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IDEJNA REKONSTRUKCIJA PODNIH, ZIDNIH I STROPNIH DEKORACIJA RIMSKE VILE NA LOKALITETU SORNA

A CONCEPTUAL RECONSTRUCTION OF THE FLOOR, WALL AND CEILING DECORATION OF A ROMAN VILLA AT THE SORNA SITE

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U ovom ćemo se članku osvrnuti na istraživanje materijalnih ostataka podnih, zidnih i stropnih dekoracija s lokaliteta Sorna kraj Poreča, kao i na dokumentacijsko istraživanje podataka zabilježenih tijekom arheoloških iskopavanja lokaliteta. Detaljno su obrađeni ostaci oslikanih žbuka i mramornih oplata, dok su mozaične površine obrađene isključivo uvidom u dostupnu fotografsku dokumentaciju. Namjera je članka ponuditi moguću interpretaciju izgleda podnih, zidnih i stropnih dekoracija antičke vile na poluotoku Sorna bazirajući se na postojećim ulomcima, dokumentaciji i paralelama sa sličnim dekoracijama u rimskim vilama diljem carstva. Predložene su interpretacije, naravno, idejne i svakako podložne reinterpretaciji i dopuni.

In this paper we will review the investigation of the material remains of floor, wall and ceiling decorations at the Sorna site near Poreč, and research of the documentation of data recorded in the course of archaeological excavations at the site. The remains of painted plaster and marble facing are discussed in detail, while mosaic surfaces are treated solely by way of an examination of the available photographic documentation. It is the intention of this paper to offer a possible interpretation of the appearance of the floor, wall and ceiling decoration of the Antiquity period villa on the Sorna peninsula, based on existing fragments, documentation and parallels to similar decorations in Roman villas across the empire. The proposed interpretations are, of course, conceptual and certainly subject to reinterpretation and supplementation.

KLJUČNE RIJEČI: antička vila, unutarnja dekoracija, idejna rekonstrukcija, oslikane žbuke, mramorne obloge, mozaik

KEY WORDS: Antiquity period villa, interior decoration, conceptual reconstruction, painted plaster, marble facing, mosaic

1. PREZENTACIJA LOKALITETA

Rimska vila nalazi se na prevlaci poluotoka Sorna, južno od Poreča (sl. 1) i sastavni je dio turističkog kompleksa Zelena Laguna (sl. 2). Sondažna arheološka istraživanja obavljena su pod vodstvom Š. Mlakara od 16. studenog 1966. do 30. travnja 1967. godine, no rezultati iskopavanja nisu u cijelosti objavljeni (Jurkić 1981, 88–89; Mlakar 1987, 62–63; Matijašić 1998, 127).



Sl. 1 Lokalitet Sorna (preuzeto s www.arkod.hr).
Fig. 1 The Sorna site (taken from www.arkod.hr).

Na površini većoj od 2 hektara otkriveni su ostaci građevine koja zauzima čitavu širinu prevlake, od južne do sjeverne obale (sl. 3) (Mlakar, izvještaji i fototeka u Dokumentacijskom odjelu Arheološkog muzeja Istre u Puli), stvarajući zatvoreni prostor, koji je mogao poslužiti kao perivoj ili park (Matijašić 1998, 127). Građevina na poluotoku Sorna nastala je u I. stoljeću, a u II. stoljeću doživjela je manje izmjene (Mlakar 1987, 63). Prvoj građevinskoj fazi pripadaju dva peristila (A i B) između kojih se nalaze prostorije s mozaicima (M) te manji prostori s bočnih strana, cisterna (C), magazin (D), jugozapadni dodatak (E) i na jugoistoku (F) termalni dio. U drugoj je fazi (V. stoljeće) u središnjem dijelu, između dva peristila, podignuta četvrtasta građevina s lezenama (G) i dvije manje bočne prostorije, koje su interpretirane kao kasnoantičko skladište ili sakralni prostor (Matijašić 1998, 127).

Istraživanja arheološkog nalazišta na svjetlo dana donijela su mnogobrojne ostatke keramike, stakla,

1. PRESENTATION OF THE SITE

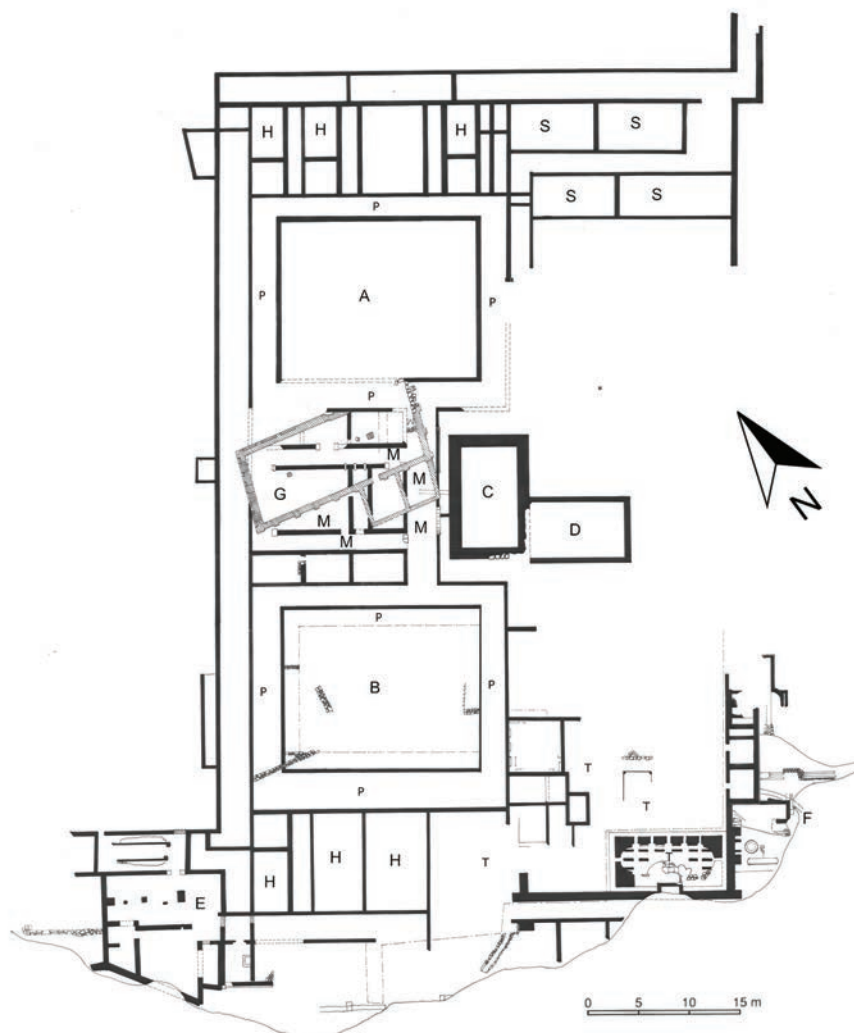
The Roman villa is situated on the isthmus of the Sorna peninsula, to the south of Poreč (Fig. 1) and is currently part of the Zelena Laguna tourism resort (Fig. 2). Archaeological exploratory trenching was conducted under the leadership of Š. Mlakar from the 16th of November 1922 to the 30th of April 1967, the results of the excavation were, however, not published in full (Jurkić 1981, 88–89; Mlakar 1987, 62–63; Matijašić 1998, 127).



Sl. 2 Zračni pogled na lokalitet vile danas (preuzeto s www.arkod.hr).
Fig. 2 Present day aerial view of the villa site (taken from www.arkod.hr).

The remains of structures were discovered over an area of in excess of two hectares, occupying the entire breadth of the isthmus from the southern to the northern shore (Fig. 3) (Mlakar, reports and image archives in the Documentation department of the Archaeological Museum of Istria in Pula), 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). Two peristyles (A and B) are from the first phase of construction, between which are rooms with mosaics (M) and smaller rooms to the lateral sides, a cistern (C), a storeroom (D), the southwest annex (E) and the thermal section to the southeast (F). A square 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).

Investigation of this archaeological site has unearthed numerous remains of pottery, glass, metal artefacts and coins, which have been registered in the AMI inventory books. A smaller quantity of fragments of painted plaster and marble was also described and inventoried. A large



Sl. 3 Tlocrt vile (Planoteka Arheološkog muzeja Istre).

Fig. 3 The villa plan view drawing (Archive of Plans of the Archaeological Museum of Istria).

metalnih predmeta i novca, koji su uvedeni u inventarne knjige AMI-ja. Manja količina ulomaka oslikanih žbuka i mramora također je opisana i inventirana. U čuvaonicama Arheološkog muzeja Istre nalazila se velika količina fragmenata oslikane žbuke, mozaika i mramornih oplata koji nisu prošli muzejsku obradu. Ulomci oslikane žbuke i mramora obrađeni su tek 2015. godine, dok ulomci mozaika još nisu pregledani. Iako bogatstvo boja i uzoraka na oslikanim žbukama, kao i vrste i oblici mramornih oplata svjedoče o bogato ukrašenim prostorijama rimske vile, nije bilo moguće sa sigurnošću definirati koje su dekoracije pripadale kojoj prostoriji. Dokumentacija o nalazima nedovoljno povezuje ulomke s određenom prostorijom unutar kompleksa vile.

Kod mozaika je situacija slična: osim nekoliko ulomaka koji se čuvaju u muzeju, veći je dio mozaika

quantity of fragments of painted plaster, mosaic and marble facing and covering that had not seen museum processing was kept in the storerooms of the Archaeological Museum of Istria. The fragments of painted plaster and marble were finally processed in 2015, while the mosaic fragments have yet to be examined. Although the wealth of colours and patterns on the painted plaster sections and the types and forms of marble facing bear witness to the lavish furnishing of the rooms of this Roman villa, it could not be ascertained with certainty which decorations belonged to which room. The documentation on the finds offers insufficient data on the basis of which to associate fragments with a given room within the villa complex.

The situation is similar with the mosaics: with the exception of a few fragments kept at the museum, most of the mosaics have been conserved in situ and covered. All that remains are photographs made in the course of the

konzerviran in situ te su završno prekriveni. Sve što nam je preostalo bile su fotografije izrađene tijekom istraživanja, kao i prostorije označene na nacrtu slovom M, odnosno “prostorije s mozaikom”.

Ulomci oslikane žbuke idejno su smješteni u nekoliko prostornih cjelina antičke vile, kao i mozaici, koji su pozicionirani u prostorije uz pomoć fotografija iz doba iskopavanja i konzervatorskih zahvata (sl. 4). S obzirom na bogate dekoracije vile, visoku cijenu mramora te poveznicu dekorativnih letvica sa zidnim žbukama, mramorne zidne obloge povezane su s prostorijama čiji su zidovi bogato ukrašeni oslikanim žbukama (sl. 5). Kako jedino za prostorije središnjeg prostora postoji zabilješka o mozaičnim podovima, logična je pretpostavka da ih ostali prostori vile nisu imali. Podovi rimskih vila mogli su biti izrađeni od raznih materijala i različitim tehnikama, no jedini materijal koji je bilo moguće pregledati bile su mramorne obloge i keramički elementi *opus spicatum* podova.



Sl. 4 Centralna prostorija tijekom istraživanja i zahvata konzervacije mozaika (Foto arhiva Arheološkog muzeja Istre).

Fig. 4 The central room in the course of the investigation and the mosaic conservation interventions (Photographic Archives of the Archaeological Museum of Istria).

Želja za pokušajem interpretacije dekorativnih elemenata podova, zidova i stropova vile potaknuta je zabilješkom samoga Mlakara (iz prethodno citiranog izvještaja): “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”.

investigation and the rooms designated on the drawings with the letter M, i.e. “rooms with mosaics”.

The fragments of painted plaster are conceptually placed in several spatial sections of the Antiquity period villa, as are the mosaics, which are positioned in rooms with the aid of photographs taken in the course of the excavations and conservation interventions (Fig. 4). Given the lavish decoration of the villa, the high price of marble and the link between the decorative strips and the wall plaster, the marble wall facings were associated with rooms with walls richly decorated with painted plaster (Fig. 5). As the notes taken indicate mosaic floors only in the rooms of the central area, the logical assumption is that the other rooms of the villa did not have them. The floors of Roman villas were made of various materials and in various techniques, but the only materials that could be examined were the marble facing and the ceramic elements of *opus spicatum* floors.



Sl. 5 Arheološki materijal na zidu centralne prostorije tijekom istraživanja. S lijeve je strane vidljiv mramorni materijal (Foto arhiva Arheološkog muzeja Istre).

Fig. 5 Archaeological material on the wall of the central room in the course of the investigation. Marble material is visible to the left (Photographic Archives of the Archaeological Museum of Istria).

The desire to attempt an interpretation of the decorative elements of the floors, walls and ceilings of the villa was prompted by a note made by Mlakar (from the above cited report): “These halls and corridors were lavishly decorated 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”.

2. MATERIJALI

2.1. Oslikane žbuke¹

Tijekom istraživanja antičke vile s lokaliteta je preuzeto ukupno 229 ulomaka oslikane žbuke na kojima je bilo moguće provesti čišćenje i odstranjivanje inkrustacije; dio materijala (otprilike 2 m²) prekriven je izuzetno debelim i čvrstim krustama koje nisu očišćene². Prilikom skladištenja u prostore muzeja ulomcima oslikane žbuke pripojena je samo vrlo oskudna opisna dokumentacija, koja ih je grupirala kao “Sonda Drago”, “Iskop Drago”, “Centralni atrij” te “Južna obala s jugozapadnim rizalitom”. Usporedbom materijala iz navedenih grupacija s tlocrtom definirano je da se grupe “Sonda Drago” i “Iskop Drago” odnose na centralni rezidencijalni dio vile između dva atrija, “Centralni atrij” se odnosi na južni atrij, a “Južna obala s jugozapadnim rizalitom” na prostorije označene na tlocrtu slovom E.



Sl. 6 Ulomak otvora s plavom dekoracijom (foto: A. M. Majkić).

Fig. 6 Fragment of an aperture with blue decoration (photo by: A. M. Majkić).

Oslikane žbuke s lokaliteta Sorna zorno demonstriraju bogatstvo vlasnika vile. Sastav žbuke pokazuje prisutnost mljevenog mramora u posljednjem, glačanom sloju. Paleta korištenih boja izuzetno je bogata i raznovrsna. Pritom treba posebno istaknuti egipatsku plavu (Barbet 1987, 162), koja je poznata i po svojoj visokoj cijeni (Pliny NH, 33, 57). Ulomci pronađeni na području vile dijelovi su stropnih i zidnih oslikanih dekoracija, a vrlo je zanimljiv pronalazak ulomaka koji su očigledno bili dijelovi otvora (prozora ili vrata) (sl. 6). Očuvani ulomci oslikane žbuke ukazuju na raznovrsnost u ukrašavanju, osobito stropova u odnosu na zidove. Kod stropnih dekoracija, prikaz krilatog Erota (sl. 7) s rubnim trakama i imitacijom čipkaste bordure (sl. 8) te s motivima kazeta

¹ Oslikane žbuke zasebno su obrađene u članku A. M. Majkić “Oslikana žbuka iz rimske vile na poluotoku Sorna kraj Poreča” u ovom broju HA.

² Ističemo da su provedena manja sondažna čišćenja na istovrsnim ulomcima te da na površini nisu primijećeni tragovi oslika, stoga je odlučeno navedenu skupinu žbuka ne podvrgavati postupku čišćenja.

2. MATERIALS

2.1. Painted Plaster¹

A total of 229 fragments of painted plaster were taken from the Antiquity period villa site in the course of the investigation on which it was possible to undertake cleaning and the removal of incrustations – a part of the material (approximately two square metres) was covered with very thick and firm crusts that were not cleaned². In the course of placing them in storage at the museum only very sparse description documentation was attached to the fragments of painted plaster, grouping them as *Drago Trench*, *Drago Excavation*, *Central Atrium* and *South Shore with Southwest Avant-Corps*. A comparison of the materials from the cited groups with the plan view drawings showed that the *Drago Trench* and *Drago Excavation* refer to the central residential section of the villa between the two atria; that



Sl. 7 Prikaz krilatog erota (foto: Đ. Gobić-Bravar).

Fig. 7 Depiction of a winged Eros (photo by: Đ. Gobić-Bravar).

¹ Painted plaster is discussed separately in A. M. Majkić’s “Painted Plaster from a Roman Villa from the Sorna Peninsula near Poreč”, also in this issue of HA.

² We should note that smaller scale exploratory cleaning was conducted on fragments of the same kind and that traces of painting were not found on the surface, as a result of which it was decided that the cited group of plaster fragments not be subjected to the cleaning process.



Sl. 8 Ulomak čipkaste bordure (foto: A. M. Majkić).

Fig. 8 Fragment of a lace-like border (photo by: A. M. Majkić).

(sl. 9) posebno se ističe pa ne čudi da se povezuje s centralnom prostorijom rezidencijalnog kompleksa. Slijede dekoracije izvedene geometrijskim motivima, crveno-žuti motivi, motiv kružnica s pripadajućom trakom te motiv vegetabilnih vitica, svi na bijeloj podlozi. Od zidne se dekoracije ističe imitacija stupova ili pilastra na crvenoj ili žutoj podlozi, imitacija mramora, motivi glatkih i kaneliranih stupova s kapitelom i festonima na crvenoj podlozi (sl. 10) te plavi motivi na bijeloj podlozi.



Sl. 10 Ulomak s prikazom kandelabra (foto: A. M. Majkić).

Fig. 10 Fragment with a depiction of a candelabrum (photo by: A. M. Majkić).

Zidne dekoracije uglavnom prikazuju vrlo jednostavne kompozicije centralne zone, s izmjenom polja i međupolja odvojenih trakama (uglavnom svjetloplavim), uz određene naznake pokušaja izvedbe perspektivnih prikaza, posebno kod kaneliranih stupova ili pilastara.

Ulomci oslikane žbuke uspješno su prikazali načine ukrašavanja koji su bili popularni od druge polovice I.



Sl. 9 Ulomak s kazetama (foto: A. M. Majkić).

Fig. 9 Fragment with coffers (photo by: A. M. Majkić).

the *Central Atrium* refers to the southern atrium; and that the *South Shore with Southwest Avant-Corps* corresponds with the rooms designated on the plan view drawings with the letter E.

The painted plaster from the Sorna site speaks vividly of the wealth of the villa's owner. The composition of the plaster shows the presence of ground marble in the final, troweled layer. The palette of colours used is exceptionally rich and diverse. Noteworthy is the use of Egyptian blue (Barbet 1987, 162), known for its high price (Pliny NH, 33, 57). The fragments found in the villa area are sections of the ceiling and wall painted decorations – particularly interesting is the find of fragments that were evidently parts of apertures (windows or doors) (Fig. 6). The preserved fragments of painted plaster indicate the diversity of decoration, especially of the ceilings in relation to the walls. Among the ceiling decorations the depiction of a winged Erote (Fig. 7) with edge bands and an imitation of a lace-like border (Fig. 8) and with coffer motifs (Fig. 9) are particularly noteworthy – it is little wonder, then, that they are associated with the central room of the residential complex. This is followed by decorations executed with geometric motifs, red/yellow motifs, a circle motif with the accompanying band and a vegetative tendril motif, all on a white background. Prominent among the wall decorations are imitations of columns or pilasters on a red or yellow background, imitations of marble, motifs of smooth or fluted columns with capitals and festoons on a red background (Fig. 10) and blue motifs on a white background.

The wall decorations for the most part depict very simple compositions of the central zones with alternating fields and inter-fields separated by bands (mostly light blue), with some signs of attempts to execute depictions in perspective, in particular in the fluted columns or pilasters.

The fragments of painted plaster successfully illustrate the methods of decoration that were popular from the second half of the first to the second century in the Cisalpine region (Salvadori 2012, 25–31) and in Istria.

pa do II. stoljeća na Cisalpinskom području (Salvadori 2012, 25-31) te na području Istre.

2.2. Mramorne obloge³

Na ovom je lokalitetu tijekom arheoloških istraživanja pronađeno ukupno 220 mramornih ulomaka i 23 ulomka crnog vapnenca. Mramori su optički prepoznati uz pomoć publikacija (Lazzarini 2004; Pensabene, Bruno 1998; Pensabene 1998) i on-line kataloga⁴ kao Greco scritto mramor (52), *marmor chium* (39), bijeli mramor (37), *marmor carystium* (33), prokoneški mramor (17), bigio antico mramor (13), bardiglio mramor (9), Breccia corallina (8), *marmor phrygium* (7), *marmor thessalicum* (5). Bitno je naglasiti da je prisutnost mramora na antičkim arheološkim nalazištima rijetkost (Angelelli 2006, 231-249) jer su mramori (kao i kamen vapnenac) mogli biti ponovno korišteni na više različitih načina u istu svrhu (podne ili zidne dekoracije na drugom objektu) ili su pak nestali u vapnenicama, kao što je npr. dokumentirano na Brijunima (Gnirs 1930, 179-180).



Sl. 11 Mramorni ulomci trokutnog oblika (foto: Đ. Gobić-Bravar).

Fig. 11 Marble fragments of triangular form (photo by: Đ. Gobić-Bravar).

Prema obliku mramori su grupirani u ulomke pravokutnog i trokutnog oblika (sl. 11), izdužene ulomke (sl. 12), one reljefno obrađene (sl. 13) te ulomke raznih nedefiniranih oblika koji su mogli pripadati figuralnom motivu. Debljina ulomaka varira od 0,8 do 4 cm, s izuzetkom jednog bloka od *marmor phrygiuma* čija je debljina 5,5 cm.

³ Mramorne ulomke s lokaliteta Sorna kraj Poreča obradila je Đeni Gobić-Bravar te ih prezentirala posterom na skupu ASMOSIA XI, koji je održan 2015. godine u Splitu; članak će biti objavljen u aktima skupa.

⁴ Corsi collection of decorative stone, www.oum.ox.ac.uk/corsi/; MUSNAF, www.museofisiocritici.it

2.2. Marble Facing³

A total of 220 marble and 23 pieces of black limestone were found in the course of the archaeological investigation of this site. The various types of marble were optically identified with the aid of publications (Lazzarini 2004; Pensabene, Bruno 1998; Pensabene 1998) and an on-line catalogue⁴ as: Greco scritto marble (52), *marmor chium* (39), white marble (37), *marmor carystium* (33), *marmor Proconnesium* (17), bigio antico marble (13), bardiglio marble (9), Breccia corallina (8), *marmor phrygium* (7) and *marmor thessalicum* (5). It should be noted that the presence of marble at Antiquity period archaeological sites is a rarity (Angelelli 2006, 231-249) due to the fact that marble (and limestone) can be reused in various ways, or reused for the same purpose (as floor or wall decoration on other structures) or that they disappeared in lime kilns as has, for example, been documented on the Brijuni islands (Gnirs 1930, 179-180).

By form the marble is grouped in pieces of rectangular and triangular shape (Fig. 11), elongated shape (Fig. 12),



Sl. 12 Mramorni ulomci izduženog oblika koji su služili za razdvajanje polja (foto: Đ. Gobić-Bravar).

Fig. 12 Marble fragments of elongated form that served to separate fields (photo by: Đ. Gobić-Bravar).

³ Marble pieces from the Sorna site near Poreč were analysed by Đeni Gobić-Bravar, who presented them with a poster at ASMOSIA XI, held in Split in 2015 - the paper will be published in the collection of papers from the meeting.

⁴ Corsi collection of decorative stone, www.oum.ox.ac.uk/corsi/; MUSNAF, www.museofisiocritici.it



Sl. 13 Profilirani ulomci marmor chium (foto: Đ. Gobić-Bravar).

Fig. 13 Contoured fragments of marmor chium (photo by: Đ. Gobić-Bravar).

Obradom mramornog materijala s nalazišta Sorna kraj Poreča ustanovljeno je da su i podovi i zidovi vile bili obloženi mramorom. Pronađeno je nekoliko ulomaka mramora na kojima su prisutne rupe za klinove kojima su ploče bile pričvršćivane na zid. Prepoznato je nekoliko vrsta reljefno oblikovanih ulomaka koji su služili za razdvajanje zidne dekoracije: ulomci s dvije zaglađene horizontalne površine i oni sa samo jednom zaglađenom horizontalnom površinom. Ulomci s dvije zaglađene i polirane površine vjerojatno su korišteni za razdvajanje zidne dekoracije u horizontalne plohe, dok su oni sa samo jednom takvom površinom (onom gornjom) korišteni pri označavanju prijelaza s poda na zid. Osim reljefno obrađenih ulomaka, pronađene su i tri mramorne letvice koje su služile istoj svrsi (razdvajanje zidne dekoracije) (sl. 14). Zaglađene su s gornje i donje strane i imaju zaobljeni rub koji se minimalno isticao izvan površine zida. Jedna od njih vrlo je zanimljiva (od Greco scritto mramora, srednja letvica na sl. 14), jer na jednoj strani pokazuje početak žbuke, koja je bila tek neznatno uvučena u odnosu na mramornu oplatu koja se nalazila ispod letvice. Letvica je sigurno služila za odvajanje donje zidne dekoracije u vidu mramornih ploča od one gornje ožbukane. Mramorni ulomci izduženog oblika mogli su služiti za razdvajanje zidnih dekoracija u horizontalne i vertikalne plohe, kao i za izvedbu geometrijskog dekorativnog motiva kod podnih *opus sectile* dekoracija (sl. 12). Među materijalom bilo je moguće prepoznati mnogobrojne ulomke trokutastog oblika, kao i ulomke koji su originalno bili četverokutni. Stranice ulomaka izmjerene su, kao i kutovi kod trokuta, te smo temeljem dobivenih podataka pokušali rekonstruirati motive koje su ulomci mogli činiti.

Prepoznate su dvije mogućnosti jednostavnog pravokutnog modula: prvi je sastavljen od ulomaka sivoga bigio mramora i bijelog mramora⁵ (sl. 15), a drugi od

⁵ *Opus sectile* podovi nisu objavljeni za područje Istre ili Hrvatske. U sjevernoj Italiji motiv jednostavnog kvadrata zabilježen je na lokalitetima Montegrotto (Padova), Este (Padova) i u Veroni (Rinaldi 2007, 239–241).



Sl. 14 Mramorne letvice (foto: Đ. Gobić-Bravar).

Fig. 14 Marble strips (photo by: Đ. Gobić-Bravar).

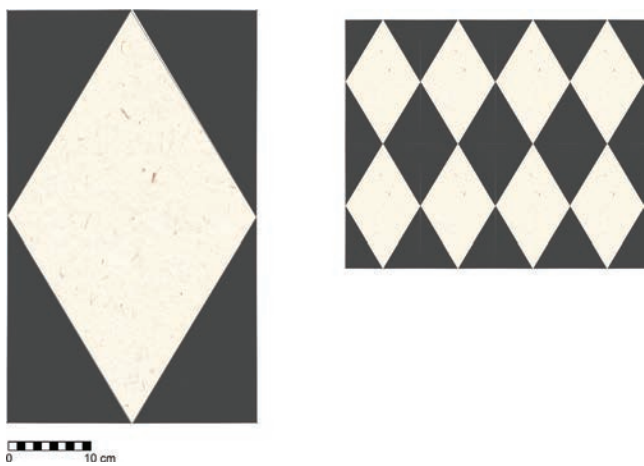
pieces worked in relief (Fig. 13) and pieces of various undefined shapes that may have been part of a figural motif. The thickness of the pieces varies from 0.8 to 4 cm, with the exception of one block of *marmor phrygium* with a thickness of 5.5 cm.

The investigation of the marble material from the Sorna site near Poreč established that the floors and walls of the villa were faced with marble. Several pieces of marble were found with perforations for spikes used to attach the panels to a wall. Several pieces worked in relief were identified as used to separate wall decorations: pieces with two smoothed horizontal surfaces and those with only one smoothed horizontal surface. The pieces with two smoothed and polished surfaces were likely used to separate wall decorations into horizontal surfaces, while those with only a single such surface (the upper surface) were used when delineating the transition from floor to wall. Found along with the pieces worked in relief were three marble strips that served the same purpose (to partition wall decorations) (Fig. 14). They are smoothed on the upper and lower faces and have a rounded edge that formed a minimum prominence from the wall surface. One of these (of Greco scritto marble, the middle strip in Fig. 14) is very interesting as it shows the start of plastering on one side that was only slightly depressed in relation to the marble facing found below the strip. The strip certainly served to separate the lower wall decoration of marble tiles from the upper plastered wall. The elongated marble pieces may have served to separate wall decorations into horizontal and vertical surfaces and in creating geometric decorative motifs in the *opus sectile* floor decoration (Fig. 12). Numerous pieces of triangular



Sl. 15 Idejna rekonstrukcija motiva i njegovog ponavljanja iz sivoga bigio mramora u kombinaciji s bijelim srednjezrnatim mramorom (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 15 A conceptual reconstruction of a motif and its repetition in grey bigio marble in combination with white medium-grained marble (reconstruction and drawings by: Đ. Gobić-Bravar).



Sl. 16 Idejna rekonstrukcija motiva i njegovog ponavljanja iz crnoga vapnenca i bijelog srednjezrnatog mramora (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 16 A conceptual reconstruction of a motif and its repetition in black limestone and white medium-grained marble (reconstruction and drawings by: Đ. Gobić-Bravar).

crnog vapnenca u kombinaciji s bijelim mramorom (sl. 16) (Guidobaldi 1993, 171–251).

Osim pravilnih trokutastih i četverokutnih oblika, među mramornim materijalom nalazili su se mnogobrojni ulomci u vidu grubo definiranih trokuta (sl. 11) te oni nepravilnih oblika s ostacima morta na svim rubovima. S obzirom da nema bilješki o mozaicima s umetnutim mramornim crustama, zaključak je da su ovi ulomci bili dijelom figurativnog motiva. Prosječna debljina ulomaka iznosila je 1,8 cm pa se pretpostavlja da se radilo o podnoj dekoraciji. Iz pregledanih ulomaka nije bilo moguće izraditi rekonstrukciju prikaza, ali su primijećene mnoge sličnosti s ulomcima prikaza konja i konjanika iz vile Adriane u Tivoliju (Cinque, Lazzeri 2012, 161–204). Mnogi su ulomci uspješno preklapljeni s ulomcima iz vile u Tivoliju, no prikaz je ponuđen



Sl. 17 Idejna rekonstrukcija mogućeg smještaja nepravilnih ulomaka mramora (fotografija preuzeta iz Cinque, Lazzeri 2012, obrada: Đ. Gobić-Bravar).

Fig. 17 A conceptual reconstruction of the possible positioning of irregularly shaped fragments of marble (photograph taken from Cinque, Lazzeri 2012, analysis by: Đ. Gobić-Bravar).

shape and pieces that were originally of quadrilateral shape were identified among the material. The sides of the pieces were measured, and the angles of the triangles, and we endeavoured to reconstruct the motifs the pieces might have formed on the basis of the data thus obtained.

Two possible simple rectangular modules were identified – the first composed of pieces of grey bigio marble and white marble⁵ (Fig. 15) and the other of black limestone in combination with white marble (Fig. 16) (Guidobaldi 1993, 171–251).

Besides the regularly shaped triangular and quadrilateral shapes among the marble material, there were also numerous pieces of roughly defined triangles (Fig. 11) and pieces of irregular shape with the remains of mortar on all their edges. Given that there are no notes of mosaics with inserted marble crusts the conclusion is that these pieces were parts of figural motifs. The average thickness of the pieces is 1.8 centimetres and the hypothesis is that these were floor decorations. It was not possible to create a reconstruction of the depiction from the examined pieces but many similarities were observed with fragments of the depiction of a horse and rider from the Villa Adriana in Tivoli (Cinque, Lazzeri 2012, 161–204). Many of the pieces were successfully overlapped with the pieces from the villa in Tivoli – the depiction, however,

⁵ *Opus sectile* floors have not been published for the area of Istria or Croatia. In northern Italy the motif of a simple square has been recorded at site at Montegrotto (Padua), Este (Padua) and at Verona (Rinaldi 2007, 239–241).

isključivo iz ilustrativnih razloga, s obzirom da nema nikakve dokumentacije koja bi mogla potvrditi da se na prostoru vile nalazio pod s figurativnim prikazom izrađenim od mramornih ulomaka (sl. 17).

2.3. Mozaici

Iako ulomci oslikane žbuke i mramora po dolasku u muzej većim dijelom nisu bili obrađeni, oni su ipak u njemu pohranjeni. Postojala je uvijek mogućnost da ih se preuzme na obradu te opiše i uklopi u podatke o



Sl. 18 Mozaik u hodniku istok-zapad tijekom zahvata konzervacije. Vidljiv je i detalj zida s obojanom žbukom (foto arhiva Arheološkog muzeja Istre).
Fig. 18 The mosaic in the east to west corridor in the course of the conservation intervention. Also visible is a detail of the wall with painted plaster (photographic Archives of the Archaeological Museum of Istria).



Sl. 19 Mozaik u centralnoj prostoriji nakon konzervacije (foto arhiva Arheološkog muzeja Istre).
Fig. 19 The mosaic in the central room post-conservation (photographic Archives of the Archaeological Museum of Istria).

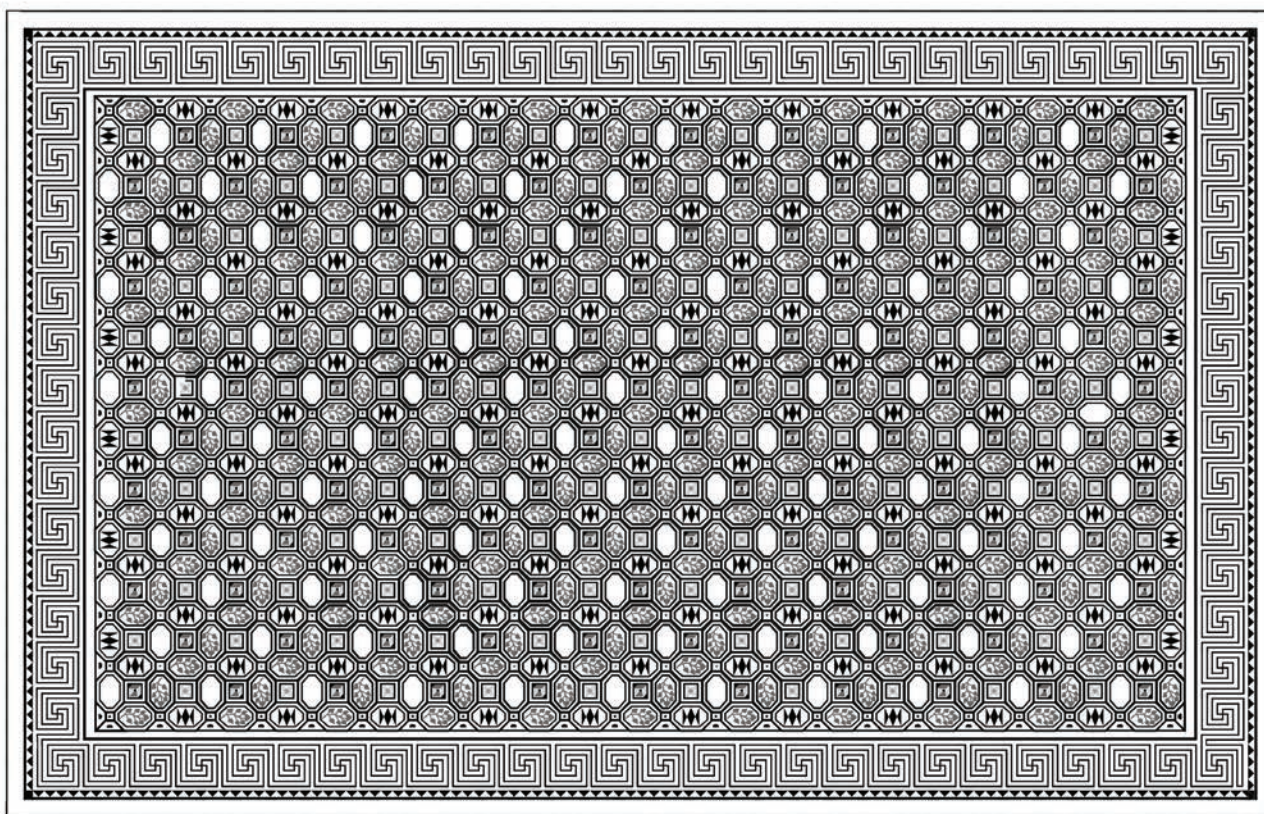
is offered for solely illustrative purposes given that there is no documentation that could confirm that there was a floor in the villa with a figural depiction done in pieces of marble (Fig. 17).

2.3. Mosaics

Although the fragments of painted plaster and the pieces of marble were not, for the most part, investigated upon their arrival at the museum, they were stored here. There was always the possibility that they would be analysed, described and incorporated into the data on the site. This is not, however, possible with the mosaic surfaces. Upon the completion, namely, of the conservation interventions the site was buried, leaving only the crowns of the walls and a part of the *thermae* visible. The mosaics were documented with a few photographs (Fig. 18) that were not sufficiently targeted to fully read the motif (Figs. 19 and 20). There is also no description of the decorative motif of the mosaic, the technique in which they were executed and the materials used, with the exception of brief entries indicating that the mosaics were polychromatic (Jurkić 1981, 88-89). The original appearance of the mosaics in the villa rooms cannot be reconstructed on the basis of such scanty data. Considering, however, the aspiration of the author to capture the appearance of the floor, wall and ceiling decorations of some of the key rooms of the Antiquity period villa an effort



Sl. 20 Detalj motiva mozaika u centralnoj prostoriji (foto arhiva Arheološkog muzeja Istre).
Fig. 20 A detail of the mosaic motifs in the central room (photographic Archives of the Archaeological Museum of Istria).



Sl. 21 Idejna rekonstrukcija mozaika u centralnoj prostoriji (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 21 A conceptual reconstruction of the mosaic in the central room (reconstruction and drawings by: Đ. Gobić-Bravar).

samom lokalitetu. To međutim nije moguće za mozaičke površine. Naime, po dovršetku konzervatorskih zahvata lokalitet je zatrpan i vidljivima su ostavljeni tek kruništa zidova i dio termi. Mozaici su dokumentirani s nekoliko fotografija (sl. 18), koje nisu dovoljno ciljano usmjerene da bi se u potpunosti iščitao motiv (sl. 19, sl. 20). Također, ne postoji opis dekorativnog motiva mozaika, tehnike izvedbe i korištenih materijala, osim kratke natuknice koja kaže da su mozaici bili polikromni (Jurkić 1981, 88-89). Temeljem tako oskudnih podataka nije moguće rekonstruirati originalni izgled mozaika koji su se nalazili u prostorijama vile. No, kako je želja autorica dočarati izgled podnih, zidnih i stropnih dekoracija nekih od najvažnijih prostorija antičke vile, pokušalo se utvrditi položaj određenih mozaika unutar prostorija i izrađena je idejna rekonstrukcija dekorativnog motiva mozaika u središnjoj prostoriji, u koju je smještena i stropna dekoracija s motivom Erota. Prostorije u kojima se nalaze mozaici utvrđene su usporedbom arhivskih fotografija s okolišem te promatranjem današnje situacije na lokalitetu. Nakon što je utvrđena pozicija centralnog mozaika s geometrijskim motivom, definirani su mozaici

was made to determine the positions of some mosaics within the rooms and a conceptual reconstruction was created of the decorative mosaic motif in the central room that has a ceiling decoration that includes the Erote motif. The rooms that had mosaics were determined by comparing archive photographs with the surrounding environment and by observing the present day situation at the site. Once the position of the central mosaic with geometric motifs had been determined the mosaics in the corridors were defined. The mosaic in the corridor that runs from east to west is black with two white lines that stretch along its entire length, while the mosaic in the corridor that runs from north to south is white with two black lines. At the time of the excavations there was a stone threshold between the two corridors.

The geometric decorative motif of the central room was reconstructed as a drawing, with the dimensions of individual elements hypothesised taking as the basis the dimensions of the tesserae of approximately 1 by 1 centimetres. The elements of the motif that could be identified on the photographs were repeated such

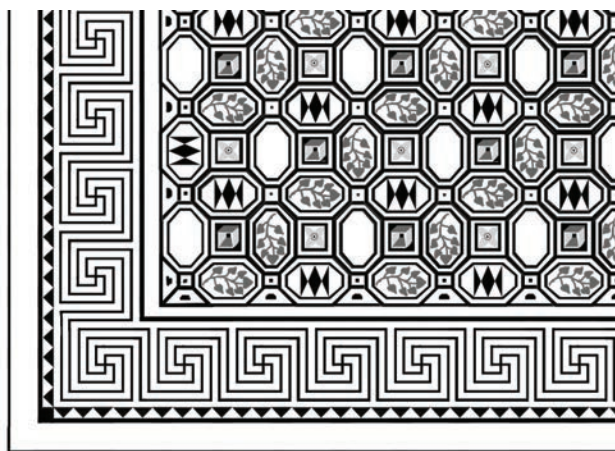
u hodnicima. Mozaik u hodniku koji se proteže u smjeru istok - zapad crn je s dvije bijele linije koje se protežu čitavom njegovom dužinom, a onaj u hodniku, koji ima smjer sjever - jug, bijeli je s dvije crne linije. Između dva hodnika u vrijeme iskopavanja stajao je kameni prag.

Geometrijski dekorativni motiv centralne prostorije rekonstruiran je u crtežu, a dimenzije pojedinih elemenata motiva pretpostavljene su uzimajući kao temelj dimenziju kockice od otprilike 1x1 cm. Elementi motiva koje je bilo moguće prepoznati na fotografijama ponovljeni su na način da se rekonstruirani motiv smjesti unutar zidova prostorije (sl. 21), no ponuđena se interpretacija može u mnogočemu razlikovati od realne. Bitno je naglasiti da su elementi korišteni u rekonstrukciji motiva identične replike motiva vidljivih na fotografijama, ali način na koji su motivi oblikovali čitav mozaik nije moguće sa sigurnošću interpretirati. Jedan motiv nismo mogli iščitati s fotografija te su oktogoni kojima pripada ostavljeni prazni. Iako neki autori opisuju mozaik polikromnim (Jurkić 1983, 88-89), nije bilo moguće definirati boje s fotografija, jer su one snimljene u sivim tonovima, stoga su i dekoracije na rekonstrukciji izrađene u tim tonovima.

3. IDEJNE REKONSTRUKCIJE PROSTORA I PRIPADAJUĆIH DEKORATIVNIH MOTIVA

3.1. Središnji prostor između dva atrija s peristilom

Centralnoj prostoriji ovoga prostora pripada veliki polikromni mozaik s geometrijskim i vegetabilnim motivima. Mozaik sadrži nekoliko motiva koji se



Sl. 22 Detalj mozaika u centralnoj prostoriji s prepoznatim motivima (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 22 A detail of the mosaic in the central room with identified motifs (reconstruction and drawings by: Đ. Gobić-Bravar).

that the reconstructed motif was situated within the walls of the room (Fig. 21), although the interpretation offered many differ significantly from the actual mosaic. It is important to note that the elements used in the reconstruction of the motifs are identical to replicas of motifs visible on the photographs, but that the way in which the motifs formed the entire mosaic cannot be interpreted with complete certainty. One motif could not be read from the photographs and the octagons they belonged to were left empty. Although some authors describe the mosaic as polychromatic (Jurkić 1983, 88-89) it was not possible to define the colours from the photographs, which are in grey tone, such that the decorations in the reconstruction are also done in greyscale.

3. CONCEPTUAL RECONSTRUCTION OF THE ROOMS AND THEIR DECORATIVE MOTIFS

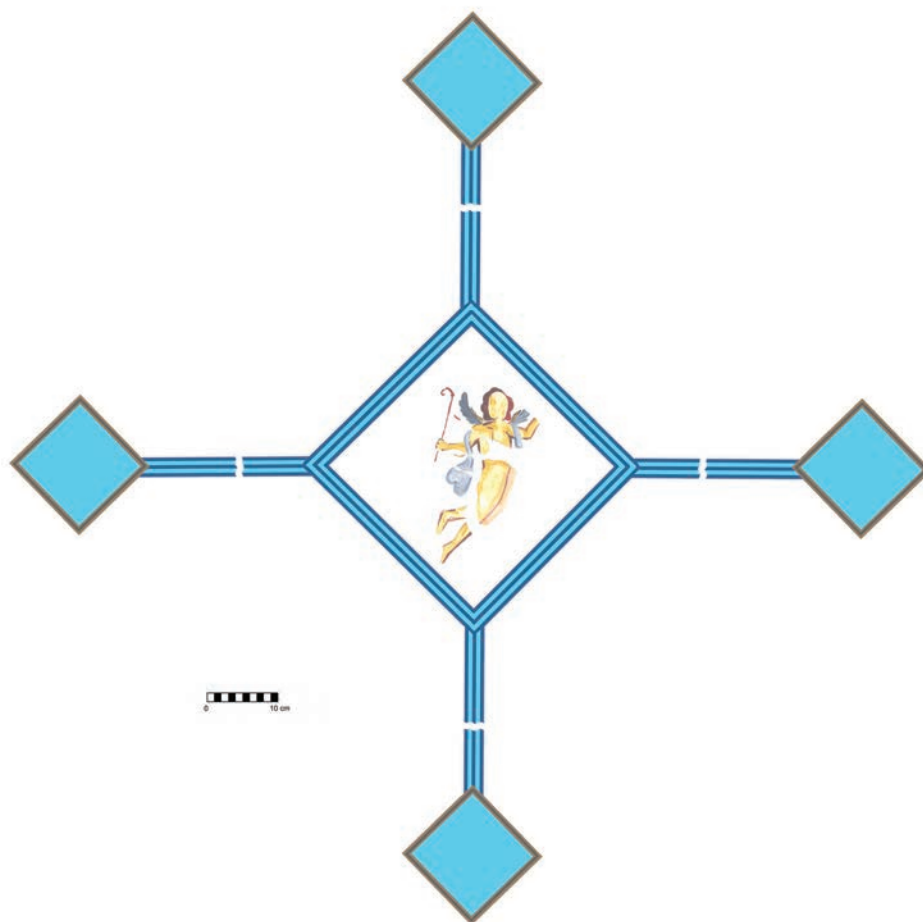
3.1. The Central Room Between the Two Atria with Peristyle

A large polychrome mosaic with geometric and vegetative motifs is from the central room in this area. This mosaic contains several motifs with rhythmic repetition. It is surrounded by a geometric motif of consecutive black triangles and meanders with swastikas.⁶ Geometric octagon and quadrilateral figures alternate in the central section. Three different motifs have been identified in the photographs within the octagons (Fig. 22): a geometric motif of two triangles between which is a rhombus, an ivy branch motif⁷, and another motif that we could not interpret. Two motifs are identified within the quadrilaterals: a depiction in perspective of empty cubes⁸ and a flower consisting of four petals interconnected

⁶ The motif of a meander with swastikas in various renderings is quite frequent. In Istria we find it in a mosaic at the Antiquity period villa in Barbariga (dated to the third quarter of the first century) and in the mosaic depicting the Punishment of Dirce in Pula (second to third century). Farther to the south we find it in Zadar in an urban villa (first to second century), in a villa rustica in Danilo (first to second century) and at the Roman thermae on the island of Vis (first to second century) (Meder 2003).

⁷ We also find the ivy branch motif in many mosaics and in various renditions, for example on the Brijuni islands at complex L, room L (dated to the end of the first century), in Zadar in the Church of St Mary (dated to the second century) (Meder 2003) and in Pula in the St Theodore quarter (Starac 2009).

⁸ We could not find a depiction in perspective of an empty cube in Croatia and northern Italy. A similar motif of a cube in perspective, but done in marble pieces, is found in Aquileia (Rinaldi 2007; Donderer 1986).



Sl. 23 Idejna rekonstrukcija centralnog stropnog prikaza s erotom (akvarel erota: M. Petrović; rekonstrukcija i izrada: Đ. Gobić-Bravar).

Fig. 23 A conceptual reconstruction of the central ceiling depiction with Erote (aquarelle of an Erote by: M. Petrović; reconstruction and drawings by: Đ. Gobić-Bravar).

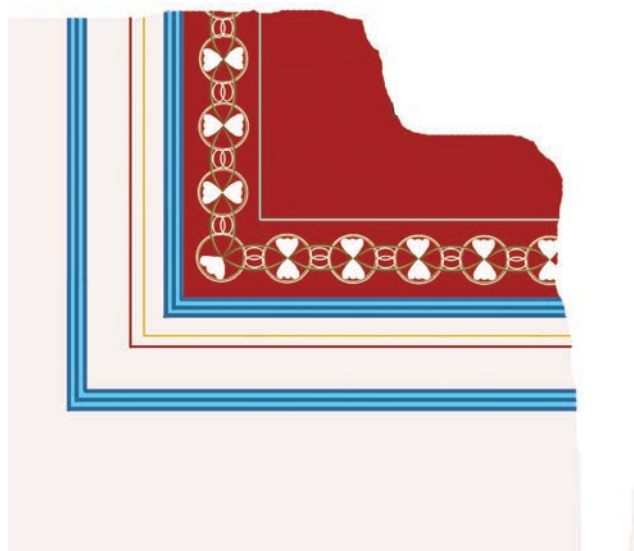
ritmički ponavljaju. Okružen je geometrijskim motivom uzastopnih crnih trokuta i meandrom sa svastikama.⁶ U centralnom se dijelu izmjenjuju geometrijski likovi osmerokuta i četverokuta. Unutar osmerokuta fotografijama su definirana tri različita motiva (sl. 22): geometrijski motiv dvaju trokuta između kojih se nalazi romb, motiv grančice bršljana⁷ te posljednji motiv koji nije bilo moguće interpretirati. Unutar četverokuta prepoznata su dva motiva: perspektivni

by a circle.⁹ There was a depiction of an Erote on the central portion of the room's ceiling (Wirth 1968, 188) within a rectangular frame from which a geometric motif with rectangles at the end was developed (Fig. 23) (Joyce 1981, 70, group II A). Linear bands with an imitation lace-like border on a dark red background (Barbet 1985a, 103; Iacopi 1999, 64-93) (Fig. 24) and an imitation of coffers linked by a series of ovoli (Ling 2006, 42-51; Mariani, Pagani 2012, 341-342) (Fig. 25) are developed around the central motif, but without a connection that would indicate with certainty the order of the motifs.

⁶ Motiv meandra sa svastikama u raznovrsnim izvedbama vrlo je čest. U Istri ga nalazimo na mozaiku iz antičke vile u Barbarigi (datiran u treću četvrtinu 1. stoljeća) i na mozaiku s prikazom kažnjavanja Dirke iz Pule (datacija 2.-3. stoljeće). Južnije se pak nalazi u Zadru, villa urbana (datiran u 1.-2. stoljeće), u Danilu, villa rustica (datiran u 1.-2. stoljeće), te na Visu, rimske terme (datiran u 1.-2. stoljeće) (Meder 2003).

⁷ Motiv grančice bršljana nalazimo također u mnogim mozaicima i u raznovrsnim izvedbama, npr. na Brijunima u kompleksu L, prostoriji L (datiran u kraj 1. stoljeća), u Zadru u crkvi sv. Marije (datiran u 2. stoljeće) (Meder 2003) te u Puli u četvrti sv. Teodora (Starac 2009).

⁹ We find an example of a similar flower in Zadar at the Citadel (remains of Antiquity period architecture, first to second century). Perhaps the most interesting example of mosaic is from Orlic near Knin, where in the mosaic from the villa rustica we see a combination of motifs similar to that at Sorna, i.e. meander with swastikas, ivy branches and four-petal flowers, in, of course, entirely different renditions (dated to the second century) (Meder 2003). Combinations of the motifs of meander with swastikas, triangles, ivy branches and simple petals are frequent in northern Italy (Rinaldi 2007; Donderer 1986).



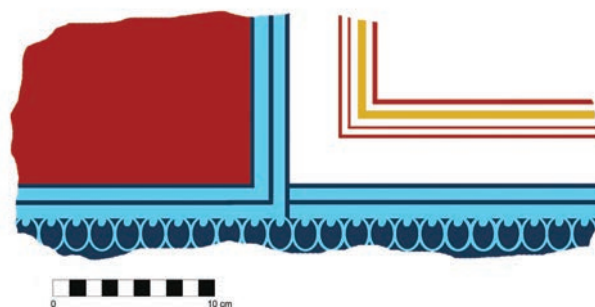
Sl. 24 Idejna rekonstrukcija motiva imitacije čipkaste bordure (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 24 A conceptual reconstruction of a motif imitating a lace-like border (reconstruction and drawings by: Đ. Gobić-Bravar).

prikaz šuplje kocke⁸ i cvijet sastavljen od četiri latice međusobno povezane kružnicom⁹. Na centralnom dijelu stropa prostorije nalazio se prikaz Erota (Wirth 1968, 188) unutar pravokutnog okvira iz kojega se razvijao geometrijski motiv s pravokutnicima na krajevima (sl. 23) (Joyce 1981, 70, grupa II A). Oko samoga centralnog motiva, ali bez poveznice koja bi sa sigurnošću svjedočila o redosljedu motiva, razvijale su se linearne trake s imitacijom čipkaste bordure na tamnocrvenoj podlozi (Barbet 1985a, 103; Iacopi 1999, 64-93) (sl. 24) te imitacije kazeta povezane nizom ovula (Ling 2006, 42-51; Mariani, Pagani 2012, 341-342) (sl. 25). Zidne žbuke koje se smještaju u središnju prostoriju jesu crno-crvena linearna dekoracija (Pagani 2005, 127-138) (sl. 26) te imitacija stupa ili pilastra na žutoj podlozi (Joyce 1981, 22) (sl. 27). Moguće je da se radi o perspektivnom prikazu arhitekture. Donja je zidna zona crna te je od gornje tamnocrvene odijeljena svjetloplavom trakom

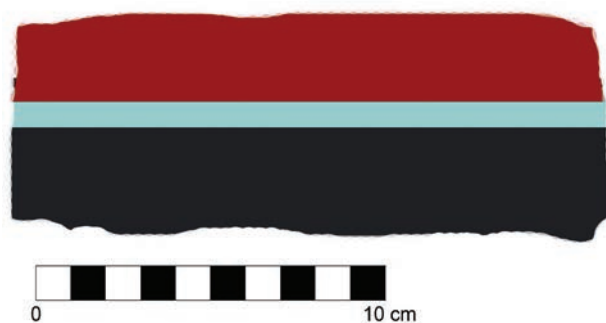
⁸ Perspektivni prikaz šuplje kocke nije bilo moguće pronaći na teritoriju Hrvatske i sjeverne Italije. Sličan motiv perspektivne kocke, ali izrađen mramornim ulomcima, nalazimo u Aquileji (Rinaldi 2007; Donderer 1986).

⁹ Primjere sličnog cvijeta nalazimo u Zadru na Citadeli (ostaci antičke arhitekture, datirano u 1.-2. stoljeće). Završno, možda je najzanimljiviji primjer mozaika iz Orlića kod Knina, gdje na onome iz *villae rusticae* nalazimo sličnu kombinaciju motiva kao u Sorni, odnosno meandra sa svastikama, bršljanovih grančica i četverolistnog cvijeta, no naravno u potpuno drugačijoj izvedbi (datiran u 2. stoljeće) (Meder 2003). Kombinacija motiva meandra sa svastikama, trokuta, bršljanovog lista i jednostavnih latica česta je na području sjeverne Italije (Rinaldi 2007; Donderer 1986).



Sl. 25 Idejna rekonstrukcija motiva s kazetama i nizom ovula (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 25 A conceptual reconstruction of a motif with coffers and a series of ovula (reconstruction and drawings by: Đ. Gobić-Bravar).



Sl. 26 Rekonstrukcija crno-crvene linearne dekoracije (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 26 A reconstruction of a black/red linear decoration (reconstruction and drawings by: Đ. Gobić-Bravar).

The wall plastering that is placed in the central room is of black and red linear decorations (Pagani 2005, 127-138) (Fig. 26) and imitation columns or pilasters on a yellow background (Joyce 1981, 22) (Fig. 27). This may be a depiction of architecture in perspective. The lower wall zone is black and is separated from the upper dark red zone by a light blue band contoured with narrow red bands. The dark red surface is separated from the yellow surface by a pilaster decorated with vertical fluting.

The central room was certainly the showpiece of the villa, a hypothesis borne out by the described complex mosaic (the only one of its kinds in the villa) and the lavish ceiling and wall motifs – some of the marble wall panelling was therefore also placed in this room. The hypothesis is based on the fact that the only two inventoried marble pieces were found in “the rooms west of the southern atrium”. These are a piece of *marmor chium* with the first section of contouring and a strip of *marmor thessalicum*. In examining the old photographs it was also determined that the remains of marble facing are visible at the base of the wall of the central room. The hypothesis is that there was a marble skirting of a height of 22 centimetres of

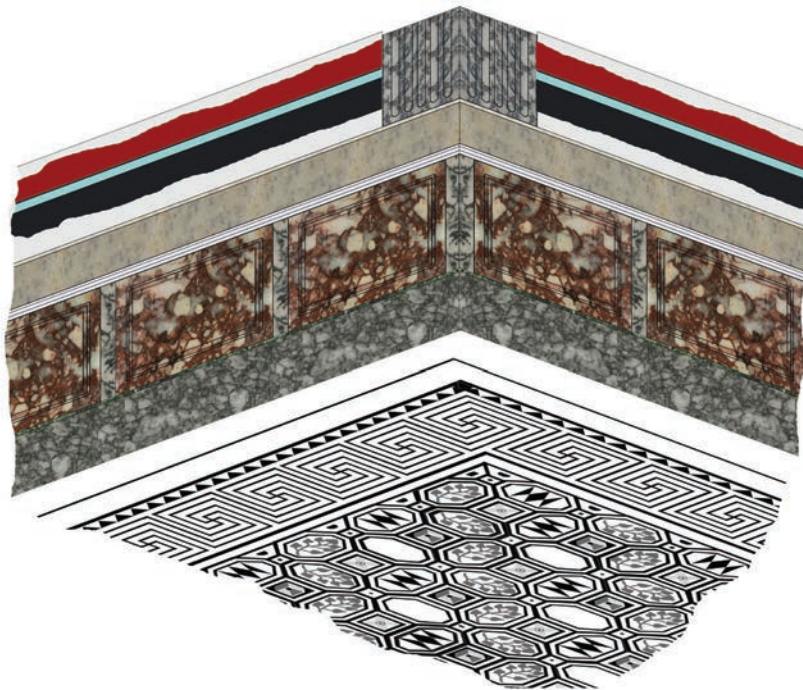


Sl. 27 Ulomak s prikazom stupa ili pilastra na žutoj podlozi (foto: A. M. Majkić).

Fig. 27 A fragment with a depiction of a column or a pilaster on a yellow background (photo by: A. M. Majkić).

grey bigio marble separated by a thin strip of Antiquity green marble from a surface of contoured purple-red *chium* marble¹⁰. The tiles of *chium* marble are separated one from the other by strips of Greco scritto marble. This is followed by a contoured strip of *marmor Proconnesium* above which there is another strip of Greco scritto marble and a final rounded strip, also of Greco scritto marble, which marked the transition between the marble surface and the painted plaster¹¹ (Fig. 28).

Painted wall plaster imitating marble (Barbet 2009, 198–200; Sabrie, Sabrie 1998, 65; Davey, Ling 1982, 184–186; Barbet 2008, 193; Fuchs 1987, 68–69; Joyce 1981, 23–25) is from the same area, but perhaps not from the same room, where the yellow field of the central zone imitates a type of yellow marble (alabaster or Antiquity yellow marble) (Fig. 29), as are sections of simple black and yellow decoration (Fig. 30). On the sections that imitate marble the yellow field is further decorated with a thin black inner frame and further framed with a simple light blue band contoured with two black bands. The field around the yellow imitation of marble is black, although



Sl. 28 Idejna rekonstrukcija poda i zida u centralnoj prostoriji (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

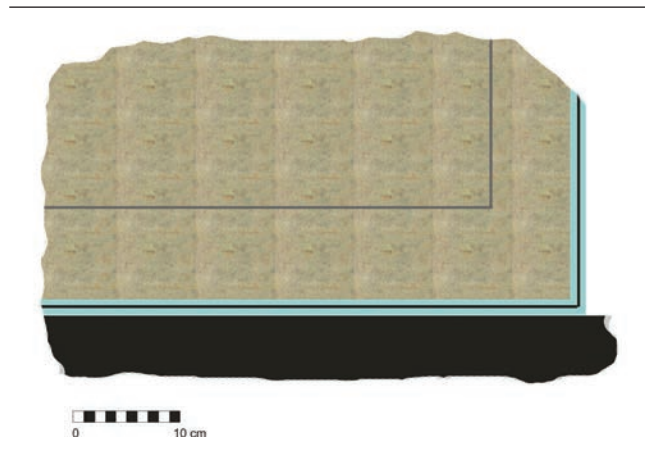
Fig. 28 A conceptual reconstruction of the floor and walls in the central room (reconstruction and drawings by: Đ. Gobić-Bravar).

profiliranom crvenim uskim trakama. Tamnocrvena površina odvojena je od žute pilastrom ukrašenim okomitim kanelurama.

Središnja je prostorija sigurno bila najreprezentativniji dio vile, čemu svjedoče opisani kompleksni mozaik (jedini takve vrste u vili) i bogati stropni i zidni motivi;

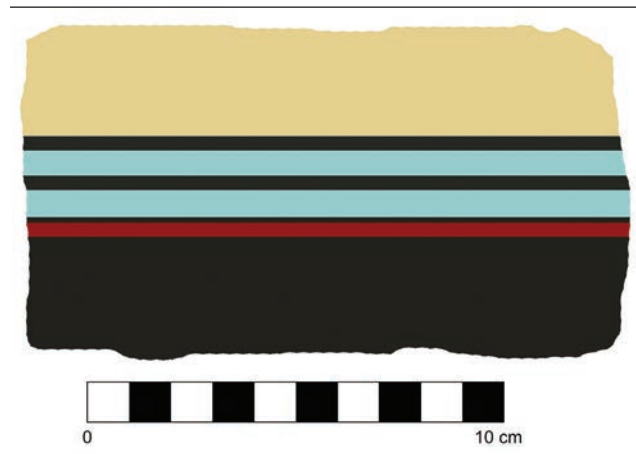
¹⁰ The only two inventoried pieces of marble are from the rooms to the west of the southern atrium and are, therefore, placed in this room.

¹¹ The conceptual reconstruction of the skirting is based on a comparison with a skirting at the Casa del Rilievo di Telefo, where marble of similar colour was used with similar tile dimensions (Pesando, Guidobaldi 2006, 249–256)



Sl. 29 Rekonstrukcija zidne žbuke s imitacijom mramora (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 29 A reconstruction of wall plaster with an imitation of marble (reconstruction and drawings by: Đ. Gobić-Bravar).



Sl. 30 Rekonstrukcija žuto-crne linearne dekoracije (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 30 A reconstruction of a yellow/black linear decoration (reconstruction and drawings by: Đ. Gobić-Bravar).

stoga je dio mramornih zidnih obloga također smješten u ovu prostoriju. Pretpostavka se temelji na činjenici da su jedina dva inventirana mramorna ulomka pronađena u “prostorijama zapadno od južnog atrija”. Radi se o ulomku *marmor chium* s početkom profilacije i o letvici od *marmor thessalicuma*. Također, promatranjem starih fotografija utvrđeno je da se na dnu zida centralne prostorije vide ostaci mramornih obloga. Pretpostavka je da je postojao mramorni sokl, baza visine 22 cm iz sivog bigio mramora, kojeg je tanka letvica antičkog zelenog mramora razdvajala od ploha ljubičasto-crvenog *chium* mramora¹⁰ s profiliranom obradom. Ploče *chium* mramora međusobno su razdvojene letvicama Greco scritto mramora. Slijedi profilirana letvica iz prokoneškog mramora iznad koje se razvija još jedna traka Greco scritto mramora te završna zaobljena letvica, također od Greco scritto mramora, koja je označavala prijelaz između mramorne površine i oslikane žbuke¹¹ (sl. 28).

Istom prostoru, ali ne sa sigurnošću i istoj prostoriji, pripadaju i zidne oslikane žbuke koje predstavljaju imitaciju mramora (Barbet 2009, 198–200; Sabrie, Sabrie 1998, 65; Davey, Ling 1982, 184–186; Barbet 2008, 193; Fuchs 1987, 68–69; Joyce 1981, 23–25), gdje žuto polje srednje zone imitira vrstu žutog mramora (alabastra ili antičkog žutog mramora) (sl. 29), te ulomci jednostavne žuto-crne dekoracije (sl. 30). Kod ulomaka koji imitiraju mramor žuto je polje dodatno ukrašeno tankim unutarnjim crnim okvirom te potom uokvireno

it cannot be ascertained if the black colour surrounded the field to all four sides.

The simple black and yellow decoration (Salvadori 2012, 325–326; Mariani 2005, 220; Falzone 2007, 83; Ling 2006, 71) consists of a yellow and black background separated by a light blue band that is contoured with two black bands and an emphasised dark red band. It is possible that the wall surface was divided into yellow fields with black fields between.

3.2. The Southern Atrium with Peristyle

Several painted plaster ceiling motifs are associated with the area of the southern atrium and its peristyle – the information available, however, is insufficient to create a conceptual reconstruction. A wall decoration with an imitation of architectural elements is, however, interesting (Barbet 2009, 104–175; Barbet 1985b, 90–92; Borda 1958, 108; Ciccutta, Froeliger, Sholz 2014, 33; Mielsch 2001, 99–100) (Fig. 31). Smoothed and twisted columns, depicted in perspective, break up the red background. Stretching between the columns was a garland executed in small leaves. The columns are decorated with a capital that is reminiscent of a combination of the Doric-Tuscan and the Corinthian orders, with schematic acanthus leaves. Only the distance between the columns could be reconstructed from the remaining sections of painted plaster. The existence of four columns was established; the two in the foreground were smooth and the two in the background fluted. It is also evident from the fragments that identical columns appeared as mirror reflections, i.e. that they were part of the imitation of an architectural complex such as an aedicula.

¹⁰ Jedina dva inventirana ulomka mramora pripadaju prostorijama zapadno od južnog atrija, stoga su smješteni u ovaj prostor.

¹¹ Idejna rekonstrukcija sokla izvedena je usporedbom sa soklom u Casi del rilievo di Telefo, gdje su upotrijebljene slične boje mramora sa sličnim dimenzijama ploča (Pesando, Guidobaldi 2006, 249–256).

jednostavnom svjetloplavom trakom, profiliranom s dvije crne trake. Polje oko žute imitacije mramora crno je, no nije moguće odrediti je li crna boja okruživala polje sa sve četiri strane.

Jednostavna žuto-crna dekoracija (Salvadori 2012, 325-326; Mariani 2005, 220; Falzone 2007, 83; Ling 2006, 71) sastoji se od žute i crne podloge odvojene svjetloplavom trakom koja je profilirana s dvije crne trake te naglašena tamnocrvenom trakom. Moguće je da je zidna površina bila raščlanjena na žuta polja i crna međupolja.

3.2. Južni atrij s peristilom

S prostorom južnog atrija s peristilom povezano je nekoliko motiva stropnih oslikanih žbuka, no informacije nisu dovoljne za izradu idejne rekonstrukcije. Zanimljiva je, međutim, zidna dekoracija s imitacijom arhitektonskih elemenata (Barbet 2009, 104-175; Barbet 1985b, 90-92; Borda 1958, 108; Ciccutta, Froeliger, Sholz 2014, 33; Mielsch 2001, 99-100) (sl. 31). Crvena je podloga raščlanjena glatkim i tordiranim, perspektivno prikazanim stupovima, a između stupova protezala se i girlanda izvedena malim listićima. Stupovi su ukrašeni kapitelom koji podsjeća na kombinaciju dorsko-tuskanskog i korinskog reda, sa shematiziranim akantovim listovima. Iz preostalih ulomaka oslikane žbuke bilo je moguće rekonstruirati samo udaljenost između stupova. Determinirano je postojanje četiri stupa – dva u prvom planu bila su glatka, a dva u pozadini kanelirana. Iz ulomaka je također razvidno da su se jednaki stupovi pojavljivali zrcalno odnosno da su dio imitacije arhitektonske cjeline, poput edikule.

3.3. Južna obala i jugozapadni rizalit

Ulomci oslikane žbuke pronađeni na lokaciji južne obale i jugozapadnog rizalita tek su sporadični. Ipak, bilo je moguće rekonstruirati nekoliko lijepih uzoraka, koji se tipološki prilično razlikuju od onih zabilježenih u središnjem dijelu vile s pripadajućim atrijima. Također, u tim su prostorima pronađeni ulomci koji se odnose na otvore, odnosno vrata ili prozore.

Na stropnoj cjelini ovoga prostora prepoznat je motiv međusobno preklapljenih kružnica (Barbet 1981, 950; Allonsius 2012, 99; Barbet 2008, 316; Heckenbenner, Coutelas, Kazek 2014, 142) na bijeloj podlozi s pripadajućom rubnom trakom (sl. 32). Drugi ulomci pripadaju stropnoj cjelini s prikazom vegetabilnih vitica (Iacopi 1999, 97; Ling 2006, 93; Salvadori 2012, 325; Barbet 2008, 134; Mielsch 2001, 124) na bijeloj podlozi, također s pripadajućom rubnom trakom (sl. 33). Na zidovima je postojao motiv izveden plavom bojom;



Sl. 31 Rekonstrukcija motiva s imitacijom arhitektonskih elemenata (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 31 A reconstruction of a motif with an imitation of architectural elements (reconstruction and drawings by: Đ. Gobić-Bravar).

3.3. The Southern Shore and the Southwest Avant-Corps

The fragments of painted plaster found at the southern shore location and at the southwest avant-corps are only sporadic. Several beautiful patterns could, however, be reconstructed that are, in terms of typology, quite different from those seen in the central part of the villa with its atria. Also found in these rooms were fragments from apertures, i.e. doors or windows.



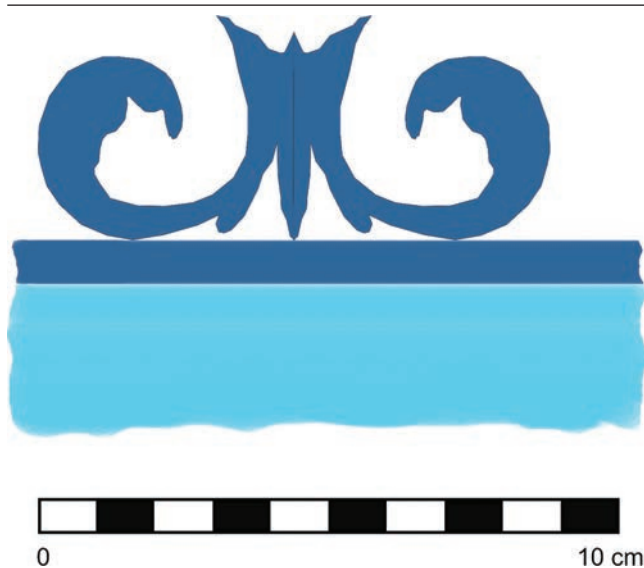
Sl. 32 Rekonstrukcija motiva s preklapljenim kružnicama (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 32 A reconstruction of a motif with overlapping circles (reconstruction and drawings by: Đ. Gobić-Bravar).



Sl. 33 Idejna rekonstrukcija motiva s prikazom vegetabilnih vitica (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 33 A conceptual reconstruction of a motif with a depiction of vegetative tendrils (reconstruction and drawings by: Đ. Gobić-Bravar).



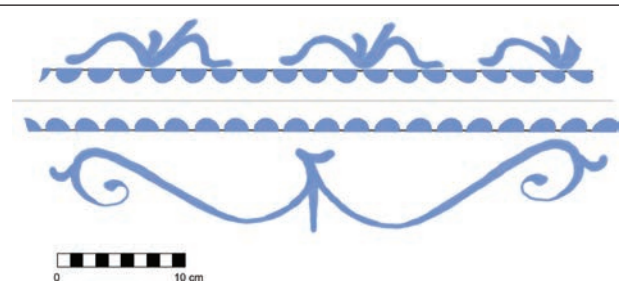
Sl. 34 Idejna rekonstrukcija plavoga vegetabilnog motiva (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 34 A conceptual reconstruction of a blue vegetative motif (reconstruction and drawings by: Đ. Gobić-Bravar).

prepoznat je ulomak plavoga kandelabra i stilizirani vegetabilni ukras (sl. 34), vrlo jednostavni festoni izvedeni kratkim plavim crtama, dekoracija oko otvora (sl. 35) koja sadrži jednostavan motiv malih polukružnih plavih ukrasa povezanih crnom trakom, i vegetabilni motivi također izvedeni plavom bojom. S obzirom na postojanje otisaka trstike na poledini ulomaka, bilo je moguće definirati koja dekoracija pripada unutarnjem dijelu otvora, a koja zidnoj površini.

4. ZAKLJUČAK

Mnogobrojne su antičke vile bile bogato ukrašene kako bi prikazale status svojih vlasnika. Nažalost, tisućljeća povijesnih događanja gotovo su u potpunosti uništila sjaj i boje arhitektonskih dekoracija. U pokušaju da prizovemo izgled prostora antičkih vila uglavnom se povezujemo sa slikama prostorija u Pompejima i Herculaneumu, s obzirom da su nama bliži lokaliteti izgubili svoj originalni izgled. Izradom idejnih rekonstrukcija podnih, zidnih i stropnih dekoracija vile na poluotoku Sorna željelo se pridonijeti slikom koja bi prikazala načine ukrašavanja arhitektonskih površina na području Istre. Uz sve moguće buduće ispravke i dopune ponuđenih idejnih rekonstrukcija, smatramo da je u odnosu na fizički dostupne ulomke i ostatke nekadašnjih dekoracija uspješno izrađen prikaz mogućeg izgleda dijelova nekadašnje vile.



Sl. 35 Rekonstrukcija plavih motiva otvora prostorije (rekonstrukcija i izrada crteža: Đ. Gobić-Bravar).

Fig. 35 A reconstruction of the blue motifs of the room apertures (reconstruction and drawings by: Đ. Gobić-Bravar).

The motif of overlapping circles (Barbet 1981, 950; Allonsius 2012, 99; Barbet 2008, 316; Heckenbenner, Coutelas, Kazek 2014, 142) on a white background with the accompanying edge band (Fig. 32) was identified on the ceiling of this room. Other fragments are from the ceiling and depict vegetative tendrils (Iacopi 1999, 97; Ling 2006, 93; Salvadori 2012, 325; Barbet 2008, 134; Mielsch 2001, 124) on a white background, also with the attendant edge band (Fig. 33). A motif done in blue colour was present on the walls – a fragment of a blue candelabra and a stylised vegetative decoration were identified (Fig. 34); very simple festoons done in short blue lines; decorations around an opening (Fig. 35) containing a very simple motif of small semi-circular blue decorations linked by a black band; and vegetative motifs also done in blue colour. The presence of impression of reeds on the backs of the fragments allowed for the identification of decorations that are from the inner part of apertures as opposed to those from wall surfaces.

4. CONCLUSION

Many Antiquity period villas were richly decorated to display the status of their owners. Over the millennia historical events have, unfortunately, almost entirely destroyed the brilliance and colours of these architectural decorations. In our attempts to recall the appearance of the rooms of Antiquity period villas we are largely dependant on the images of the rooms in Pompeii and Herculaneum, considering that the locations closer to us have lost their original appearance. The conceptual reconstruction of the floor, wall and ceiling decorations of the villa on the Sorna peninsula aims to contribute a rendition depicting the decoration of architectural surfaces in Istria. Taking into consideration all possible future corrections and additions to the offered conceptual reconstructions, we feel that – in relation to the physically available fragments and the remains of former decorations – this has been a successful depiction of the possible appearance of parts of this former villa.

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