use in the Roman provinces in the second century (Barbet 2008, 191).

Broad and Narrow Bands on a Light Ochre Background

There are nine fragments from this ceiling section²³. The dimensions of the largest fragment are 10.44 x 8.06 and of the smallest 5.30 x 5.28 cm. On the back we see impressions of reeds. The painted plaster is composed of two to three layers of coarse and one layer of fine plaster. The first layer, bearing the impressions of reeds, is grey, composed of a mixture of fine sand and sporadic lumps of lime and an admixture of ground brick and pebbles. The thickness of the layer ranges from 3.30 to 1.16 cm. The second 1.61 to 0.90 cm thick white-grey layer is composed of sand and lime and contains a small quantity of admixture of ground brick and pebbles and traces of straw, seen as cavities. In the third layer, similar to the preceding layer, we also see sporadic minute lumps of lime. The layer is 1.46 to 1.10 cm thick. The final layer, above which the paint is applied, is pink, composed of a mixture of lime and ground brick and ground calcite, 0.54 to 0.22 cm thick. The painting surface has been smoothed.

This ceiling section was decorated with a simple combination of narrow dark red horizontal and vertical bands (w. 0.40–0.48 cm) and a combination of vertical bands of black (w. 1.02 cm), dark red (w. 1.48 cm) and black colour²⁴, and broader bands of dark red colour (w. 3.50 cm, not preserved) (Fig.13). On some fragments we see traces of white paint, indicating subsequent

²³ Svi ulomci pripadaju iskopu Drago - A 49114, A 49115, A 49116, A 49117, A 49118, A 49203, A 49204, A 49205, A 49207.

²⁴ A 49203, vidljivi tragovi crne boje na tamnocrvnoj, nanescena je *a secco* i boja se oljuštala.

²³ All fragments are from the Drago excavation - A 49114, A 49115, A 49116, A 49117, A 49118, A 49203, A 49204, A 49205, A 49207.

²⁴ A 49203, visible traces of black on dark red, applied *a secco*, because the paint had flaked off.

sistema. Upotrijebljena paleta boja na malobrojnim ulomcima ograničena je na svjetlooker boju podloge, koja prevladava, potom tamnocrvenu i sporadičnu upotrebu crne.

Zidne cjeline

Linearni elementi na podlozi svjetlooker boje

Zidnoj cjelini pripada pet ulomaka²⁵; dimenzije najvećeg iznose 18,40 x 16,40 cm, a najmanjeg 11,30 x 7,68 cm. Oslíkana žbuka sastavljena je od dvaju slojeva grube i jednog sloja fine žbuke. Prvi sloj, koji se oslanja na zid, sive je boje, mješavina finog pijeska, rijetkih grudica vapna i primjesa mljevene opeke, a sadrži i tragove slame u vidu šupljina. Debljina sloja je od 1,42 do 0,84 cm. Drugi sloj nalik je prethodnom. Debljine je od 1,17 do 0,80 cm. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje, mješavina vapna i mljevene opeke te mljevenog kalcita, a debljina mu se kreće od 0,60 do 0,42 cm. Podloga je zaglađena; na ulomcima A 49109 (sl. 14) i A 49107 vidljivi su tragovi četke.



Sl. 14 Tragovi četke (foto: autorica).

Fig. 14 Traces of a scrubbing brush (photo by: the author).

Jednostavna dekoracija na podlozi svjetlooker boje sastoji se od uskih vodoravnih ili okomitih traka tamnocrvene boje (š. 0,27–30 cm)²⁶ te dvije paralelne smeđecrvene²⁷ vodoravne (?) trake (š. 0,36–0,35 cm) međusobno udaljene 0,50 do 0,90 cm. Ulomak ruba zida (sl. 15) naglašen je širom, tamnocrvenom trakom nanesenom u gustom sloju (š. 1,50 cm), uz koju se vidi trag uže trake nanese crvenom razrijeđenom bojom, iznad koje je opet nanese gusta tamnocrvena, koja se sačuvala u tragovima. Odmah uz posljednju navedenu tamnocrvenu traku, vjerojatno u kratkom vremenskom

modification, given that the white colour also covers the dark red bands in places. The lack of motifs does not allow us to determine the decorative system in question. The palette of colours used on these few fragments is limited to the dominant light ochre colour of the background, dark red and the sporadic use of black.

Wall Sections

Linear Elements on a Light Ochre Background

There are five fragments from this wall section²⁵. The dimensions of the largest fragment are 18.40 x 16.40 and of the smallest 11.30 x 7.68 cm. The painted plaster is composed of two layers of coarse and one layer of fine plaster. The first layer applied to the wall is grey, composed of a mixture of fine sand, sporadic lumps of lime and an admixture of ground brick and contains traces of straw, seen as cavities. The thickness of this layer ranges from 1.42 to 0.84 cm. The second layer is similar, from 1.17 to 0.80 cm thick. The final layer, above which the paint is applied, is pink, composed of a mixture of lime and ground brick, and ground calcite, from 0.60 to 0.42 cm thick. The painting surface has been smoothed. On fragments A 49109 (Fig. 14) and A 49107 we see traces of a scrubbing brush.

The plain decoration on a light ochre background consists of narrow dark red horizontal or vertical bands (w. 0.27–30 cm)²⁶, two parallel brown-red²⁷ horizontal (?) bands (w. 0.36–0.35 cm) 0.50 to 0.90 cm apart from one another. A fragment of a wall edge (Fig. 15) is emphasised with a broad, dark red band applied in a thick layer, (w. 1.50 cm) beside which we see traces of a narrower band applied in thinned down red paint, above which is another band again applied as a thick dark red, preserved in traces. Immediately adjacent to this dark red band is a broad white band with a minimum width of 5.80 cm, likely applied not long afterwards, which also covered two parallel dark red vertical bands (w. 0.20–0.25 cm). We see the same traces of white on the ceiling section with broad and narrow bands. Also preserved is a fragment (Fig. 16) with a horizontal brown-red band (w. 0.30 cm) above which part of an oblique band of the same colour has been preserved. The few fragments show simplified decoration, the chief characteristic of which is their linear

²⁵ Svi ulomci pripadaju iskopu Drago (A 49106, A 49107, A 49108, A 49109, A 49110); na ulomku A 49110 vidljivi su ostaci bijele boje koja je bila naknadno nanese, kao i u prethodnoj stropnoj cjelini.

²⁶ A 49108, vidljiv potez izveden tankim kistom, prema kraju trake boja postaje svjetlija.

²⁷ A 49107, podloga oštećena, boja se ljušti jer je nanese *a secco*.

²⁵ All fragments from the Drago excavation (A 49106, A 49107, A 49108, A 49109, A 49110); on fragment A 49110 we see the remnants of white paint that had been applied at a later date, as on the previous ceiling section.

²⁶ A 49108 – visible stroke made with a thin brush, towards the end of the band the colour becomes lighter in hue.

²⁷ A 49107 – substrate damaged, the paint has flaked off because it was applied *a secco*.



Sl. 15 Rub zida s tragovima naknadno naneseone bijele boje (foto: autorica).
Fig. 15 Wall edge with traces of subsequently applied white paint (photo by: the author).



Sl. 16 Element linearnog stila (foto: autorica).
Fig. 16 An element of the linear style (photo by: the author).

razmaku, naneseona je bijela šira traka, minimalne širine 5,80 cm, koja je prekrila i dvije paralelne tamnocrvene okomite trake (š. 0,20-0,25 cm). Jednaki tragovi bijele boje vidljivi su i na stropnoj skupini sa širokim i uskim trakama. Sačuvan je i ulomak (sl. 16) s vodoravnom smeđocrvenom trakom (š. 0,30 cm) iznad koje je očuvan dio koso postavljene trake iste boje. Malobrojni ulomci pokazuju pojednostavljenije dekoracije, čija je glavna karakteristika linearnost te ograničena paleta boja, svedena na tamnocrvenu i smeđocrvenu. Riječ je o linearnom stilu, čije se porijeklo može pratiti unazad od sporednih prostorija IV. stila, a već do razdoblja Severa trake su u većini slučajeva zamijenjene jednostavnim linijama (Joyce 1981, 40-46; Ling 2006, 188) Malobrojni očuvani ulomci iz Sorne mogu se ugrubo usporediti s linearnim stilom u Ostiji, npr. s bijelim poljima obrubljenim uskim trakama crvene boje, čiji su gornji dijelovi vodoravni ili zaobljeni: *Caupona* del Pavone, prostorija XIV, iz Ostije, datirani u polovicu III. stoljeća (Falzone 2004, 196, fig. 100; Falzone 2007, 152, 97).

Crno-crvena dekoracija te imitacija stupa/pilastra na žutoj podlozi

Zidnoj cjelini pripada trinaest ulomaka²⁸; dimenzije najvećeg iznose 24,50 x 23,10 cm, a najmanjeg 5,57 x 2,90 cm; na poleđini su vidljivi otisci kamena lomljenca²⁹ te otisci letve (Barbet 2002, 24, sl. 18) na bijelom sloju koji se sastoji od grumenja pijeska i sitnih kamenčića povezanih s vapnom; smjesa je bila vrlo rastresita (1,48-0,90 cm)³⁰. Oslonjena žbuka sastavljena je od jednog do tri sloja grube i jednog sloja fine žbuke. Prvi sloj je sive

quality and a limited palette of colours, reduced to dark red and brown-red. This is of the linear style, the origins of which can be traced back from the side rooms in the Fourth style, and by the Severan period the bands were largely replaced with simple lines (Joyce 1981, 40-46; Ling 2006, 188) The small number of preserved fragments from Sorna can be roughly compared with the linear style in Ostia, for example with the white fields bordered by narrow bands of red the upper parts of which are horizontal or rounded, *Caupona* del Pavone, room XIV, at Ostia, dated to the mid third century (Falzone 2004, 196, Fig. 100; Falzone 2007, 152, 97).

Black and Red Decoration and Imitation Column/Pilaster on Yellow Background

There are thirteen fragments from this wall section²⁸. The dimensions of the largest fragment are 24.50 x 23.10 and of the smallest 5.57 x 2.90 cm, on the back we see the impressions of rubble stone²⁹, and impressions of laths (Barbet 2002, 24, Fig. 18) in a white very friable layer composed of clumps of sand and small pebbles bound with lime (1.48-0.90 cm).³⁰ The painted plaster is composed of one to three layers of coarse and one of fine plaster. The first layer is grey, a mixture of fine sand, and sporadic lumps of lime and pebbles and traces of straw, seen as cavities. The thickness of the layer ranges from 2.05 to 0.52 cm. The second layer is white-grey, with sand and lime and containing a sparse admixture of ground brick and pebbles and traces of straw, seen as cavities. One fragment is of black painted plaster.³¹ The

²⁸ Svi ulomci pripadaju iskopu Drago (A 49131- A 49142).

²⁹ A 49133, A 49134, A 49136, A 49137, A 49140.

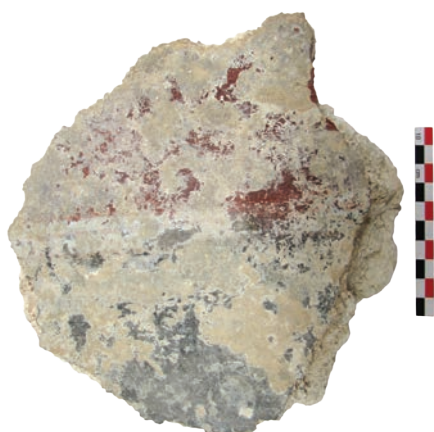
³⁰ A 49131, A 49132, A 49139 otisci letve na bijelom sloju koji se oslanjao na zid govorio bi o poravnavanju zida te da se zbog toga stavila letva koja je ostavila tragove.

²⁸ All fragments are from the Drago excavation (A 49131 - A 49142).

²⁹ A 49133, A 49134, A 49136, A 49137, A 49140.

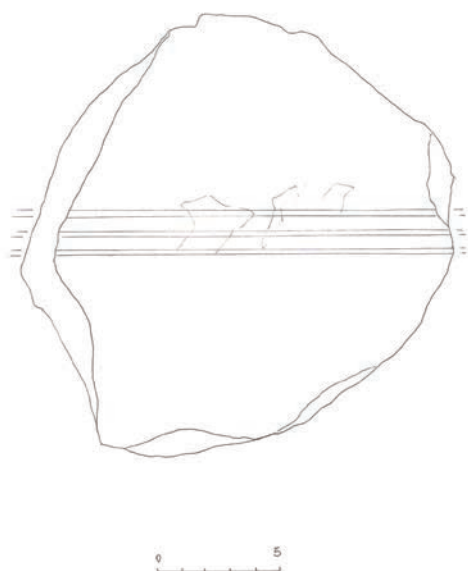
³⁰ A 49131, A 49132, A 49139 - impressions of laths on the white layer adhering to the wall would indicate the flattening out of the wall surface with the use of laths that left impressions.

³¹ A 49140.



Sl. 17 Crno polje donje zone odvojeno od crvenog polja srednje zone svijetloplavom trakom (foto: autorica).

Fig. 17 Black field of the lower zone separated from a red field by a light blue band (photo by: the author).



Sl. 18 (crtež: M. Petrović).

Fig. 18 (drawing by: M. Petrović).

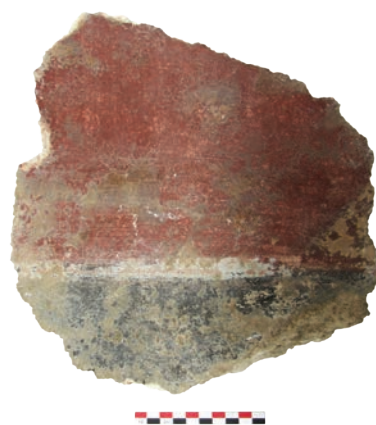
boje, mješavina finog pijeska, rijetkih grudica vapna i kamenčića, a sadrži i tragove slame u vidu šupljina. Debljina sloja iznosi 2,05-0,52 cm. Drugi sloj je bijelo-sive boje, a uz pijesak i vapno sadrži rijetke primjese mljevene opeke i kamenčića te tragove slame u vidu šupljina. Nađen je i jedan fragment crno obojene žbuke³¹. Debljina sloja iznosi 2,58-1,20 cm. Treći sloj je debljine 1,80-0,80 cm; nalik je prethodnom, s rijetkim sitnim grudicama vapna. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti fino mljevene opeke, vapna te mljevenog kalcita i kvarcita, a debljina mu

³¹ A 49140.



Sl. 19 Imitacija stupa ili pilastra (foto: autorica).

Fig. 19 Colum/pilaster imitation (photo by: the author).



Sl. 20 Tragovi žute boje na tamnocrvenom polju (foto: autorica).

Fig. 20 Traces of yellow on a dark red field (photo by: the author).

thickness of the layer ranges from 2.58 to 1.20 cm. The third layer is 1.80-0.80 cm thick, similar to the previous layer with sporadic minute lumps of lime. The final layer, above which paint was applied, is pink due to the presence of finely ground brick, lime and ground calcite and quartzite, with a thickness ranging from 0.70 to 0.26 cm. The painting surface has been smoothed with traces of incrustation. A contoured light blue band has been applied *a secco*, with the paint flaking off.

The transition from the lower to upper zone is highlighted with a light blue band (w. 1.47 cm, not preserved) contoured with narrow red bands (w. 0.20 cm), that separate the black field of the lower zone from the dark red field of the central zone (Fig. 17-18). One preserved fragment (Fig. 19) shows a dark red background separated from a yellow surface on which we see remains of narrow black bands (w. 0.20 cm) - this is an imitation column/pilaster decorated with black vertical fluting. The black and red fields have no preserved decoration; we see only traces of white paint on the black field and of yellow on the dark red field (Fig. 20). The fragments of

se kreće od 0,70 cm do 0,26 cm. Slikarska podloga je zaglađena, postoje tragovi inkrustacije; profilirana svjetloplava traka nanosena je *a secco*, zbog čega se boja ljušti.

Prijelaz iz donje u gornju zonu naglašen je svjetloplavom trakom (š. 1,47 cm, nije očuvana) profiliranom crvenim uskim trakama (š. 0,20 cm), koja odvaja crno polje donje zone od tamnocrvenog polja srednje zone (sl. 17-18). Jedan očuvani ulomak (sl. 19) prikazuje tamnocrvenu podlogu odvojenu od žute, na kojoj su vidljivi ostaci crnih uskih traka (š. 0,20 cm); riječ je o imitaciji stupa/pilastra ukrašenog crnim okomitim kanelurama. Crna i crvena polja nemaju očuvanu dekoraciju; vidljivi su samo tragovi bijele boje na crnom polju te žute boje na tamnocrvenom polju (sl. 20). Fragmenti oslikane žbuke uklapaju se u provincijalno zidno slikarstvo kad je u pitanju kombinacija crvene i crne; te boje prevladavaju tijekom I. i II. stoljeća. Linearni, plošni prikaz stupa/pilastra na žutoj podlozi može se usporediti s primjerom iz *Domus B*, prostor 18, *Brixia* (Pagani 2005, 127-138, fig. 87), gdje je crvenim uskim trakama na žutoj podlozi prikazana ležena (?), dok je podni rub crne boje; datirano je oko sredine II. stoljeća, kasno razdoblje Hadrijana (117. - 138.) ili početak vladavine Antonina (138. - 192.). Jednostavnost i plošnost u prikazivanju arhitektonskog elementa te upotrijebljena paleta boja, u kojoj prevladavaju crna, crvena i žuta, upućuju na isto razdoblje, jer u kasnijem razdoblju Antonina prevladava veći kontrast između žute i crvene boje (Ling 2006, 176; Falzone 2005, 99-129).

Imitacija stupa/pilastra na žutoj podlozi

Zidnoj cjelini pripada jedan ulomak, dimenzije 18,20 x 19,20 x 7,22 cm; na poledini su vidljivi otisci kamena lomljenca te otisci letve na bijelom sloju koji se sastoji od grumena pijeska i sitnih kamenčića povezanih s vapnom; smjesa je vrlo rastresita (1,28 cm)³². Oslikana žbuka sastavljena je od jednog do tri sloja grube i jednog sloja fine žbuke. Prvi sloj sive je boje, mješavina finog pijeska te rijetkih grudica vapna i kamenčića. Debljina sloja iznosi 1,57- 1,01 cm. Drugi sloj, bijelo-sive boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i kamenčića te tragove slame u vidu šupljina. Debljina sloja iznosi 1,86-1,75 cm. Treći je sloj, debljine 1,47-1,34 cm, nalik prethodnom, s rijetkim sitnim grudicama vapna. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti fino mljevene opeke, vapna i mljevenog mramora, a debljina mu se kreće od 0,42 cm do 0,22 cm. Slikarska podloga je zaglađena.

Painted plaster are consistent with provincial wall painting in terms of the combination of red and black that was dominant in the first and second century. The linear, flat depiction of columns/pilasters on a yellow background can be compared with examples from *Domus B*, room 18, at *Brixia* (Pagani 2005, 127-138, Fig. 87), where a lesene (?) is depicted in narrow red bands on a yellow background, with a floor edging done in black paint, dated to around the mid second century, i.e. the late Hadrian period (117-138) or early reign of Antoninus (138-192). The simplicity and flatness applied in the depiction of architectural elements and the palette of colours used, in which black, red and yellow are dominant, indicates the same period, as the later Antoninus period saw a predominance of greater contrast between yellow and red (Ling 2006, 176; Falzone 2005, 99-129).

Imitation of a Column/Pilaster on a Yellow Background

There is one fragment from this wall section, with dimensions of 18.20 x 19.20 x 7.22 cm. On the back we see impressions of rubble stone and of laths on the very friable white layer, composed of clumps of sand and small pebbles bound with lime (1.28 cm).³² The painted plaster is composed of one to three layers of coarse and one of fine plaster. The first layer is grey, composed of a mixture of fine sand and sporadic lumps of lime and pebbles. The thickness of the layer ranges from 1.57 to 1.01 cm. The second 1.86-1.75 cm thick white-grey layer is composed of sand and lime, and contains a sparse admixture of ground brick and pebbles and traces of straw, seen as cavities. The third 1.47- 1.34 cm thick layer, is similar to the previous layer, with sporadic minute lumps of lime. The final layer, above which paint was applied, is pink due to the presence of finely ground brick, lime and ground marble, 0.42 to 0.22 cm thick. The painting surface has been smoothed.

On the yellow background we see a sequence of black bands (w. 0.30 cm) - their repetition is reminiscent of the imitation of fluting on columns or pilasters (Fig. 21). The spacing between flutes ranges from 0.80 to 0.54 cm. The reduction of the spacing between the flutes, highlighted in light blue, emphasises the perspective, irrespective of the predominant flatness in the painting of the fields and columns/pilasters and the linearity evident in the execution of the vertical fluting. What we see here is likely a simple system of fields and inter-fields, i.e. the articulation of the wall surface with columns/pilasters, the likes of which we see, for example, at Hadrian's Villa in the northern room of the nymphaeum (Joyce 1981, 22, Pl. 1, Fig. 1), the most similar to the example at Sorna in terms of the use of colour - above a marble floor edging

³² Pogledaj bilješku 30.

³² See note 30.

Na žutoj podlozi vidljiv je niz traka crne boje (0,30 cm širine); njihovo ponavljanje podsjeća na imitaciju kanelura na stupovima ili pilastrima (sl. 21). Razmak između kanelura kreće se od 0,80 do 0,54 cm. Upravo smanjivanjem razmaka između kanelura, što je istaknuto svjetloplavom bojom, naglašena je perspektiva, premda prevladava plošnost u oslikavanju polja i stupa/pilastra te linearnost koja je uočljiva u izvedbi okomitih kanelura. U pitanju je vjerojatno jednostavan sistem polja i međupolja, odnosno raščlanjivanje zidne površine sa stupovima/pilastrima, kao npr. u Hadrijanovoj vili, sjeverna soba nimfeja (Joyce 1981, 22, Pl. 1, fig. 1), koja je najbliža primjeru iz Sorne po upotrebi boja – iznad mramornog podnog ruba narančaste okomite trake ili pilastri raščlanjuju srednju zonu na obrubljena polja.



Sl. 21 Imitacija stupa ili pilastra (foto: autorica).

Fig. 21 Colum/pilaster imitation (photo by: the author).

Očuvana su dva ulomka iz rimske vile u Sorni, na kojima je prikazana imitacija stupa/pilastra na žutoj podlozi, i to na isti način, okomitim crnim trakama. Tehničke karakteristike žbuke su slične, dok je bijeli sloj, koji se sastoji od grumena pijeska i sitnih kamenčića povezanih s vapnom, izveden na isti način. Razlika je u sastavu zadnjeg finog sloja iznad kojeg se oslikavalo, jer mljeveni mramor nije prisutan na crveno-žutom ulomku s imitacijom stupa/pilastra. Navedena karakteristika može se objasniti razlikama u statusu koji su pripisani prostorima različite namjene kao što su trikliniji (*triclinium*) i sobe (*cubiculum*). Obje karakteristike, tehničke i stilske, navode na isto razdoblje izrade pa se predlaže sredina II. stoljeća.

Imitacija mramora

Zidnoj cjelini pripada sedam ulomaka³³, dimenzije najvećeg iznose 57 x 25 cm, a najmanjeg 5,87 x 5,47 cm;

³³ Svi ulomci pripadaju iskopu Drago, A 49077 (sastavljen od osam ulomaka), A 49078, A 49079, A 49080, A 49081, A 490199, A 49200.

vertical orange bands or pilasters articulate the central zone into framed fields.

Two fragments have been preserved from the Roman villa at Sorna on which we see an imitation of a column/pilaster on a yellow background in the same manner, with vertical black bands. The technical characteristics of the plaster are similar, with the white layer composed of clumps of sand and small pebbles bound with lime done in the same manner. The difference is in the composition of the final fine layer above which paint was applied, as ground marble is not present in the red/yellow fragment with an imitation of a column/pilaster. This characteristic can be explained by the difference in status attributed to the rooms of various purposes, such as the *triclinium* and the bedrooms (*cubiculum*). Both characteristics, technical and stylistic, point to the same period, such that a dating to the second century is proposed.

Imitation of Marble

There are seven fragments from this wall section³³. The dimensions of the largest fragment are 57 x 25 and of the smallest 5.87 x 5.47 cm. On the back we see impressions of rubble stone,³⁴ and impressions of laths in the very friable white layer composed of clumps of sand and small pebbles bound with lime (1.28–0.50 cm).³⁵ The painted plaster is composed of one to three layers of coarse and one of fine plaster. The first layer is grey, a mixture of fine sand and sporadic lumps of lime and pebbles. The thickness of the layer ranges from 3.30 to 0.60 cm. The second layer, white-grey, has sand and lime and a sparse admixture of ground brick and pebbles and traces of straw, seen as cavities. The thickness of the layer ranges from 3.63 to 0.85 cm. The third layer is 2.54–0.86 cm thick, like the previous, with sporadic minute lumps of lime. The final layer, above which paint was applied, is pink due to the presence of finely ground brick, lime and ground marble, 0.76 to 0.32 cm thick. The painting surface has been smoothed, with traces of incrustation, contoured with a light blue band applied *a secco*; the paint has flaked off.

The poorly preserved yellow field of the central zone imitates a type of marble, perhaps a variation between yellow *marmor Numidicum* and alabaster (Fig. 22). Red and some orange and green-grey has been applied along with white over a yellow background on the fragment (Fig. 23), which may indicate an imitation of African *marmor Luculleum*, although this is not a true imitation, rather an

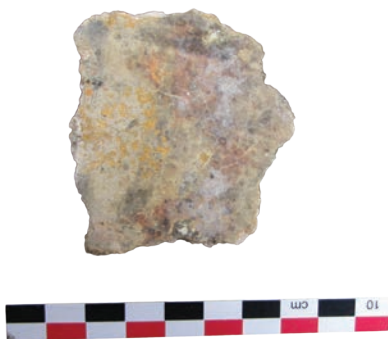
³³ All fragments are from the Drago excavation: A 49077 (consisting of eight fragments), A 49078, A 49079, A 49080, A 49081, A 490199, A 49200.

³⁴ A 49077, A 49081.

³⁵ A 49079, A 49080; see note 30.

na poleđini su vidljivi otisci kamena lomljenca³⁴ te otisci letve na bijelom sloju, koji se sastoji od grumena pijeska i sitnih kamenčića povezanih s vapnom; smjesa je vrlo rastresita (1,28-0,50 cm)³⁵. Oslíkana žbuka sastavljena je od jednog do tri sloja grube i jednog sloja fine žbuke. Prvi sloj, sive boje, mješavina je finog pijeska te rijetkih grudica vapna i kamenčića. Debljina sloja iznosi 3,30-0,60 cm. Drugi sloj, bijelo-sive boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i kamenčića te tragove slame u vidu šupljina. Debljina sloja iznosi 3,63 do 0,85 cm. Treći je sloj debljine 2,54-0,86 cm i nalik prethodnome, s rijetkim sitnim grudicama vapna. Zadnji sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti fino mljevene opeke, vapna i mljevenog mramora; debljina mu se kreće od 0,76 cm do 0,32 cm. Slikarska podloga je zaglađena, vidljivi su tragovi inkrustacije; profilirana svjetloplava traka nanosena je *a secco* pa se boja ljušti.

Žuto polje srednje zone, slabo očuvano, imitira jednu vrstu mramora, možda varijaciju između žutog antičkog (*marmor Numidicum*) i alabastro (sl. 22). Kod ulomka (sl. 23) na žutoj je podlozi pored bijele nanosena i crvena boja, malo narančaste te zeleno-siva, što bi moglo upućivati na imitaciju afričkog mramora (*marmor Luculleum*), iako se ne radi o vjerodostojnoj imitaciji već o interpretaciji slikara, koji je pokušavao bojom dočarati osnovne karakteristike mramora. Na žutu boju podloge nanosena je bijelo-siva, s tragovima crvene na pojedinim mjestima i u obliku crtica. Polje je uokvireno jednostavnom svjetloplavom trakom profiliranom s dvije crne trake (š. 0,20-0,30 cm)³⁶; s unutarnje strane ukrašeno je tankim crnim okvirom (š. 0,12 cm), dok je rub zida naglašen crnom trakom (š. 4,08, nije očuvana). Unutarnji crni okvir ostavlja dojam izbočene mramorne obloge.



Sl. 23 Ulomak s imitacijom mramora (foto: autorica).

Fig. 23 Fragment with marble imitation (photo by: the author).

³⁴ A 49077, A 49081.

³⁵ A 49079, A 49080; pogledaj bilješku 30.

³⁶ Crne tanje trake očuvane su i na ulomku A 49200.



Sl. 22 Srednja zona, imitacija mramora (foto: autorica).

Fig. 22 Central zone, marble imitation (photo by: the author).

interpretation where the painter has attempted to evoke the basic characteristics of marble. White-grey with traces of red short strokes in places has been applied on a yellow background. The field is framed with a simple light blue band contoured with two black bands (w. 0.20-0.30 cm)³⁶ decorated on the inside with a thin black frame (w. 0.12 cm), with the edge of the wall highlighted by a black band (w. 4.08, not preserved). The inner frame gives the impression of protruding marble panelling.

In Roman painting the imitation of marble spread during the reign of Augustus with the opening of quarries that shipped marble to Rome by sea (Pliny the Elder, N.H. XXXVI, 1, 2). The edges of walls imitating marble are characteristic of the second half of the first century (Barbet 2009, 198-200). By the end of the first and early second century they cover the central zone of walls in Nimes, France (Sabrié, Sabrié 1998, 65, Fig. 91). In the mid second century we see the edge of the wall and the central zone covered with marble imitation in England at *Verulamium* (Davey, Ling 1982, 184-186), and those covering the entire wall surface at Chartres in France from the second half of the second century (Barbet 2008, 193, Fig. 285-286). Examples from Switzerland are dated to the third century (Fuchs 1987, 68-69, Fig. 1). Marble panelling imitations at Ostia in Rome are dated to the second and third centuries (Joyce 1981, 23-25), and to the

³⁶ The narrower black bands have also been preserved on fragment A 49200.

Imitacije mramora u rimskom slikarstvu proširile su se u razdoblju vladavine Augusta otvaranjem kamenoloma iz kojeg se mramor dovezio brodovima u Rim (Plinije Stariji, N. H. XXXVI,1,2). Podni rubovi koji imitiraju mramore karakteristični su za drugu polovicu I. stoljeća (Barbet 2009, 198–200): već krajem I. te početkom II. stoljeća prekrivaju srednju zonu zida u Nimesu, Francuska (Sabrié, Sabrié 1998, 65, fig. 91). Sredinom II. stoljeća podni rub i srednju zonu prekrivenu imitacijom mramora nalazimo u Engleskoj, *Verulamium* (Davey, Ling 1982, 184–186), a oni što prekrivaju čitavu površinu zida otkriveni su u Chartresu, Francuska, druga polovica II. stoljeća (Barbet 2008, 193, fig. 285–286). U III. stoljeće datirani su primjeri iz Švicarske (Fuchs 1987, 68–69, fig. 1). Imitacije mramornih obloga iz Ostije i Rima datirane su u II. i III. stoljeće (Joyce 1981, 23–25), a na kraj III. i početak IV. stoljeća one iz *Brixije*, Italija, *Domus B*, prostor 16, 17 (Mariani 2005b, 105–114, Tav. 5–7). Oko 300. god. pos. Kr. datirane su one iz Efeza: H1/b *Cenatorium*, polja s mramornom inkrustacijom odvojena stupovima – H1/2 imitacija stupova odvaja polja oslikana mramorom (Zimmermann, Ladstätter 2011, 165–167). Zidnu dekoraciju na cisalpinskom području u III. i IV. stoljeću karakterizira imitacija u tehnici *opus sectile*. Osobito od druge polovice III. stoljeća dolazi do izražaja sve veća tendencija imitiranja mramornih površina (Salvadori 2012, 33–35). Na ulomcima iz rimske vile u Sorni kombinacija žute, crne i svjetloplave boje, kao i tehničke karakteristike žbuke, podudaraju se s ulomkom koji imitira stup/pilastar na žutoj podlozi (sl. 21). Zajedničke karakteristike obje skupine upućuju na isto razdoblje, odnosno sredinu II. stoljeća.

Žuto-crna dekoracija

Zidnoj cjelini pripadaju tri ulomka³⁷; dimenzije najvećeg iznose 22 x 14,25 cm, a najmanjeg 8,48 x 8,64 cm. Na poledini su vidljivi otisci letve na bijelom sloju koji se sastoji od grumena pijeska i sitnih kamenčića povezanih s vapnom; smjesa je vrlo rastresita (0,96–0,80 cm)³⁸. Oslikana žbuka sastavljena je od jednog do tri sloja grube i jednog sloja fine žbuke. Prvi sloj je sive boje, mješavina je finog pijeska te rijetkih grudica vapna, kamenčića i ugljena, a debljina mu iznosi 2,15 do 1,25 cm. Drugi sloj, bijelo-sive boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i kamenčića te tragove slame u vidu šupljina. Debljina sloja iznosi 2,15 do 1,80 cm. Treći sloj, debljine 1,67–0,97 cm, nalik je prethodnom, s rijetkim sitnim grudicama vapna. Zadnji

late third and early fourth from *Brixia* in Italy, *Domus B*, rooms 16 and 17 (Mariani 2005b, 105–114, Tav. 5–7), and from around 300 CE from Ephesus, H1/b *Cenatorium*, a field with marble incrustation separated by columns; H1/2, column imitations separate fields painted as marble (Zimmermann, Ladstätter 2011, 165–167). Wall decoration in the Cisalpine region of the third and fourth century are characterised by an imitation of the *opus sectile*. From the second half of the third century in particular we see a growing tendency of marble imitation (Salvadori 2012, 33–35). In the fragments from the Roman villa at Sorna the combination of yellow, black and light blue, and the technical characteristics of the plaster are consistent with the fragment imitating a column/pilaster on a yellow background (Fig. 21). The common characteristics of both groups indicate the same period, i.e. the mid second century.

Yellow and Black Decoration

There are three fragments from this wall section³⁷. The dimensions of the largest fragment are 22 x 14.25 and of the smallest 8.48 x 8.64 cm. On the back we see impressions of laths on the very friable white layer consisting of clumps of sand and small pebbles bound with lime (0.96–0.80 cm)³⁸. The painted plaster is composed of one to three layers of coarse and one of fine plaster. The first layer is grey, a mixture of fine sand and sporadic lumps of lime, pebbles and charcoal. The thickness of the layer ranges from 2.15 to 1.25 cm. The second layer, white-grey, along with sand and lime, contains a sparse admixture of ground brick and pebbles and traces of straw, seen as cavities. The thickness of the layer ranges from 2.15 to 1.80 cm. The third layer, 1.67–0.97 cm thick, is like the previous layer, with sporadic minute lumps of lime. The final layer, above which paint was applied, is pink due to the presence of finely ground brick, lime and ground calcite and quartzite, with a thickness ranging from 0.83 to 0.30 cm. The painting surface has been smoothed and is partially covered with incrustations. The light blue was applied *a secco* and flakes off.

The yellow and black backgrounds (Fig. 24) are separated by a broad light blue horizontal band (w. 2 cm), contoured with two black bands of varying width (w. 0.25–0.50 cm), and highlighted with a horizontal dark red band (w. 0.40–0.80 cm). The motifs have not been preserved. The wall surface may have been articulated into yellow fields and black inter-fields as, for example, at Bergamo, the *Domus* on the Arena street, with lavish

³⁷ Ulomci pripadaju sondi Drago, A 49128, A 49129, A 49130.

³⁸ A 49128, A 49130; pogledaj bilješku 30.

³⁷ The fragments are from the Drago trench: A 49128, A 49129, A 49130.

³⁸ A 49128, A 49130; see note 30.

sloj, iznad kojeg se oslikavalo, ružičaste je boje zbog prisutnosti fino mljevene opeke, vapna te mljevenog kalcita i kvarcita, čija se debljina kreće od 0,83 cm do 0,30 cm. Slikarska podloga je zaglađena, djelomično prekrivena inkrustacijama, dok je svjetloplava boja nanescena *a secco* te se ljušti.

Žuta i crna podloga (sl. 24) odvojene su svjetloplavom širom vodoravnom trakom (š. 2 cm) koja je profilirana dvjema crnim trakama različite širine (š. 0,25 - 0,50 cm) te naglašena vodoravnom tamnocrvenom trakom (š. 0,40-0,80 cm). Motivi nisu očuvani. Zidna površina možda je bila raščlanjena na žuta polja i crna međupolja, kao npr. u Bergamu, *Domus* u ulici Arena, s raskošnom dekoracijom (Salvadori 2012, 325, fig.9) iz druge polovice I. stoljeća i početak II. stoljeća. Sličan primjer je *Dionizijeva kuća*, *Brixia*; iznad donje zone crne boje ukrašene pticama, kazališnim maskama itd., nalaze se polja žute boje raščlanjena pilastrima s hermama, iz razdoblja Hadrijana (Salvadori 2012, 326, fig. 10); žuto polje i crno međupolje s biljnom girlandom, *Domus C*, prostor 48 (Mariani 2005a, 220, Tav. 18.5, 19.1), datirano je u razdoblje Hadrijana ili najkasnije početak vladavine Antonina. U Ostiji, prostor II, *Insula* oslikanih volti; crnom bojom obojena je pozadina edikule, dok je podloga lunete žute boje. Datacija je postavljena u sredinu II. stoljeća (Falzone 2007, 83, fig. 37).

Na očuvanim ulomcima iz rimske vile u Sorni izmjenjuju se crna i žuta boja, koje prizivaju IV. stil (Ling 2006, 71), dok u kasnijem razdoblju Antonina prevladava kontrastiranje između žute i crvene boje (Ling 2006, 176; Falzone 2005, 99-129). Predlaže se datacija u sredinu drugog stoljeća.

Južni atrij s peristilom

Stropne cjeline

Bijela podloga s uzorcima tapeta

Stropnoj cjelini pripadaju tri ulomka³⁹. Dimenzije najvećeg iznose 7,33 x 6,09 cm, a najmanjeg 4,67 x 5,43 cm. Na poledini su vidljivi otisci trstike. Oslikana žbuka sastavljena je od dvaju slojeva grube i jednog sloja fine žbuke. Prvi sloj je bijelo-sive boje i mješavina je finog pijeska te rijetkih grudica vapna, kamenčića i tragova slame u vidu šupljina. Debljina sloja iznosi 1,77 - 0,50 cm. Drugi sloj, sive boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i grudice vapna, a debljina sloja je 1,02 do 0,68 cm. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna te mljevenog kalcita; debljina mu se kreće od 0,46 cm do 0,37 cm. Slikarska podloga je zaglađena.

³⁹ Ulomci pripadaju južnom atriju, A 9637, A 9640, A 9643.



Sl. 24 Srednja zona zidne dekoracije (foto: autorica).

Fig. 24 Central zone wall decoration (photo by: the author).

decoration (Salvadori 2012, 325, Fig. 9), from the second half of the first century and early second century. We find a similar example at the House of Dionysus in *Brixia*; above the black lower zone decorated with birds, theatrical masks etc. is a yellow field articulated by pilasters with herms from the Hadrian period (Salvadori 2012, 326, Fig. 10); a yellow field and black inter-field with a vegetative garland in *Domus C*, room 48 (Mariani 2005a, 220, Tav. 18.5, 19.1) dated to the Hadrian period or at the latest to the start of Antoninus' reign. At Ostia in room II, the *Insula*, we see painted vaults; the aedicule background is painted black while the lunette background is yellow, and is dated to the mid second century (Falzone 2007, 83, Fig. 37).

On the preserved fragments from the Roman villa at Sorna we see alternating black and yellow, evoking the Fourth style (Ling 2006, 71), while in the later Antoninus period the dominant contrast is between yellow and red (Ling 2006, 176; Falzone 2005, 99-129). The proposed dating is to the mid second century.

Southern Atrium with Peristyle

Ceiling Sections

White Background with Wallpaper Patterns

There are three fragments from this ceiling section³⁹.

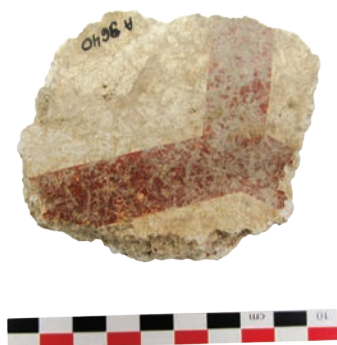
³⁹ The fragments are from the Southern Atrium: A 9637, A 9640, A 9643.

Prvi ulomak: na bijeloj su podlozi (sl. 25) tamnocrvenim trakama (š. 1,04–0,80 cm) formirana dva kuta od 130° koja mogu oblikovati romb ili šesterokut; između njih se nalazi kut od 90° koji oblikuje četverokut. Drugi ulomak: na bijeloj podlozi (sl. 26) tamnocrvenim trakama formiran je kut od 120° , koji oblikuje šesterokut, kao i kut od 130° koji može oblikovati romb ili šesterokut; između njih se nalazi kut od 110° . Treći ulomak: na bijeloj podlozi (sl. 27) tamnocrvenom vodoravnom trakom (š. 1,80 cm) i okomitom (š. 1,35 cm) formirana su dva kuta od 90° . Poznate su kompozicije šesterokuta i četverokuta, kao i kombinacije s rombom (Barbet, Douaud, Lapniece, Ory 1997, 36–37); sve su varijante moguće. Uzorak tapeta⁴⁰ ponekad se nalazi na svodovima ili zidovima u IV. stilu, ali doživljava veliki uspjeh širom Carstva od II. do IV. stoljeća (Ling 2006, 189).



Sl. 25 Ulomak stropne dekoracije, uzorak tapeta (foto: autorica).

Fig. 25 Fragment with ceiling decoration, wallpaper pattern (photo by: the author).

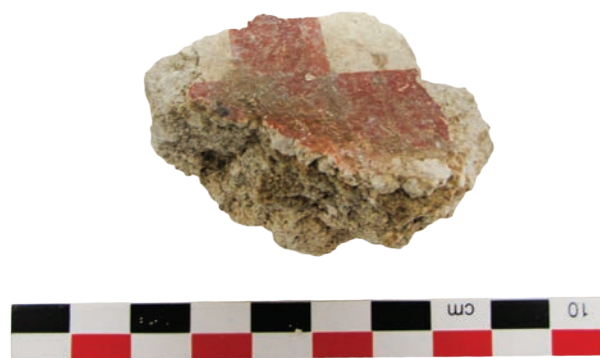


Sl. 26 Ulomak stropne dekoracije, uzorak tapeta (foto: autorica).

Fig. 26 Fragment with ceiling decoration, wallpaper pattern (photo by: the author).

⁴⁰ Uzorak tapeta temelji se na biljnim i cvjetnim oblicima ili na linearnoj mreži; to je sistem četverokuta, šesterokuta, krugova... Uzorak je pravilan i ponavlja se. Na francuskom se definira kao *décor à réseau*, na engleskom kao *wallpaper patterns*, na njemačkom – *Tapetenmuster*, i talijanskom – *motivi ripetitivi* (Barbet, Douaud, Lapniece, Ory 1997, 5; Ling 2006, 189).

The dimensions of the largest fragment are 7.33 x 6.09 and of the smallest 4.67 x 5.43 cm. On the back we see impressions of reeds. The painted plaster is composed of two layers of coarse and one of fine plaster. The first white-grey layer is a mixture of fine sand and sporadic lumps of lime, pebbles and traces of straw, seen as cavities. The thickness of the layer ranges from 1.77 to 0.50 cm. The second grey layer is composed of sand, lime and a sparse admixture of ground brick with lumps of lime. The thickness of the layer ranges from 1.02 to 0.68 cm. The final layer, above which paint was applied is white due to the presence of lime and ground calcite and is 0.46 to 0.37 cm thick. The painting surface has been smoothed. On a white background (Fig. 25) dark red bands (w. 1.04–0.80 cm) form two 130° angles that may form a rhomboid or hexagon, between which is a 90° angle forming a quadrilateral. On a white background (Fig. 26) dark red bands form a 120° angle forming a hexagon, and a 130° angle that may form a rhomboid or hexagon, between which is a 110° angle. On a white background (Fig. 27) a dark red horizontal band (w. 1.80 cm) and a vertical band (w. 1.35 cm) form two 90° angles. We know of hexagonal and quadrilateral compositions, and their combination with rhomboids (Barbet, Douaud, Lapniece, Ory 1997, 36–37), all variants are possible. At times we see the wallpaper pattern⁴⁰ on vaults and walls of the Fourth style, and they saw great popularity across the empire from the second to fourth century (Ling 2006, 189).



Sl. 27 Ulomak stropne dekoracije, uzorak tapeta (foto: autorica).

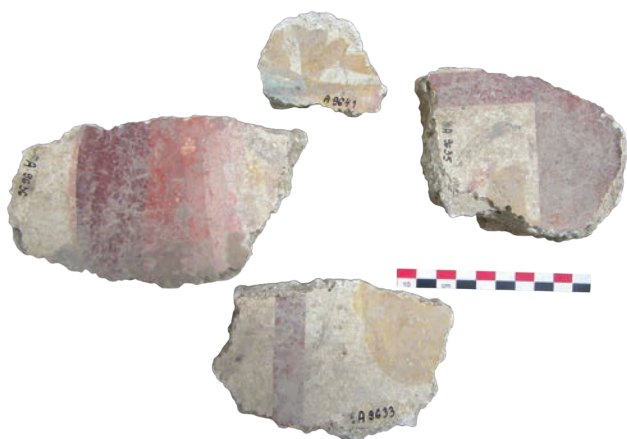
Fig. 27 Fragment with ceiling decoration, wallpaper pattern (photo by: the author).

⁴⁰ The wallpaper pattern is based on vegetative and floral forms or on a linear network – it is a system of quadrilaterals, hexagons, circles etc. The pattern is regular and repeated. It is referred to as: in French – *décor à réseau*; in English – *wallpaper patterns*; in German – *Tapetenmuster*; in Italian – *motivi ripetitivi* (Barbet, Douaud, Lapniece, Ory 1997, 5; Ling 2006, 189).

Bijela podloga s crveno-žutim motivima

Stropnoj cjelini pripadaju četiri ulomka⁴¹. Dimenzije najvećeg iznose 11,19 x 7,90 cm, a najmanjeg 5,39 x 3,95 cm. Na poledini su vidljivi otisci trstike. Oslíkana žbuka sastavljena je od dvaju slojeva grube i jednog sloja fine žbuke. Prvi sloj je bijelo-sive boje, mješavina je finog pijeska te rijetkih grudica vapna, kamenčića i tragova slame u vidu šupljina. Debljina sloja iznosi 3,56 - 1,59 cm. Drugi sloj, sive boje, uz pijesak i vapno sadrži sitne grudice vapna. Debljina sloja iznosi 1,94 do 0,64 cm. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna te mljevenog kalcita, a debljina mu se kreće od 0,31 cm do 0,20 cm. Vidljiv je trag konopa ispod žute trake (š. oko 0,44 cm)⁴². Slikarska podloga je zaglađena.

Prvi ulomak: na bijeloj je podlozi (sl. 28) tamnocrvena okomita(?) traka (š. 1,32 cm) i dio ovalnog motiva te polukružni potez crne boje izveden tankim kistom. Rubna traka tamnocrvene je boje (š. 3,76, nije očuvana) i na nju se vodoravno ili okomito nadovezuje traka iste boje (š. 1,58 cm) formirajući malo bijelo polje na kojem se ističe neidentificirani motiv oker žute; polukružnim potezom naneseana je tankim kistom linija crne boje te trag crvene boje. Drugi ulomak: na bijeloj podlozi unutar očuvanog polukružnog oblika obrubljenog svijetloružičastom bojom prikazane su različite nijanse crvene boje, od tamnocrvene do svjetloružičaste. Treći ulomak: na bijeloj podlozi žuta je traka (š. oko 0,44 cm), prekrivena plavo-zelenkastom te crnom bojom (š. oko 0,35 cm). Ista traka u jednom trenutku kreće prema gore, najvjerojatnije formirajući krug, unutar



Sl. 28 Ulomci stropne dekoracije (foto: autorica).

Fig. 28 Fragments with ceiling decoration (photo by: the author).

⁴¹ Ulomci pripadaju južnom atriju, A 9633, 9635, 9634, 9641.

⁴² A 9641.

White Background with Red-Yellow Motifs

There are four fragments from this ceiling section⁴¹. The dimensions of the largest fragment are 11.19 x 7.90 and of the smallest 5.39 x 3.95 cm. On the back we see impressions of reeds. The painted plaster is composed of two layers of coarse and one of fine plaster. The first white-grey layer is a mixture of fine sand and sporadic lumps of lime, pebbles and traces of straw, seen as cavities. The thickness of the layer ranges from 3.56 to 1.59 cm. The second grey layer is composed of sand, lime and minute lumps of lime. The thickness of the layer ranges from 1.94 to 0.64 cm. The final layer, above which paint was applied, is white due to the presence of lime and ground calcite with a thickness ranging from 0.31 to 0.20 cm. We see the trace of string under the yellow band (w. about 0.44 cm).⁴² The painting surface has been smoothed.

A dark red vertical (?) band (w. 1.32 cm) and part of an oval motif and a semi-circular stroke in black executed with a thin brush on a white background (Fig. 28). The edge band of dark red (w. 3.76 cm, not preserved) from which horizontal or vertical bands of the same colour extend (w. 1.58 cm) form a small white field on which we see an unidentified motif in ochre-yellow, a semi-circular stroke in black executed with a thin brush and traces of red. On a white background within a preserved semi-circular form edged with light pink we see various nuances of red, from dark red to light pink. On a white background we see a yellow band (w. about 0.44 cm) covered with blue-greenish and black (w. about 0.35 cm). This same band turns upward at one point, most likely to form a circle within which a yellow undefined motif (flowers?) is painted; below the yellow band are traces of yellow, pink and dark red. The organisation of the decoration and motifs remains unknown. The dominant colours on the white background are various nuance of red and yellow. Both are characteristic of the late Antoninus period and the Severan period (193-235) when a greater contrast between yellow and red becomes dominant (Ling 2006, 176; Falzone 2005, 99-129, 133-149). Based on the palette of colours we can propose a dating from the second half of the second to the mid third century.

Wall Section

Imitation of Architectural Elements on a Red Background

There are seven fragments from this wall section⁴³. The dimensions of the largest fragment are 26.10 x 16.50

⁴¹ The fragments are from the Southern Atrium: A 9633, 9635, 9634, 9641.

⁴² A 9641.

⁴³ All fragments are from the Central Atrium (A 49145 - A 49151) - the most significant are discussed here.

kojeg su oslikani žuti nedefinirani motivi (cvijeće?); ispod žute trake tragovi su žute, ružičaste i tamnocrvene boje. Organizacija dekoracije i motiva ostaje nepoznata. Četvrti ulomak: na bijeloj podlozi dominiraju različite nijanse crvene i žuta. Obje boje karakteristične su u kasnijem razdoblju Antonina, kao i za razdoblje Severa (193.-235.), kad prevladava veći kontrast između žute i crvene boje (Ling 2006, 176; Falzone 2005, 99-129, 133-149). Na osnovu palete boja može se predložiti datacija od druge polovice II. do polovice III. stoljeća.

Zidna cjelina

Imitacija arhitektonskih elemenata na crvenoj podlozi

Zidnoj cjelini pripada sedam ulomaka⁴³; dimenzije najvećeg iznose 26,10 x 16,50 cm, a najmanjeg 9,20 x 7,70 cm. Oslíkana žbuka sastavljena je od dva do tri sloja grube i dva sloja fine žbuke. Prvi sloj je tamnosive boje, mješavina je finog pijeska te rijetkih grudica vapna i mljevene opeke. Debljina sloja iznosi 1,08-0,53 cm. Drugi sloj je bijelo-ružičaste boje, sa sitnim grudicama gašenog vapna, sitnim primjesama mljevene opeke, rijetkim primjesama kamenčića te tragovima slame u vidu šupljina i negativa. Pijesak je vrlo sitan. Debljina sloja iznosi 1,72-0,61 cm. Treći je sloj bijelo-sive boje i mješavina je finog pijeska, rijetkih grudica vapna i kamenčića; primijećeni su i otisci slame u vidu šupljina. Debljina sloja iznosi 2,14-0,65 cm. Predzadnji sloj, onaj bijele boje, mješavina je vapna i kalcita i debljine je od 1,20 cm do 0,42 cm. Zadnji pak sloj, iznad kojeg se oslikavalo, svjetloružičaste je boje i sastoji se od mješavine veće količine fino mljevene opeke i vapna; debljina mu se kreće od 0,41 cm do 0,18 cm. Slikarska podloga je dobro zaglađena.

Crvena podloga⁴⁴ (sl. 29) raščlanjena je okomitim trakama⁴⁵ (š. 1,48 cm, 1,33 cm), od kojih prva s lijeve strane imitira stup, a može se pretpostaviti da istu ulogu ima druga traka. Obje su dodatno profilirane uskim bijelim trakama (š. 0,34 cm). U prvom planu je oslikana traka krem boje, ukrašena kapitelom koji podsjeća na kombinaciju dorsko-tuskičkog (Atlas arhitekture I 1999, 206) i korintskog reda, sa shematiziranim listovima akanta bijele boje, koji su izvedeni brzim potezima

and of the smallest 9.20 x 7.70 cm. The painted plaster is composed of two to three layers of coarse and two of fine plaster. The first dark grey layer is a mixture of fine sand and sporadic lumps of lime and ground brick. The thickness of the layer ranges from 1.08 to 0.53 cm. The second layer is white-pink with minute lumps of slaked lime, an admixture of a little ground brick and pebbles, and traces of straw, seen as cavities and a negative image. Very fine sand. The thickness of the layer ranges from 1.72 to 0.61 cm. The white third layer is composed of a mixture of fine sand, sporadic lumps of lime and pebbles, and impressions of straw, seen as cavities. The thickness of the layer ranges from 2.14 to 0.65 cm. The second to last white layer, is a mixture of lime and calcite, from 1.20 to 0.42 cm thick, while the final layer, above which paint was applied, is light pink, a mixture of plenty of finely ground brick and lime, with a thickness ranging from 0.41 to 0.18 cm. The painting surface is well smoothed.



Sl. 29 Imitacija stupa s kapitelom (foto: autorica).

Fig. 29 Column with capital imitation (photo by: the author).

A red background⁴⁴ (Fig. 29) is articulated by vertical bands⁴⁵ (w. 1.48 cm, 1.33 cm) of which the first from the left imitates a column; presumably the second does also. Both bands are contoured with narrow white bands (w. 0.34 cm). In the foreground we see a painted band of cream colour, decorated with what is reminiscent of a

⁴³ Svi ulomci pripadaju centralnom atrijsu A 49145-A 49151, od kojih su prikazani najznačajniji ulomci.

⁴⁴ A 49148, crvena boja nanescena je u gustom sloju bez vidljivih poteza kista, a na pojedinim dijelovima prekrivena je prljavštinom.

⁴⁵ Trake su nanescene *a secco*, boja se ljušti. Traka krem boje izvedena je u više slojeva. Najprije je tankim kistom nanescena svjetlonarančasta boja, zatim svjetlojubičasta te još jedan sloj narančaste, razrijeđene sivom bojom, tako da je izgubila na intenzitetu. Degradacijom je dobivena krem boja.

⁴⁴ A 49148; red paint applied in a thick layer without visible brush strokes, covered in areas by dirt.

⁴⁵ The bands were applied *a secco*; the paint has flaked off. The cream coloured band was applied in several layers. First a light orange was applied with a thin brush, then light purple and another layer of orange thinned out with grey paint to subdue the intensity of the colour. The degradation of the paint has produced a cream colour.

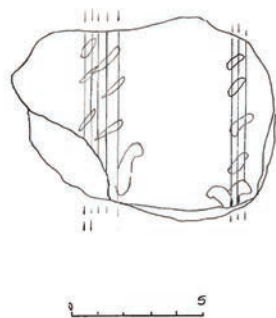
kista. Na gornjem kraju stupa dvije su vodoravne trake tamne boje⁴⁶, koje imitiraju prstene koji okružuju stup. Na lijevoj strani tragovi su četiriju zaobljenih listova koji su bili pričvršćeni za stup trakicom iste boje⁴⁷; može se pretpostaviti da je u pitanju girlanda u obliku festona. U drugom planu, na udaljenosti od 3,73 cm, prikazana je traka ružičaste, svjetlocrvene i tamnocrvene boje, vjerojatno imitacija kaneliranog trupa stupa, dok je crnom bojom oslikana sjena.

Na ulomku s motivom tordiranog stupa (sl. 30–31), prikazanog u prvom planu, jedva su vidljivi tragovi akantova lista bijele boje. Imitacija tordiranja trupa oslikana je brzim, kosim potezima kista, prvo bijelom, a zatim bordo bojom. Na udaljenosti od 3,90 cm, u drugom planu, isti motiv⁴⁸, ali sa zaobljenim tordurama bordo boje, iznad koje je nanesa bijela boja.



Sl. 30 Imitacija tordiranih stupova (foto: autorica).

Fig. 30 Solomonic column imitation (photo by: the author).



Sl. 31 (crtež: M. Petrović).

Fig. 31 (drawing by: M. Petrović).

Treći ulomak (sl. 32) prikazuje u prvom planu motiv kaneliranog stupa u obliku trake⁴⁹ (š. 1,43 cm) koji je odvojen imitacijom lezene (?), u obliku ružičaste trake

⁴⁶ Vrlo nejasno o kojoj je boji riječ, oštećeno je zbog ljuštenja boje i prljavštine.

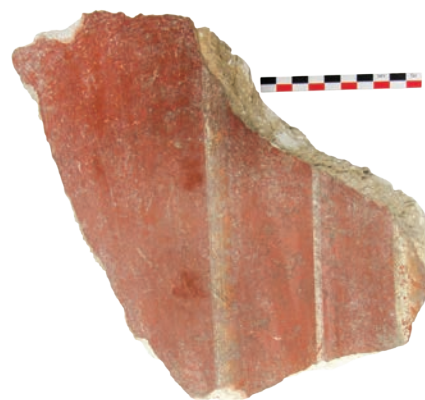
⁴⁷ Listovi te jedva vidljivi ostaci trakice izvedeni su *a secco* pa se boja skoro u potpunosti oljuštila.

⁴⁸ Motiv tordura izveden je *a secco*, boja se oljuštila.

⁴⁹ Na crvenu podlogu najprije je nanesa narančasta te ponovno ista boja razrijeđena bijelom i na koncu bijela boja.

combination Doric/Tuscan (Atlas arhitekture I 1999, 206) and Corinthian order capital, with schematic acanthus leaves in white executed with quick strokes of a brush. On the upper end of the column are two dark horizontal bands⁴⁶ imitating rings encircling the column. To the left side are traces of four rounded leaves attached to the column with a small band of the same colour⁴⁷. This appears to be a garland in the form of a festoon. In the background, about 3.73 cm away is a band of pink, light red and dark red, likely an imitation of a fluted column, with a black shadow. We see a fragment with the motif of a Solomonic column (Fig. 30–31) in the foreground on which there are hardly visible traces of acanthus leaves in white. The imitation of the twisted column body is done in quick, oblique strokes, first with white, then burgundy colour paint. 3.90 cm away, in the background, we see the same motif⁴⁸, but with rounded spirals of burgundy colour above which white has been applied. The third fragment (Fig. 32) shows a fluted column motif in the form of a band in the foreground⁴⁹ (w. 1.43 cm), separated by an imitation lesene (?) in the form of a pink band (w. 0.20 cm) contoured with white (w. 0.18 cm) from a partially preserved Solomonic column in the background.

The columns stand 8.25 cm apart. A red monochrome background⁵⁰ appears in the Third style⁵¹ (Barbet 2009,



Sl. 32 Imitacija kaneliranog i tordiranog stupa (foto: autorica).

Fig. 32 Fluted and Solomonic column imitation (photo by: the author).

⁴⁶ The colour determination is very unclear due to the damage by flaking off and dirt.

⁴⁷ The leaves and hardly visible traces of thin bands were done *a secco* and the paint has almost entirely flaked off.

⁴⁸ The twist motif was applied *a secco* and the paint has flaked off.

⁴⁹ Orange paint was first applied over the red background, and again thinned out with white, then finally white paint.

⁵⁰ Thirteen fragments with red paint and no decoration were preserved.

⁵¹ Table showing monochrome walls in the Second and Third style; red is used rarely and is found in combination with black floor edging; the two cited examples are from the Augustan villa of Agrippa Postumus at Boscotrecase (15) and Pompeii (I,9,1).

(š. 0,20 cm) profilirane bijelom bojom (š. 0,18 cm), od djelomično očuvanog tordiranog stupa u drugom planu. Stupovi su međusobno udaljeni 8,25 cm. Crvena jednoboja podloga⁵⁰ pojavljuje se u III. stilu⁵¹ (Barbet 2009, 124). Upotreba jedne boje naglašava plošnost i zatvorenost zidne površine, što je karakteristika ovog stila (Ling 2006, 52-70; Barbet, 2009, 104-175). Motiv girlandi u obliku festona pojavljuje se u II. stilu (Barbet 2009, 76)⁵² te se njihova upotreba nastavlja i dalje; ovaj se motiv često pojavljuje na arhitekturama IV. stila, npr. u Pompejima, *kuća Crvenih zidova*, soba b (Ling 2006, 83, sl. 85). Vitki, izduženi stupovi ukazuju na karakteristike III. stila, a tordiranje je karakteristično za stupove IV. stila, koji su uglavnom sastavni dio irealne arhitekture (Barbet 1985b, 90-92)⁵³. Način tordiranja stupova iz rimske vile u Sorni je različit, izveden kosim ili zaobljenim crtama, a razmak između tordura varira od oko 0,20 cm do 1,10 cm. U navedenim primjerima iz Herkulaneja i Pompeja međusobna je udaljenost tordura pravilna i manja te nije prisutno izvođenje tordura kosim crtama. Za II. stoljeće uglavnom su karakteristični kanelirani stupovi; sličan način tordiranja stupa nalazi se u Ostiji, *kuća Ganimeda*, *tablinum* (Borda 1958, 108; Wirth 1968, Taf. 25; Falzone 2007, 109, fig. 58), 170.-180. god. pos. Kr.) te u Strasbourgu, Francuska (Ciccutta, Froeliger, Sholz 2014, 33, fig. 8, bez datacije). Mali broj očuvanih motiva ukazuje na povratak klasicizmu, što je karakteristika Hadrijanova razdoblja, kao i naglašena plošnost zidne površine te pojednostavljenje arhitektonskih oblika (Mielsch 2001, 99-100).

Premda je paleta boja ograničena – crvena boja koja igra glavnu ulogu te za detalje ružičasta, narančasta, svjetlojubičasta, krem i zelena – ipak je velika pažnja posvećena miješanju boja kako bi se dobile specifične nijanse. Također, bijelom je bojom na stupovima naglašen izvor svjetlosti koji dolazi s lijeve strane, a crnom bojom sjena koja pada na desnu stranu (sl. 29). Predlaže se datacija u sredinu drugog stoljeća.

124). The use of a single colour highlights the flatness and closed nature of the wall surface, which is characteristic of this style (Ling 2006, 52-70; Barbet 2009, 104-175). The motif of garlands in the form of festoons appears in the Second style (Barbet 2009, 76)⁵² and its use continued. The motif appears often in architecture of the Fourth style, e.g. in Pompeii at the “red walls” house, room B (Ling 2006, 83, Fig. 85). Slender, elongated columns are characteristic of the Third style, while Solomonic columns are characteristic of the Fourth style, largely a part of unrealistic architecture (Barbet 1985b, 90-92).⁵³ The twisting of columns at the Roman villa at Sorna is different, done in oblique or rounded lines, with the spacing between the helical spirals varying from 0.20 to 1.10 cm, unlike the cited examples from Herculaneum and Pompeii where the spacing of the helical spirals is less, and we do not see the execution of the helix in oblique strokes. Fluted columns are largely characteristic of the second century – we see a similar Solomonic column type in Ostia in the *tablinum* of the Ganymede house (Borda 1958, 108; Wirth 1968, Taf. 25; Falzone 2007, 109, Fig. 58) from the 170-180 CE period; and in Strasbourg, France (Ciccutta, Froeliger, Sholz 2014, 33, Fig. 8) without a dating. A small number of preserved motifs indicate the return of classicism characteristic of the Hadrian period and the emphasised flatness of wall surfaces and a simplification of architectural forms (Mielsch 2001, 99-100). Although the palette of colours is limited – with red playing the lead role and pink, orange, light purple, cream and green for detailing – will do still see a great deal of attention devoted to the mixing of colours to produce specific nuances. Likewise the white on the columns highlights the source of light from the left, while black creates the shadows to the right (Fig. 29). The proposed dating is the mid second century.

⁵⁰ Očuvano je i 13 ulomaka crvene boje, bez ukrasa.

⁵¹ Tabela s prikazom jednoboja zidova u II. i III. stilu; crvena se rijetko upotrebljava i nalazi se u kombinaciji s crnim podnim rubom; dva su navedena primjera Boscotrecase, vila Agripe Postuma (15), Pompeji, (I,9,1).

⁵² Tabela s prikazom girlandi i tip prostora kojima su pripadali; u pitanju su prostorije velikih dimenzija kao što su trikliniji, peristili, eksekre...

⁵³ Tabela prikazuje tordirane stupove te pripadajuće prostore u Pompejima i Herkulaneju; dimenzije stupova kreću se od 2,5 cm do 7,0 cm.

⁵² Table showing garlands and the types of rooms they are found in; these are large rooms such as the triclinium, peristyle, exedra etc.

⁵³ Table showing Solomonic columns and the rooms they are found in in Pompeii and Herculaneum; the size of the columns ranges from 2.5 to 7.0 cm.

*Južna obala i jugozapadni rizalit*Stropne cjeline

Motiv kružnica na bijeloj podlozi

Stropnoj cjelini pripada pet ulomaka⁵⁴. Dimenzije najvećeg iznose 16,10 x 11,58 cm, a najmanjeg 6,41 x 6 cm. Na poledini su vidljivi otisci trstike. Oslikana žbuka sastavljena je od dva do tri sloja grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sivo-bijele je boje i mješavina je finog pijeska te rijetkih grudica. Debljina sloja iznosi od 2 cm do 1,30 cm. Drugi sloj, također sivo-bijele boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke i grudice vapna. Debljina sloja varira od 1,66 cm do 0,90 cm. Treći sloj, bijelo-sive boje, debljine od 1,25 cm do 0,87 cm, uz pijesak i vapno sadrži i rijetke grudice vapna. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna i fino mljevenog mramora, a debljine je od 0,40 cm do 0,23 cm. Slikarska podloga je zaglađena; vidljivi su tragovi inkrustacije, a zelena boja je izbljedjela.

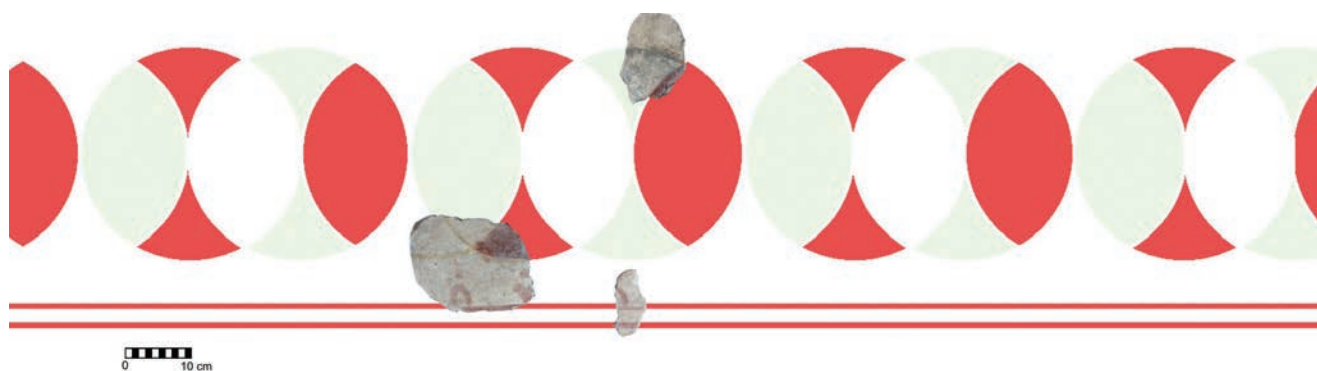
Na jednom je ulomku motiv krugova koji se međusobno presijecaju tako da središte sljedećeg počinje na liniji prethodnog; crvena, bijela i zelena boja se izmjenjuju unutar krugova te oblikuju friz (sl. 33). Ispod krugova tekle su dvije paralelne crvene trake⁵⁵ iznad kojih se nalaze dva motiva koja se izmjenjuju. Motiv u obliku obrnutog slova U s crticom izmjenjuje se s motivom dva lista iznad kojeg se nalazi točka; riječ je o imitaciji čipkaste bordure koja se može povezati s grupom V, odnosno linijom s

*Southern Shore and Southwest Avant-Corps*Ceiling Sections

Circle Motif on a White Background

There are five fragments from this ceiling section⁵⁴. The dimensions of the largest fragment are 16.10 x 11.58 and of the smallest 6.41 x 6 cm. On the back we see impressions of reeds. The painted plaster is composed of two to three layers of coarse and one of fine plaster. The first grey-white layer bears reed impressions, composed of a mixture of fine sand and sporadic lumps. The layer is 2 to 1.30 cm thick. The second grey-white layer contains sand, lime and a sparse admixture of ground brick and lumps of lime. The thickness ranges from 1.66 to 0.90 cm. The third white-grey layer, 1.25 to 0.87 cm thick, contains sand, lime and sporadic lumps of lime. The final layer, above which paint was applied, is white due to the presence of lime and finely ground marble, 0.40 to 0.23 cm thick. The painting surface has been smoothed. There are visible traces of incrustation. The green colour has faded.

A frieze is formed by the motif of intersecting circles, with the centre of the following in sequence on the perimeter of the previous, alternating red, white and green (Fig. 33). Two parallel red bands run below the circles⁵⁵ above which we see two alternating motifs. The motif in the form of the inverted letter U with a line alternates with the motif of two leaves above which is a dot - this is an imitation of an embroidery border



Sl. 33 Stropni motiv kružnica (izradila: Đ. Gobić-Bravar).

Fig. 33 Ceiling circle motif (by: Đ. Gobić-Bravar).

⁵⁴ Svi ulomci pripadaju južnoj obali i jugozapadnom traktu s rizalitom A 49043- A 49047 ulomak A 49046 nema otiska trstike. Ulomci A 49046 i A 49047 imaju minimalne razlike u sastavu žbuke u očuvanim slojevima, odnosno veću količinu finog sivog pijeska, ali crvena je boja jednakog intenziteta i nanesena u gustom sloju kao na prikazanom ulomku pa se smatra da su pripadali izvornoj dekoraciji.

⁵⁵ Dvije paralelne trake (š. 0,47 - 0,76 cm) očuvane su na ulomku A 49044, na kojem je vidljiv i dio motiva u obliku obrnutog slova U.

⁵⁴ All of the fragments are from the southern shore and the southwest tract with avant-corps: A 49043 - A 49047; fragment A 49046 has no reed impressions. Fragments A 49046 and A 49047: with minimum differences in the composition of the plaster in preserved layers, i.e. a large quantity of fine grey sand, but with red colour of the same intensity and applied in a thick layer as with the fragment presented here - they are held to be from the original decoration.

⁵⁵ Two parallel bands (w. 0.47 - 0.76 cm) are preserved on fragment A 49044 on which we also see part of the inverted U motif.

motivom koji se izmjenjuje, a kombinacija je tipa 30 i tipa 32 iz grupe V (Barbet 1981, 950, fig. 5). Nisu pronađene analogije s motivom u obliku obrnutog slova U.

Motiv krugova, plavih i bijelih, koji se presijecaju u ulozi bordure srednje zone na poljima crvene boje poznat je iz Strasbourga u Francuskoj, s kraja prvog stoljeća (Allonsius 2012, 99, fig. 1). Tu je i motiv kružnica koje se presijecaju formirajući friz crvene boje na bijeloj podlozi s cvjetovima u obliku točkica i obrubljuju svod galerije E, iz vile u Mané-Véchen, Francuska, kraj II. stoljeća; također iz Francuske, Bavey, isti tip kružnica, početak svoda, polovica II. stoljeća (Barbet 2008, 316, fig. 481, fig. 482). Iz šute u hipokaustu, u Metzu, Francuska, zabilježen je motiv crvenih krugova na bijeloj podlozi, a na mjestu gdje se spajaju nalaze se tri kratke crtice crvene boje; kraj II. stoljeća i prva polovica III. stoljeća (Heckenbenner, Coutelas, Kazek 2014, 142, fig. 85).

Motiv kružnica koje se presijecaju postaje u II. stoljeću plošan te se često nalazi i u rimskim provincijama Galiji, Belgiki i Germaniji, više ili manje ukrašen ornamentalnim detaljima (Barbet 2008, 317). Može se predložiti hipotetička datacija od polovice II. stoljeća do polovice III. stoljeća.

Motiv vegetabilnih vitica na bijeloj podlozi

Stropnoj cjelini pripadaju četiri ulomka⁵⁶. Dimenzije najvećeg iznose 18,60 x 10,50 cm, a najmanjeg 5,80 x 8,76 cm. Na poleđini su vidljivi otisci trstike⁵⁷. Oslíkana žbuka sastavljena je od triju slojeva grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sivo-bijele je boje i mješavina je finog pijeska te rijetkih grudica vapna i mljevene opeke. Debljina sloja iznosi od 1,47 cm do 0,85 cm. Drugi sloj, sivo-bijele boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke. Debljina sloja varira od 1,15 cm do 0,80 cm. U trećem sloju, bijele boje, debljine od 0,80 cm do 0,50 cm, uz pijesak i rijetke grudice vapna prisutan je i grubo mljeveni mramor. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna i fino mljevenog mramora, a debljine je od 0,27 cm do 0,23 cm. Slikarska podloga je zaglađena; ipak, na njoj su vidljivi tragovi inkrustacije i udarca zapaljivim predmetom⁵⁸ te

⁵⁶ Svi ulomci pripadaju južnoj obali i jugozapadnom traktu s rizalitom A 49027- A 49030; A 49028 - sastavljen je od četiri ulomka.

⁵⁷ A 49020, nema ostataka trstike, ali je podloga crne i crvene boje, podijeljena svjetloplavom trakom profiliranom tamnoplavim uskim trakama; na crnom polju vidljivi su tragovi plave boje (ovuli?), kao i na ulomku A 49025.

⁵⁸ Oštećenja zapaljivim predmetom nastala su nakon napuštanja ili nekorištenja jugozapadnog dijela vile, kad se strop već urušio. Nije moguće da takav tip oštećenja nastane dok se prostorija koristila, jer su stropovi bili visoki, a u slučaju požara tragovi bi bili vidljivi i na drugim ulomcima u navedenoj skupini.

that can be associated with group V, i.e. a line with an alternating motif, being a combination of type 30 and type 32 of group V (Barbet 1981, 950, Fig. 5). We did not find an analogy for the inverted U motif.

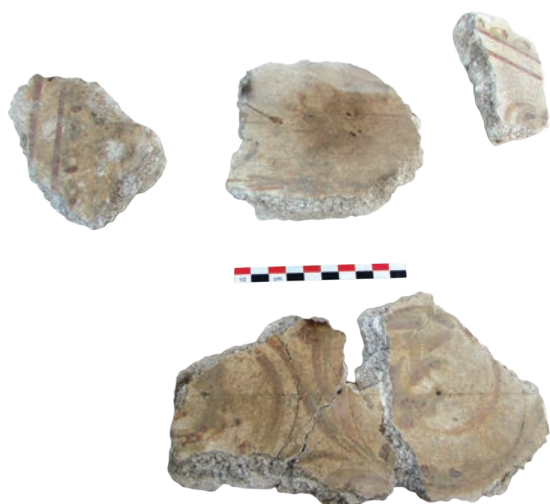
The motif of intersecting blue and white circles in the role of the border of the central zone on red fields is known to us from Strasbourg in France from the late first century (Allonsius 2012, 99, Fig. 1). We find a motif of intersecting circles forming a frieze, with red on a white background and flowers in the form of dots bordering the vault of gallery E at the villa at Mané-Véchen in France from the late second century; also in France, at Bavey, we find the same type of circles at the head of a vault from the mid second century (Barbet 2008, 316, Fig. 481, Fig. 482). In the debris of a hypocaust in Metz, France we see a motif of red circles on a white background - where the circles meet with see three short lines of red, from the late second century and first half of the third century (Heckenbenner, Coutelas, Kazek 2014, 142, Fig. 85). In the second century the intersecting circle motif becomes flat and is found frequently in the Roman provinces of Gaul, Gallia Belgica and Germania, more or less decorated with ornamental details (Barbet 2008, 317). We can propose a hypothetical dating of from the mid second to mid third century.

Vegetative Tendril Motif on a White Background

There are four fragments from this ceiling section⁵⁶. The dimensions of the largest fragment are 18.60 x 10.50 and of the smallest 5.80 x 8.76 cm. On the back we see impressions of reeds⁵⁷. The painted plaster is composed of three layers of coarse and one of fine plaster. The first grey-white layer has reed impressions and is a mixture of fine sand and sporadic lumps of lime and ground brick. The layer is 1.47 to 0.85 cm thick. The second grey-white layer contains sand, lime and a sparse admixture of ground brick. Its thickness varies from 1.15 to 0.80 cm. The third white layer, 0.80 to 0.50 cm thick, has sand and sporadic lumps of lime and coarsely ground marble. The final layer, above which paint was applied, is white due to the presence of lime and finely ground marble and is 0.27 to 0.23 cm thick. The painting surface has been smoothed. It has traces of incrustation

⁵⁶ All of the fragments are from the southern shore and southwest tract with avant-corps. A 49027- A 49030; A 49028 - consisting of four fragments.

⁵⁷ A 49020 has no reed impressions, and the background is black and red, separated by a light blue band contoured with narrow dark blue bands; on the black field we see traces of blue (ovules?) as on fragment A 49025.



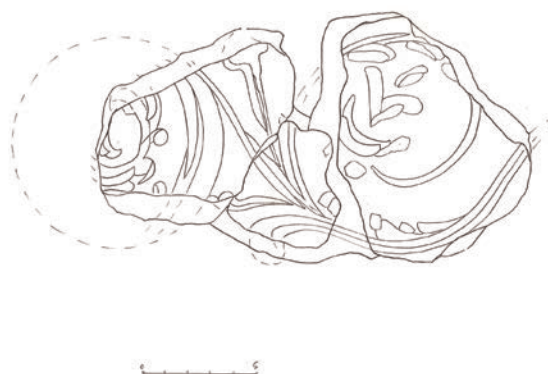
Sl. 34 Stropni motivi (foto: autorica).

Fig. 34 Ceiling motifs (photo by: the author).

je boja na nekim mjestima izbljedjela. Na zaglađenoj podlozi dobro se vide tragovi točke od šiljka i urezivanja kružnica, izvedeni uz pomoć šestara. Konop koji je slikar postavio na svježju žbuku te uz pomoć šiljka na taj način formirao kružnice (Barbet, Allag 1972, 1052-1054, fig. 59) ostavio je vrlo jasne tragove.

Na najvećem ulomku⁵⁹ (sl. 34 i 35) vidljiv je motiv sastavljen od dvije obrnute vegetabilne volute koje su u sredini povezane okomitim izduženim listovima i pupoljcima. Unutar jedne kružnice (promjer 4,50 cm) nalazi se manji krug okružen listovima u obliku plamena, od kojih je svaki drugi blago uvijen, dok se u središtu drugog kruga nalaze manji listići. Motivi su oslikani kombinacijom oker žute i crveno-smeđe boje. Kontrastiranjem svjetlije i tamnije nijanse boja postignut je volumen, a kružno kretanje simulirano je vijugavim linijama. Dva ulomka⁶⁰ (sl. 34) prikazuju dvije paralelne, crveno-smeđe trake (š. 0,45-0,28 cm) iznad kojih se nalaze žuti zrnati oblici s crveno-smeđom točkom. Na jednom je očuvan prikaz shematizirane glave ptice, ostvaren nijansama žute i crveno-smeđe boje. Najoštećeniji ulomak (sl. 34 i 36) ima male ovalne oblike nalik listićima crveno-smeđe boje, dio četverokuta iste boje te neprepoznatljive oblike žute i crveno-smeđe boje, nanese brzim potezima kista.

Friz s vegetabilnim viticama prisutan je u I. st.; navodi se samo primjer sa svoda, npr. u Rimu, Zlatna kuća, Kriptoportik 92 (70)⁶¹ (Iacopi 1999, 97, fig. 92; Ling 2006, 93, sl. 98), datiran od 64.-68. god. pos. Kr.,

⁵⁹ A 49028.⁶⁰ A 49029, A 49030.⁶¹ U pitanju je isti svod, razlika je u numeraciji prostorija.

Sl. 35 Motiv vegetabilnih vitica (crtež: M. Petrović).

Fig. 35 Vegetative tendril motif (drawing by: M. Petrović).



Sl. 36 Stropni motivi (crtež: M. Petrović).

Fig. 36 Ceiling motifs (drawing by: M. Petrović).

and has been struck by a flammable object⁵⁸. The colour has faded in places. On the smoothed painting surface we can easily make out the traces of points made by awls and the incision of circles with a pair of compasses. There are very clear traces of string, applied to fresh plaster (Barbet, Allag 1972, 1052-1054, Fig. 59) and passing through the centres of the circles, which allows the painter to place the awl on a straight line.

The largest fragment⁵⁹ (Figs. 34 and 35) depicts a motif composed of two inverted vegetative volutes linked at the middle with vertical elongated leaves and buds. In one circle (diameter 4.50 cm) we see a smaller circle surrounded by leaves in the form of flames, each of which is slightly bent, while in the centre of this circle we see

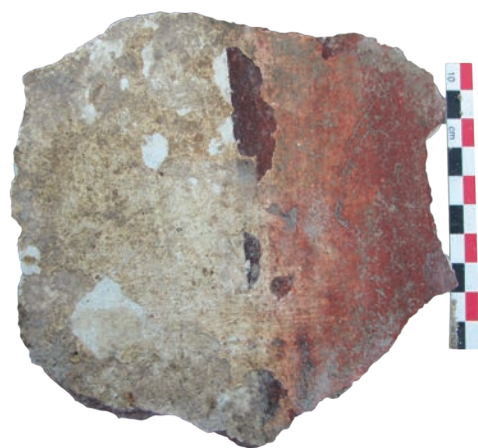
⁵⁸ The damage caused by a flammable object occurred after the south-west part of the villa was abandoned or unused, once the ceiling had caved in. Given the height of the ceiling this damage could not have occurred while the room was in use, and in the event of a fire traces would also be visible on other fragments in this group.

⁵⁹ A 49028.

kao i friz s viticama između zida i stropa u Bergamu, *Domus* u ulici Arena (Salvadori 2012, 325, fig. 9), druga polovica I. stoljeća i početak II. stoljeća. U Francuskoj, Alésia, iz hipokausta, zabilježen je friz s viticama koji se nalazio na vrhu polja (Barbet 2008, 134, fig. 187), no nije datiran. Također, prikazi s vegetabilnim frizom iz kasnog III. stoljeća zabilježeni su u Rimu, *Cubiculum F*, nove katakombe u *via Latina* (Mielsch 2001, 124, Abb. 152). Motiv vegetabilnih vitica nalazi se i na mozaičkom podu u Peroju, lokalitet Dragonera jug, *villa maritima* u trikliniju (Starac 2010, 21, 36, sl. 11-12, sl. 45) iz II. stoljeća. Ulomak s prikazom vegetabilnih vitica iz rimske vile u Sorni vjerojatno je imao ulogu stropne bordure. Paleta boja svodi se na nijanse žute i crveno-smeđe boje. U III. stoljeću rado se koriste zemljane boje, od smeđe preko žute do crvene (Barbet 2008, 344; Barbet 2002, 58, fig. 64). Može se predložiti hipotetička datacija u III. st.

Dvije faze ukrašavanja na bijeloj podlozi

Stropnoj cjelini pripada pet ulomaka⁶². Dimenzije najvećeg iznose 13,11 x 12,98 cm, a najmanjeg 6,70 x 5,77 cm. Na poledini su vidljivi otisci trstike⁶³. Oslikana žbuka sastavljena je od dva do tri sloja grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, sivo-bijele je boje, a sastoji se od mješavine finog pijeska te rijetkih grudica vapna, mljevene opeke i kamenčića; bilježe se i tragovi slame u vidu šupljina. Debljina sloja iznosi od 3,63 cm do 2,13 cm. Drugi sloj sličan je



Sl. 37 I. i II. faza ukrašavanja (foto: autorica).
Fig. 37 1st and 2nd phase decoration (photo by: the author).

⁶² Svi ulomci pripadaju južnoj obali i jugozapadnom traktu s rizalitom A 49062-A 49066.

⁶³ Na ulomku A 49066 nisu vidljivi tragovi trstike; sastav žbuke je identičan, kao i upotreba crvene boje.

smaller leaves. The motifs are painted in a combination of ochre yellow and red-brown. The contrast of light and dark tones achieves volume and the circular motion is achieved by wavy lines. Two fragments⁶⁰ (Fig. 34) depict two parallel red-brown bands (w. 0.45-0.28 cm) above which we see yellow grainy forms with a red-brown dot. On one we see the preserved depiction of a schematic bird head done in nuances of yellow and red-brown. The most damaged fragment (Figs. 34 and 36) has small oval forms similar to leaves of red-brown colour, part of a quadrilateral of the same colour and unidentifiable forms applied in quick strokes in yellow and red-brown.

We see friezes with vegetative tendrils in the first century. We can cite just the examples on vaults, for example in Rome at the Golden House, cryptoporticus 92 (70)⁶¹ (Iacopi 1999, 97, Fig. 92; Ling 2006, 93, Fig. 98), dated to 64-68 CE; a frieze with tendrils between the wall and ceiling in Bergamo at the *Domus* on the Arena street (Salvadori 2012, 325, Fig. 9) from the second half of the first century and early second century. In France, at Alésia, we see a frieze with tendrils at the top of a field from the hypocaust (Barbet 2008, 134, Fig. 187) that has not been dated. We find a depiction with a vegetative frieze from the late third century in Rome at the *Cubiculum F* of the new catacombs in the *via Latina* (Mielsch 2001, 124, Abb. 152). We also see the vegetative tendril motif on a mosaic floor at the Dragonera South site in Peroj in the *triclinium* of a *villa maritima* (Starac 2010, 21, 36, Figs. 11, 12, Fig. 45) from the second century. The fragment with a depiction of vegetative tendrils from the Roman villa at Sorna was likely part of a ceiling border. The palette of colours is reduced to nuances of yellow and red-brown. The use of earthy tones like brown, yellow and red was popular in the third century (Barbet 2008, 344; Barbet 2002, 58, Fig. 64). We can propose a hypothetical dating to the third century.

Two Phases of Decoration on a White Background

There are five fragments from this ceiling section⁶². The dimensions of the largest fragment are 13.11 x 12.98 and of the smallest 6.70 x 5.77 cm. On the back we see impressions of reeds.⁶³ The painted plaster is composed of two to three layers of coarse and one of fine plaster. The first grey-white layer with reed impressions is a mixture

⁶⁰ A 49029, A 49030.

⁶¹ This is the same vault; the difference is in the numbering of the rooms.

⁶² All fragments are from the southern shore and southwest tract with avant-corps - A 49062 - A 49066.

⁶³ On fragment A 49066 there are no visible traces of reed, with an identical plaster composition and use of red paint.

prethodnom. Debljina sloja varira od 1,10 cm do 0,60 cm. Treći sloj, sivo-bijele boje, debljine je od 1,41 cm do 0,66 cm, a uz pijesak i vapno sadrži i rijetke grudice vapna. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna i fino mljevenog mramora te je debljine od 0,44 cm do 0,22 cm. Slikarska podloga II. faze je slabo zaglađena, crvena boja hrapava je na dodir, a vidljivi su i tragovi inkrustacije; boja je nanescena u gustim slojevima⁶⁴.

Jedini dobro očuvani ulomak na kojem se jasno vide tragovi ukrašavanja I. i II. faze prikazan je na sl. 37. Dekoracija iz druge faze nanescena je na tankom sloju vapnenog mlijeka⁶⁵, što je uzrokovalo ljuštenje boje. Ispod novije dekoracije vidi se stariji tip; karakteristike mlade faze nalikuju starijoj, odnosno kombinira se bijela boja s crvenom. Stupanj očuvanosti starije dekoracije, bordo-crvenog polja odvojenog od bijelog, odličan je zbog kvalitetne izvedbe i ujednačenog načina nanošenja boje pa se može pretpostaviti da je došlo do promjene u modi. Karakteristike obje faze mogu se uvrstiti u jednostavni tip dekoracije, s ograničenom paletom boja.

Zidna cjelina

Ulomak s plavim kandelabrom

Jedan ulomak⁶⁶, bez otiska trstike. Dimenzije 8,75 x 8,15 cm. Očuvan je jedan sloj grube te jedan fine žbuke. Prvi je sloj bijele boje, debljine 1,35 cm, a sastoji se od mješavine finog pijeska sa sitnim, rijetkim grudicama vapna te grubo mljevenim mramorom. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna i fino mljevenog mramora te debljine 0,35 cm. Slikarska podloga je zaglađena, vidljivi su tragovi inkrustacije i boja se djelomično oljuštala.

Na bijeloj podlozi (sl. 38) očuvan je gornji dio drške kandelabra ukrašen imitacijom udubljenog ehina, u čijem je središtu oslikan izduženi ovalni oblik koji se sužava prema vrhu. Kratka stapka s dvama blago izvijenim pupoljcima uzdiže se iznad ovalnog oblika. Očuvani dijelovi kandelabra oslikani su svjetloplavom bojom. Analogije nisu pronađene.

of fine sand and sporadic lumps of lime, with ground brick and pebbles and traces of straw, seen as cavities. The thickness of the layer ranges from 3.63 to 2.13 cm. The second layer is like the first, from 1.10 to 0.60 cm thick. The third grey-white layer is from 1.41 to 0.66 cm thick, and contains sand, lime and sporadic lumps of lime. The final layer, above which paint was applied, is white due to the presence of lime and finely ground marble and from 0.44 to 0.22 cm thick. The painting surface of the second phase is poorly smoothed; the red colour is rough to the touch, with visible traces of incrustation and paint applied in thick layers⁶⁴.

The only well preserved fragment on which we clearly see traces of decoration of the First and Fourth phases is shown in Fig. 37. The Second phase decoration was applied on a thin layer of milk of lime⁶⁵, which caused the flaking off of the paint. Under the newer decoration we see the older type. The characteristics of the more recent phase are similar to the older, i.e. a combination of white and red. The level of preservation of the older decoration, a burgundy-red field separated from a white field, is excellent due to its quality execution and the uniform application of paint, such that we can presume that there was a change in the popular fashion. The characteristics of both phases are simple decoration with a limited palette of colours.

Wall Section

Fragment with Blue Candelabrum

There is one 8.75 x 8.15 cm fragment⁶⁶ without reed impressions. One layer of coarse and one layer of fine plaster are preserved. The first white layer is 1.35 cm thick, composed of fine sand with few minute lumps of lime and coarsely ground marble. The final layer, above which paint was applied, is white due to the presence of lime and finely ground marble and is 0.35 cm thick. The painting surface has been smoothed. There are visible traces of incrustation and the paint has flaked off in places. Preserved on a white background (Fig. 38) is the upper part of the handle of a candelabrum decorated with the

⁶⁴ Na ulomcima A 49064-A49067 vide se samo gusti slojevi tamnocrvene boje, nanesceni u II. fazi, dok je na ulomku A 49063 I. faza prekrivena inkrustacijom; jedva vidljivi ostaci II. faze bijele i tamnocrvene boje.

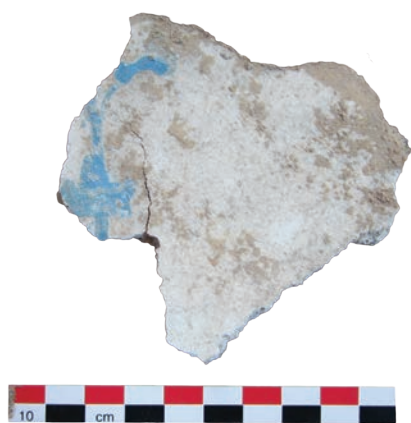
⁶⁵ Primjeri oslikavanja nove dekoracije na vapnenom mlijeku dobro su dokumentirani u Ostiji; među najpoznatije primjere ubraja se svod prostorije 4, Insula Obojenih svodova, koji je vjerojatno u razdoblju Severa dobio novu dekoraciju izvedenu na tankom sloju vapnenog mlijeka (Joyce 1981, Pl. LVI, fig. 96; Falzone 2007, 85-87, fig. 39-40, 140-141, fig. 81).

⁶⁶ A 49038 ulomak pripada južnoj obali i jugozapadnom traktu s rizalitom.

⁶⁴ On fragments A 49064 - A49067 we see only thick layers of dark red paint, applied in the Second phase, while on fragment A 49063 of the First phase, covered with incrustation, we see hardly visible remains of the Second phase white and dark red.

⁶⁵ Examples of new decoration on milk of lime are well documented at Ostia; among the best known examples are the vault of room 4, the Insula of painted vaults, which likely received new decoration in the Severan period done on a thin layer of milk of lime (Joyce 1981, Pl. LVI, Fig. 96; Falzone 2007, 85-87, Fig. 39-40, 140-141, Fig. 81).

⁶⁶ Fragment A 49038 is from the southwest shore and southwest tract with avant-corps.



Sl. 38 Ulomak gornjeg dijela kandelabra (foto: autorica).

Fig. 38 Fragment of the upper section of a candelabrum (photo by: the author).

Otvori

Bijela podloga s plavim polukružnim motivima

Prvoj skupini otvora pripadaju četiri ulomka⁶⁷. Dimenzije najvećeg iznose 16,50 x 8,27 cm, a najmanjeg 6,23 x 6,16 cm. Na poledini su vidljivi otisci trstike; diameter trstike najvećeg ulomka iznosi 0,98 cm⁶⁸. Oslikana žbuka sastavljena je od tri sloja grube i jednog sloja fine žbuke. Prvi sloj je svjetlosive boje i mješavina je finog pijeska, grudica vapna, rijetkih primjesa mljevene opeke i kamenčića te tragova slame u vidu šupljina. Debljina sloja varira od 3,33 cm do 1,15 cm. Drugi sloj, tamnosive boje, uz pijesak i vapno sadrži grudice vapna, rijetke primjese opeke te tragove slame u vidu šupljina. Debljina sloja iznosi od 1,51 cm do 0,94 cm. Treći sloj, bijele boje, debljine od 0,95 cm do 0,35 cm, uz pijesak i vapno sadrži rijetke grudice vapna te grubo mljeveni mramor. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna i fino mljevenog mramora; debljine je od 0,29 cm do 0,15 cm. Slikarska podloga je zaglađena, vidljivi su tragovi inkrustacije i prljavštine; plava se boja ljušti. Na bijelu podlogu prvo je nanosena crna boja, a zatim plava, koja se očuvala samo na pojedinim mjestima.

Najveći ulomak (sl. 39) predstavlja gornji kut otvora s vidljivim završetkom žbukano dijela zida. Ova nam informacija omogućuje smještaj iznad vrata ili prozora, što potvrđuje i crna vodoravna traka (0,54 cm) ispod koje su oslikani manji polukružni ukrasi (š. 1,95-1,60 cm; v. 0,85-0,74 cm) izvedeni plavom bojom, naglašavajući rub otvora. Veći plavi ukrasi istog tipa (š. 2,68-1,85 cm,

imitation of a recessed echinus in the middle of which an elongated oval form tapered towards the top has been painted. A short stem with two slightly bent buds rises above the oval form. The preserved parts of the candelabrum are done in light blue. No analogies were found.

Openings

White Background with Blue Semi-circular Motifs

There are four fragments from the first group of openings⁶⁷. The dimensions of the largest are 16.50 x 8.27 and of the smallest 6.23 x 6.16 cm. On the back we see impressions of reeds. The diameter of the reed of the largest fragment is 0.98 cm⁶⁸. The painted plaster is composed of three layers of coarse and one of fine plaster. The first light grey layer is a mixture of fine sand, lumps of lime and a sparse admixture of ground brick and pebbles, and traces of straw, seen as cavities. The layer is from 3.33 to 1.15 cm thick. The second 1.51 to 0.94 cm thick dark grey layer contains sand, lime and lumps of lime and a sparse admixture of brick and traces of straw, seen as cavities. The third 0.95 to 0.35 cm thick white layer is composed of sand, lime and few lumps of lime and coarsely ground marble. The final 0.29 to 0.15 cm thick layer, above which paint was applied, is white due to the presence of lime and finely ground marble. The painting surface has been smoothed. There are visible



Sl. 39 Gornji kut otvora sa završetkom žbukano dijela zida (foto: autorica).

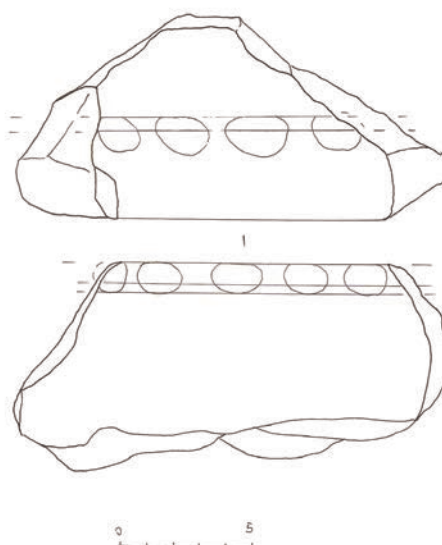
Fig. 39 Upper corner of an opening with end of plastered section of the wall (photo by: the author).

⁶⁷ Svi ulomci pripadaju južnoj obali i jugozapadnom traktu s rizalitom, A 49068- A 49071.

⁶⁸ Na ulomcima A 49069 i A 49070 poledina je zaglađena.

⁶⁷ All fragments are from the southwest shore and southwest tract with avant-corps: A 49068- A 49071.

⁶⁸ The back of fragments A 49069 and A 49070 is smoothed.



Sl. 40 Polukružni motivi na otvoru (crtež: M. Petrović).

Fig. 40 Semi-circular motif at an opening (drawing by: M. Petrović).

v. 1,57–1,42 cm) stajali su na nešto široj (0,70 cm) crnoj traci (sl. 40). Na preostalim trima ulomcima očuvan je isti tip ukrašavanja⁶⁹.

Bijela podloga s vitičastim motivima

Drugoj skupini pripada jedan ulomak, dimenzija 26 x 8,57 x 7,25 cm. Na poleđini su vidljivi otisci trstike. Oslíkana žbuka sastavljena je od triju slojeva grube i jednog sloja fine žbuke. Prvi sloj, koji nosi otiske trstike, svjetlosive je boje i mješavina je finog pijeska te rijetkih grudica vapna i tragova slame u vidu šupljina. Debljina sloja iznosi od 2,30 cm do 1,26 cm. Drugi sloj, tamnosive boje, uz pijesak i vapno sadrži rijetke primjese mljevene opeke, grudice vapna i tragove slame u vidu šupljina. Debljina sloja iznosi od 2,44 cm do 1,64 cm. Treći sloj, bijele boje, debljine od 1,08 cm do 0,93 cm, uz pijesak i vapno sadrži rijetke grudice vapna te grubo mljeveni mramor. Zadnji sloj, iznad kojeg se oslikavalo, bijele je boje zbog prisutnosti vapna i fino mljevenog mramora; debljine je od 0,40 cm do 0,32 cm. Slikarska podloga je zaglađena, vidljivi su tragovi inkrustacije i prljavštine; plava boja se ljušti. Na bijelu podlogu prvo je nanosena crna boja, a zatim plava, koja se očuvala samo na pojedinim mjestima.

Na gornjem dijelu otvora (sl. 41 i 43) razvijaju se izduženi vitičasti oblici, što nam omogućava njihov smještaj iznad vrata ili prozora, a to potvrđuje i crna vodoravna traka (š. 0,60 cm) ispod koje su oslikani polukružni ukrasi (š. 1,77–1,72 cm; v. 165–1,67

traces of incrustation and dirt. The blue paint flakes off. Black paint was first applied to the white background; then blue, which has only been preserved in places.

The largest fragment (Fig. 39) shows the upper corner of an opening with the visible end of the plastered part of the wall. This information allows us to place it above a door or window, which is confirmed by the black horizontal band (0.54 cm) below which small semi-circular decorations are painted (w. 1.95–1.60 cm; h. 0.85–0.74 cm) in blue, highlighting the edge of the opening. Larger blue decorations of the same type (w. 2.68–1.85 cm, h. 1.57–1.42 cm) stood on a somewhat broader (0.70 cm) black band (Fig. 40). The same type of decoration is preserved on the remaining three fragments.⁶⁹

White Background with Tendril Motifs

There is one 26 x 8.57 x 7.25 cm fragment from the second group. On the back we see impressions of reeds. The painted plaster is composed of three layers of coarse and one of fine plaster. The first 2.30 to 1.26 cm thick light grey layer with reed impressions is composed of a mixture of fine sand, sporadic lumps of lime and traces of straw, seen as cavities. The second 2.44 to 1.64 cm thick dark grey layer contains sand and lime and a sparse admixture of ground brick, lumps of lime and traces of straw, seen as cavities. The third 1.08 to 0.93 cm thick white layer is composed of sand, lime and contains sporadic lumps of lime and coarsely ground marble. The final 0.40 to 0.32 cm thick layer, above which paint was applied, is white due to the presence of lime and finely ground marble. The painting surface has been smoothed. There are visible traces of incrustation and dirt. The blue paint flakes off.



Sl. 41 Otvor s izduženim vitičastim oblicima (foto: autorica).

Fig. 41 Opening with elongated tendril forms (photo by: the author).

⁶⁹ Na ulomku A 49071 vidljivi su tragovi udarca zapaljivim predmetom, v. bilješku 58.

⁶⁹ On fragment A 49071 we see traces of impact from a flammable object; see note 58.



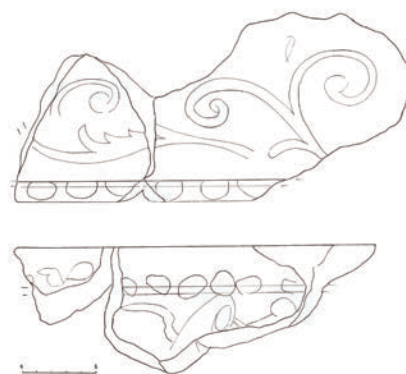
Sl. 42 Donja strana otvora (foto: autorica).
Fig. 42 Lower side of an opening (photo by: the author).

cm) izvedeni crnom bojom s tragovima plave boje, naglašavajući tako rub otvora. Donja strana (sl. 42 i 43) ukrašena je također crnom trakom (š. 0,62 cm) te polukružnim motivima, koji su nešto nemarnije izvedeni, a mogu se uočiti i tragovi vegetabilnog (?) motiva.

Karakteristika obje skupine otvora je jednostavnost u izboru motiva, njihova izvedba brzim potezima kista te vrlo uska paleta boja, koja se sastoji od crne i plave. Nije bilo moguće pronaći analogije jer su rijetke publikacije u kojima su objavljeni otvori, a od malog broja objavljenih, način ukrašavanja linearnim ili vegetabilnim motivima ne nalikuje očuvanim ulomcima iz rimske vile u Sornu.

ZAKLJUČAK

Bez obzira na mali broj ulomaka u rimskoj vili u Sornu, očuvana dekoracija stropova svjedoči o većoj raznovrsnosti u ukrašavanju u odnosu na ukrašavanje zidova. Predložena datacija za oslikanu žbuku iz središnjeg prostora između dvaju atrija s peristilom (sl. 2), krilatog Erota iz skupine stropne dekoracije (sl. 4 a-c, 5), linearnu traku s imitacijom čipkaste bordure na tamnocrvenoj podlozi (sl. 9 i 10) te motiva kazeta (sl. 10 i 11) jest u sredinu II. stoljeća. Za skupinu stropne dekoracije južnog atrija s peristilom (sl. 2, B), tj. očuvane dijelove geometrijskih motiva na bijeloj podlozi (sl. 24 - 26), predložena je datacija od II. do IV. st., a za crveno-žute nedefinirane motive na bijeloj podlozi ona od druge polovice II. st. do polovice III. stoljeća (sl. 27). Za oslikanu žbuku nađenu na južnoj obali s jugozapadnim rizalitom (sl. 2, E, H, T) odnosno motiv kružnica na bijeloj podlozi (sl. 33) predložena je datacija od polovice II. stoljeća do polovice III. stoljeća, a za motiv vegetabilnih vitica na bijeloj podlozi (sl. 34)



Sl. 43 Motivi na gornjoj i donjoj strani otvora (crtež: M. Petrović).
Fig. 43 Motifs on the upper and lower sides of an opening (drawing by: M. Petrović).

Black paint was first applied to the white background; then blue, which has only been preserved in places.

Elongated tendril forms run along the upper part of the opening (Figs. 41 and 43), which helps us place it above a door or window, as confirmed by a horizontal black band (w. 0.60 cm) below which semi-circular decorations have been painted (w. 1.77-1.72 cm; h. 1.65-1.67 cm) done in black with traces of blue, highlighting the edge of the opening. The lower part (Figs. 42 and 43) is also decorated with a black band (w. 0.62 cm) and semi-circular motifs of imprecise execution. We can also make out traces of a vegetative (?) motif.

Both opening groups are characterised by simplicity in the selection of motifs, done with quick strokes of the brush and a palette of colours limited to black and blue. No analogies were found due to the dearth of publications in which openings have been presenting - in the few published sources the decoration with linear or vegetative motifs are not similar to the preserved fragments from the Roman villa at Sorna.

CONCLUSION

Regardless of the small number of fragments found at the Roman villa at Sorna, the preserved ceiling decorations bear witness to great diversity in decoration in relation to the decoration of walls. The proposed dating for the painted plaster in the central room between the two atria with peristyle (Fig. 2), the winged Erote from the ceiling decoration group (Figs. 4 a-c, 5), the linear band with embroidery border imitation on a dark red background (Figs. 9 and 10) and the coffering motif (Figs. 10 and 11) is the mid second century. For the southern atrium with peristyle group ceiling decoration (Fig. 2, B), i.e. the preserved parts of the geometric motifs on a white background (Figs. 24-26) the proposed dating is from

predložena je datacija u III. st. Za zidnu dekoraciju, pored imitacije stupova ili pilastra na crvenoj ili žutoj podlozi (sl. 19, 21), imitacije mramora (sl. 22, 23), profinjene dekoracije na crvenoj podlozi s imitacijom kaneliranih i tordiranih stupova (sl. 29 - 32), predložena je datacija u polovicu II. st. Motiv malog ulomka kandelabra na bijeloj podlozi nije moguće datirati (sl. 38), jer se nisu očuvali drugi motivi.

Oslíkana žbuka zidne dekoracije prikazuje vrlo jednostavnu kompoziciju srednje zone, izmjenu polja i međupolja (sl. 17-20, 23) ili parataktički sistem polja (sl. 22). Može se reći da ulomci iz Sorne pokazuju da su međupolja bila ukrašena imitacijom stupova ili pilastara (sl. 19, 21), kako pokazuju dva primjera. Prevladava plošnost i jednostavnost u oslikavanju, bez perspektivnog prikazivanja irealnih arhitektura. Blagi nagovještaj perspektive na crvenoj podlozi vidljiv je na malobrojnim ulomcima (sl. 29-32), premda izbor boje podloge naglašava plošnost i zatvorenost zidne strukture. Može se zaključiti da se malobrojni ulomci iz rimske vile u Sorni uključuju u trendove u Cisalpinskom području kad je u pitanju sistem jednoboynih, plošnih polja, odnosno izmjene polja i međupolja, koji su bili popularni od druge polovice I. st. pos. Kr. do II. st. (Salvadori 2012, 25-31).

U središnjem prostoru, onome između dvaju atrija s peristilom, stropna cjelina sa širokim trakama (sl. 13) te zidna cjelina s linearnim elementima (sl. 14-16) imaju isti sastav žbuke kao i boju podloge, što bi upućivalo na isto razdoblje, a možda i na isti prostor. Sigurno je da tragovi bijele boje na stropu i zidu govore o prepravcima izvedenim u istom razdoblju. Moguće je da navedeni ulomci pripadaju najmlađoj fazi ukrašavanja, ali datacija bez stratigrafskog konteksta teško može objasniti stilističke karakteristike određenog razdoblja.

Na osnovu očuvanih ulomaka predložena je rekonstrukcija stropa s Erotom (sl. 5), dok je temeljem nešto većeg broja ulomaka stropne dekoracije s linearnom trakom koja imitira čipkastu borduru, također predložena rekonstrukcija tog dijela stropa (sl. 9, 10). Ulomci na crvenoj zidnoj podlozi koji imitiraju arhitektonske elemente (sl. 29 - 32), na kojima su bijelom bojom naglašeni detalji akantova lišća te izvor svjetlosti s lijeve strane, dok je crnom bojom naglašena sjena na desnoj strani (sl. 29), govore o kvaliteti majstora, ali i o ukusu vlasnika rimske vile u Sorni.

Vrijedno je spomenuti da je karakteristična i upotreba plave boje, koja je na nekim ulomcima nanosena iznad crne boje (sl. 11, 12), kao i na otvorima (sl. 39, 40-41). U Italiji, kao i u Galiji, često se susreće navedena kombinacija kad je u pitanju egipatska plava boja (Barbet

the second to fourth century; and for the undefined red-yellow motifs on a white background from the second half of the second century to the mid third century (Fig. 27). For the painted plaster found at the southern shore with southwest avant-corps (Fig. 2, E, H, T), i.e. the motif of circles on a white background (Fig. 33) the proposed dating is from the mid second century to the mid third century, and for the motif of vegetative tendrils on a white background (Fig. 34) the third century. For the wall decorations of imitation columns or pilasters on a red or yellow background (Figs. 19, 21), the marble imitation (Figs. 22, 23), the refined decoration on red background with imitation fluted and Solomonic columns (Figs. 29-32), the proposed dating is to the mid second century. For the motif represented by the small section of a candelabrum on white background no dating can be proposed (Fig. 38). Other motifs have not been preserved.

The painted plaster wall decoration shows very simple composition of the central zone, the alternation of fields and inter-fields (Figs. 17-20, 23) or a paratactic system of fields (Fig. 22). It can be said that the fragments from Sorna show that the inter-fields were decorated with column or pilaster imitations (Figs. 19, 21) as seen in two examples. Flatness and simplicity dominate in the painting, without perspective depiction of unrealistic architecture. A hint of perspective on a red background is evident on a few of the fragments (Figs. 29-32), although the selection of colours emphasises flat and closed wall structures. It can be concluded that the small number of fragments from the Roman villa at Sorna are consistent with the trends in the Cisalpine area in terms of the system of monochrome, flat fields, i.e. the alternation of fields and inter-fields popular from the second half of the first century CE to the second century (Salvadori 2012, 25-31).

In the central area, between the two atria with peristyles, the ceiling section with broad bands (Fig. 13) and the wall section with linear elements (Figs. 14-16) have the same plaster composition and background colour, which would indicate the same period and perhaps the same room. It is certain that the traces of white on the ceiling and wall tell of alterations done in the same period. It is possible that the cited fragments are from the most recent phases of decoration, but a dating without a stratigraphic context can hardly explain the stylistic characteristics of a given period.

A reconstruction of the ceiling with Erote has been proposed on the basis of the preserved fragments (Fig. 5). A reconstruction of a part of the ceiling was also proposed on the basis of the somewhat greater number of fragments of the ceiling decoration with linear band imitating an embroidery border (Figs. 9, 10). Indicative

1987, 162). Isto tako, koristi se u kombinaciji sa zelenom i oker bojama (sl. 17, 20–22, 24). Jednaka kombinacija nalazi se na očuvanim ulomcima pa je vjerojatno u pitanju egipatska plava boja, koja se ubraja u skupinu skupih boja (Plin., NH, 33, 57). Budući da je riječ o bogatim vlasnicima, što potvrđuje i mramorna dekoracija⁷⁰, kao i prisustvo grubo mljevenog mramora već u predzadnjim slojevima grube žbuke (južna obala i jugozapadni rizalit – stropna dekoracija: motiv vegetabilnih vitica, zidna dekoracija: motiv s plavim kandelabrom te otvorima) te u većini slučajeva fino mljeveni mramor u zadnjem finom sloju žbuke, ovakva pretpostavka ne čudi. Prisustvo mramora tumači se njegovom obradom na licu mjesta⁷¹.

Treba naglasiti da nije moguće precizno određivanje datacije jer pokretni arheološki materijal koji bi potvrdio ili opovrgnuo navedene predložene datacije nije obrađen. Predložene su datacije na osnovu palete boja i stilističkih usporedbi, gdje je to bilo moguće. Ipak, prikazani ulomci korak su u poznavanju rimskog slikarstava u II. i III. stoljeću na području Poreča.

of the quality of the craftsmanship and of the tastes of the owner of the Roman villa at Sorna are the fragments of a red wall background imitating architectural elements (Figs. 29–32) on which white was used to emphasise details of acanthus leaves and a source of light from the left, while black was used to emphasise shadows cast to the right (Fig. 29).

It is worth noting that the use of blue paint applied above black on some fragments (Figs. 11, 12) and at openings (Figs. 39, 40, 41) is also characteristic. We often find this combination in both Italy and Gaul making use of Egyptian blue (Barbet 1987, 162). It is also used in combination with green and ochre paint (Figs. 17, 20–22, 24). The same combination is found on preserved fragments, and it is likely that this is in fact Egyptian blue, numbered among the more costly paints (Pliny, NH, 33, 57). This hypothesis is not unwarranted given the wealth of the owners as confirmed by the marble decoration⁷⁰ and the presence of coarsely ground marble even in the second to last layer of plaster (the southern shore and southwest avant-corps – ceiling decoration: vegetative tendril motif; wall decoration: blue candelabrum motif and the openings) and, in most cases, the presence of finely ground marble in the final fine layer of plaster. The presence of marble is interpreted as related to the on site working of marble⁷¹.

It should be emphasised that a precise determination of the dating is not possible due to the fact that movable archaeological material that would confirm or refute the cited proposed datings has not been analysed. The proposed datings were made where possible on the basis of the palette of colours and stylistic comparisons. The fragments presented here are, nevertheless, a step forward in our understanding of Roman painting in the Poreč area in the second and third centuries.

⁷⁰ Pogledaj bilješku 2.

⁷¹ Zahvaljujem Đeni Gobić-Bravar na podacima, kao i tumačenju primjesa kvarcita, kalcita i mljevenog mramora u slojevima žbuke.

⁷⁰ See note 2.

⁷¹ I wish to thank Đeni Gobić-Bravar for data and interpretation pertaining to admixtures of quartzite, calcite, and ground marble in the plaster layers.

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