

NALAZI KRATKOG SONDAŽNOG ISTRAŽIVANJA BRODOLOMA IZ 17. STOLEĆA UZ JUŽNI GREBEN KOD OTOKA SILBE¹

Smiljan Gluščević dr. sc.
Muzejski i znanstveni savjetnik u mirovini
Bana Josipa Jelačića 22a, 23000
sgluscevic52@gmail.com

Helga Zglav-Martinac
Muzejska savjetnica u mirovini
Zagrebačka 5, 21000 Split
helga.zglavmartinac@gmail.com

Apstrakt:

Pregledom podmorja Južnog grebena kod otoka Silbe, oko 25 Nm sjeverno od Zadra, 1995. godine ustanovljeni su ostaci brodoloma. Tada su uočena ostatci dva željezna sidra i gornji dijelovi nekoliko topova. Na površini je nađeno i nekoliko ulomaka keramike i neki veći brončani predmet. Kratkim sondažnim istraživanjem, poduzetim tijekom dva dana, 2009. godine, preliminarno je definisan prostor potonuća broda odnosno areal na kojemu se mogu očekivati nalazi. Tom su prilikom definirana oba sidra, možda i ostatak trećeg, kao i šest topova nejednake dužine. Ispod jednog uočen je i ostatak drva, vjerovatno dio lafeta. Osim tri staklene boce s metalnim zatvaračem i nekoliko predmeta neutvrđene namjene (kubura?, uže?) pronađeno je i više kalcificiranih drveno/metalnih predmeta, najvjerojatnije ostatci djelova opreme broda. Za kronološki okvir potonuća broda najznačajniji je nalaz jedanaest tipološki različitih keramičkih posuda, najvećim dijelom sačuvanih u cijelosti. Njihovu provenijencija se može uglavnom povezati s ligurskim, a manjim dijelom i s venetskim prostorom. Oslanjajući se na datiranje analogija u literaturi vrijeme brodoloma je moguće datirati u sredinu ili drugu polovicu 17. st.

Ključne riječi: Silba, 17. stoljeće, brodolom, brodska naoružanje, ranonovovjekovno stolno i kuhinjsko posuđe.

¹ O brodolomu je do sada izvješteno jedino u obliku poster-a 2011. g. na kongresu IKUWA 4 u Zadru (GLUŠČEVIĆ - ZGLAV-MARTINAC, 2011) i 2012.g. na kongresu AIECM2 u Silvesu (Portugal).(GLUŠČEVIĆ - ZGLAV-MARTINAC 2012).

FINDS FROM THE SHORT SONDAGE EXCAVATION OF A 17TH CENTURY SHIPWRECK ALONG THE SOUTH REEF OF THE ISLAND OF SILBA¹

UDK 902.034(497.5)“16“

Abstract:

Through underwater prospections of the Southern cliff of the island of Silba in the Northern Adriatic, around 25 Nm from Zadar, in 1995 remains of a shipwreck were identified. Two iron anchors and the upper parts of several cannons were visible. On the surface a few fragments of pottery were discovered, as well as a larger bronze object. Test trenches were set up and excavated during two days in 2009, roughly defining the area of the shipwreck, where finds could be expected. On this occasion two anchors, remains of a third one, as well as six different cannons were identified. Under one of them, a piece of wood was noticed, most probably part of the carriage. Besides three glass bottles with a bronze stopper and some undefined objects (holster?, rope?), several calcified wooden/metal objects were discovered, most probably remains of the ship's equipment. In terms of the chronological framework of the shipwreck, eleven typologically diverse ceramic finds are most indicative, most of them completely preserved. Their origin can be connected to the Venetian or Ligurian area. Based on analogous examples the shipwreck can be dated to the second half of the 17th century.

Keywords: Silba, 17th century, shipwreck, ship weapons, early modern period table and cooking ware.

¹ The shipwreck was presented for the first time on a poster in 2011, on a conference in Zadar, (GLUŠČEVIĆ-MARTINAC ZGLAV, 2011), and afterwards, on an additional poster in 2012 in Portugal (GLUŠČEVIĆ-MARTINAC ZGLAV, 2012).



Sl. 1 a, b. Dvije strane profiliranog brončanog lima pronađenog 1995. g. (snimio: S. Glušćević)

Fig. 1 a, b. Both sides of profiled bronze sheet discovered in 1995 (photo by S. Glušćević)

Akvatorij otoka Silbe, odnosno prostor između Silbe na sjeveroistoku, Premude na jugozapadu i Ilovika na sjeverozapadu poznat je kao Kvarnerička vrata. Tim se pravcem dugo vremena odvijao pomorski promet između Caput Adriae, Istre i Dalmacije.² Za starija razdoblja su potvrda intenziteta prometa tim koridorom mnogi nalazi na obali i otocima,³ dok za antičko i kasnoantičko razdoblje postoje i konkretni argumenti dobiveni s brojnih ostataka brodoloma, posijani po čitavom prostoru,⁴ od kojih ponajviše oko Silbanskih Grebena.⁵ Podatke o postojanju topova i sidara kod Južnog grebena otoka Silbe donose izvještaji ronilaca koji su 70. i 80. godina 20. st. sudjelovali u radu ljetnog kampa na Silbi. Godine 1995. je zahvaljujući zalaganju dipl. ing. građevine A. Nagya iz Sente, u suradnji s mađarskim ronionicima iz Szegeda, organizirano rekognosciranje više lokacija na Grebenu. Tom je prigodom čitav lokalitet preliminarno snimljen i na njemu je tada pronađen jedan ulomak

The sea surface of the island of Silbe, more specifically the area between Silbe toward north-east, Premuda toward southwest and Ilovik toward northwest, is widely known as Kvarnerička vrata. During long periods of time maritime trade between Caput Adriae, Istra and Dalmatia was the norm for this area.² A confirmation of these activities in the older periods was discovered through the finds of the coastal and island finds,³ while the ones from the antique and Late Antique periods are easily followed through the numerous remains of shipwrecks, mostly at the Grebeni near Silba,⁴ but also in the surrounding area.⁵

The information of the existence of cannons and anchors on the Southern cliff at the isle of Silba were attained through divers that were present in the 70s and 80s of the 20th century in the summer diving camps. Thanks to one of the members, Attila Nagy from Senta, in 1995 field prospections were carried out at Grebeni, with help from hungarian

2 BRUSIĆ, 1980.

3 BLEČIĆ KAVUR, 2013.

4 GLUŠĆEVIĆ, 2010a.

5 GLUŠĆEVIĆ, 2017.

2 BRUSIĆ, 1980.

3 BLEČIĆ KAVUR, 2013.

4 GLUŠĆEVIĆ, 2010a.

5 GLUŠĆEVIĆ, 2017.



Sl. 2. Pogled iz zraka na Južni i Srednji greben, u pozadini otok Premuda (snimio: S. Gluščević)

Fig. 2. Aerial view of the Southern and Middle reef, the isle of Premuda in the back (photo by S. Gluščević)

masivnog, profiliranog brončanog lima, uz kojeg su na površini pijeska utvrđeni i ulomci dviju, dijelom ocačljenih, posuda većih dimenzija i jedne, manje, gotovo potpuno sačuvane tave.⁶ Slijedom tih spoznaja⁷ tijekom rekognosciranja silbanskog akvatorija 2009. god. na sjevernoj strani Južnog grebena, na dubini od 32-36 metara, obavljeno je kratkotrajno sondažno istraživanje u trajanju od samo dva dana.⁸ Ostatci brodoloma nalaze se samo nekoliko desetaka metara sjeverozapadno od antičkog bro-

6 Tada je na lokalitetu zamijećena još jedna kvadratna brončana ploča, koja u prethodnoj kampanji nije pokupljena, a tijekom kasnijih obilazaka nije više pronađena.

7 Da je lokacija već ranije poznata govori i podatak da je citirana u publikaciji Nigel Pickford, *The Atlas of Shipwrecks & Treasure: The History, Location and Treasures of Ships Lost at Sea*, 1994. Doduše navodi se da se brodolom nalazi kod otoka Oliba, te da je riječ o venecijanskom brodolomu potopljenom u prosincu 1407. g. Osim toga donosi se i skica potonuća kao i čitav itinerer broda za kojeg postoje podatci u venecijanskim arhivima s izvještajem o količini i vrsti njegova tereta. Međutim, istraživanjem je utvrđeno kako se radi o gotovo dva i pol stoljeća mlađem brodolomu.

8 GLUŠČEVIĆ, 2010. U istraživanju su sudjelovali pripadnici Interventne policije PU zadarske kao i studenti sa sveučilišta „Nikola Kopernik“ iz Toruna u Poljskoj pod vodstvom dr.sc. Andrzeja Pydyna.

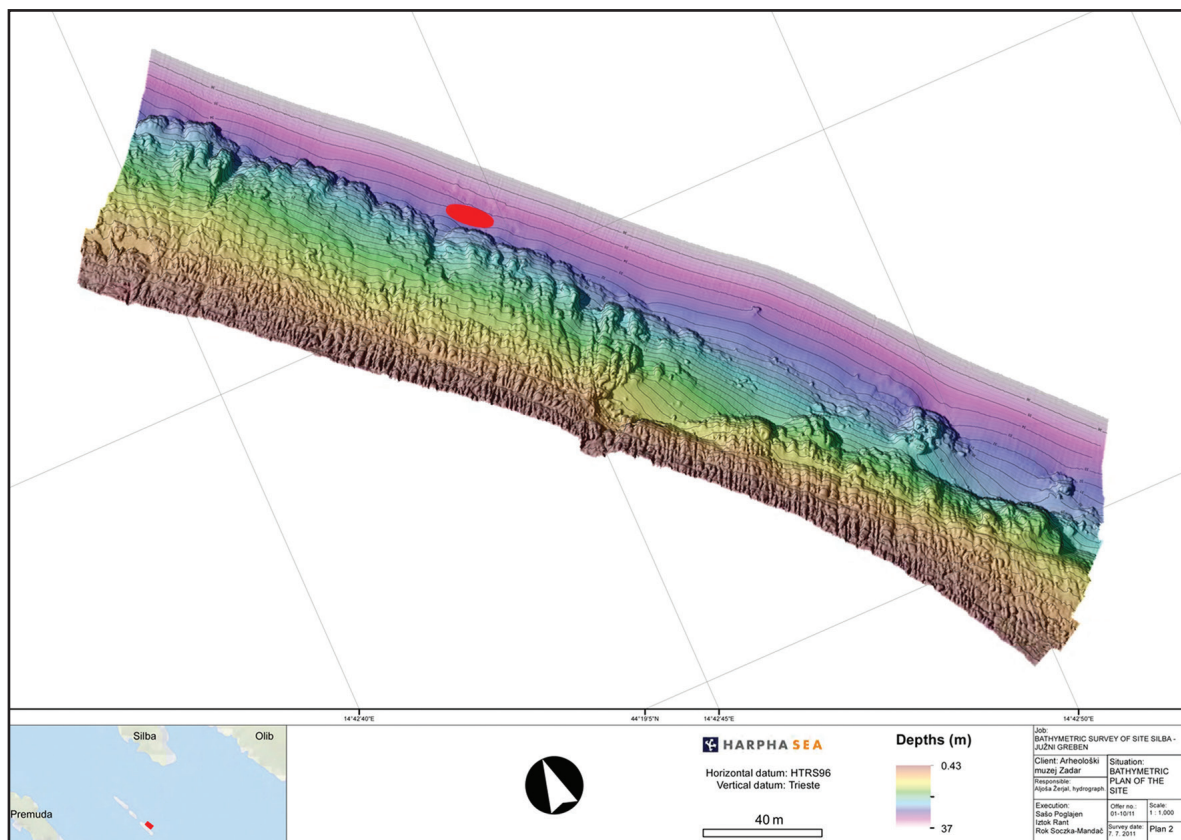
divers from Szeged. On this occasion preliminary photographs of the site were taken, and a thick, profiled bronze sheet was discovered.⁶ (Fig. 1 a, b)

On the sand surface fragments of two big glazed vessels were discovered **9**, **10** as well as a smaller, almost fully preserved pan **11**. Later excavations brought to light additional fragments that belong to the first two vessels.

Following the discovery⁷ during the prospections of the sea surface of Silba in 2009, on the northern side of the South cliff, at a depth of 32-36 m, a short sondage excavation lasting two days

6 On this occasion on the site an additional bronze sheet was noticed, but unfortunately we did not have possibilities to take it with us. In later prospections this bronze sheet was not found.

7 The location was known for a long time - it was noted in the publication by Nigel Pickford, *The Atlas of Shipwrecks & Treasure: The History, Location and Treasures of Ships Lost at Sea*, 1994. In it, the information is that the shipwreck is close to the isle of Oliba. It is also noted that it is a Venetian shipwreck from December 1407, offering a sketch of the wreck as well as the complete itinerary of the ship. Data exists in venetian archives regarding the quantity and the nature of the cargo. Through excavations it has been affirmed that the wreck is two and a half centuries younger.



Sl. 3. Batimetrijska izmjera sjeverne strane Južnog Grebena s pozicijom novovjekovnog brodoloma
 Fig. 3. Bathymetry results from the northern side of the South reef with the position of the modern shipwreck

doloma iz sredine 1. st. koji je istraživao tijekom nekoliko godina.⁹ (Sl. 2)

Osim ovoga našeg nalaza, na sjevernoj strani Južnog, Srednjeg i Sjevernog grebena pronađeni su ostatci još nekoliko drugih brodoloma¹⁰ što sve ukazuje na nedostatnu obaviještenost ondašnjih moreplovaca o klimatskim i maritimnim osobitostima ovog prostora. Naknadno je napravljena i batimetrija lokaliteta s rezolucijom od 0.25 m na kojoj se dobro prepoznaje pozicija antičkog, a nešto slabije i novovjekovnog brodoloma.¹¹ (Sl. 3) Lokalitet se nalazi na pješčanoj kosini, odmah pod strmom, stjenovitom padinom Južnog grebena. Na samoj površini pijeska su većim dijelom bila vidljiva dva veća željezna sidra (Sl. 4) kao i dijelovi dviju grupa jako kalcificiranih topova (Sl. 5).

⁹ GLUŠĆEVIĆ, 2009. Pozicija je N 44o 19' 180", E 014o 42' 749".

¹⁰ Vidi bilješku 5.

¹¹ Batimetrijsko mjerenje je 2012. godine uz pomoć multi-beam echo-sounder (MBES) R2Sonic 2022 obavila tvrtka Harpha sea, d.o.o. iz Kopra u Sloveniji. O tome je napravljen i detaljan izvještaj (ŽERJAL, 2012). Snimak je objavljen u GLUŠĆEVIĆ, 2019, 129, sl. 127.

was carried out.⁸ The remains of the shipwreck are only 10 meters away toward northwest from an ancient shipwreck from the middle of the 1st century, excavated during several years.⁹ (Fig. 2) Along this shipwreck on the northern side of the South, Middle and Northern cliff/reef, remains of several different shipwrecks were discovered,¹⁰ pointing toward an insufficient knowledge of climate and maritime characteristics of the area.

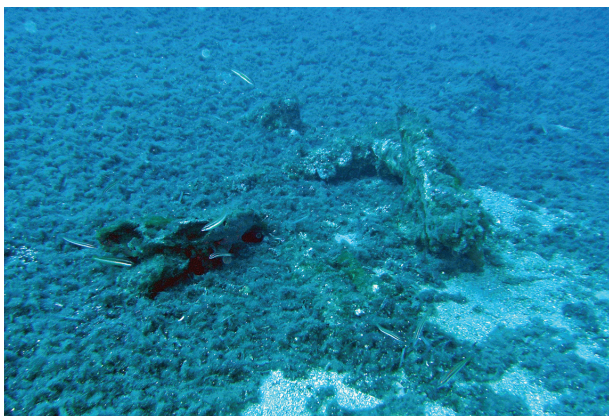
Bathymetry of the site was also carried out, with a resolution of 0.25 m, the position of the shipwreck being easily recognizable, including a resolution of a lesser quality for modern shipwrecks.¹¹

⁸ GLUŠĆEVIĆ, 2010. Members of the Intervention Police PU Zadar, as well as students from the university "Nikola Kopernik" from Torun, Poland took part in the excavations, led by Ph. D. Andrzej Pydyn.

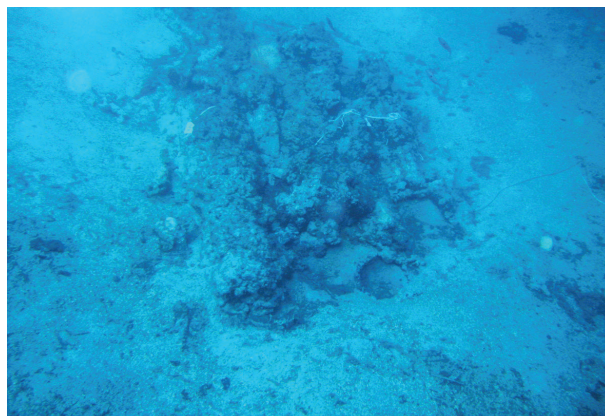
⁹ GLUŠĆEVIĆ, 2009. The location is N 44o 19' 180", E 014o 42' 749".

¹⁰ See note 5.

¹¹ Bathymetry was carried out in 2012, with a multi-beam echo-sounder (EMBS) R2Sonic 2022, by the Harpha Sea Company from Kopar, Slovenia. A detailed report was submitted (ŽERJAL, 2012). The recordings were published in



Sl. 4. Pogled na jedno sidro prilikom nalaza (snimio: S. Gluščević)
Fig. 4. One of the anchors during its discovery (photo by S. Gluščević)



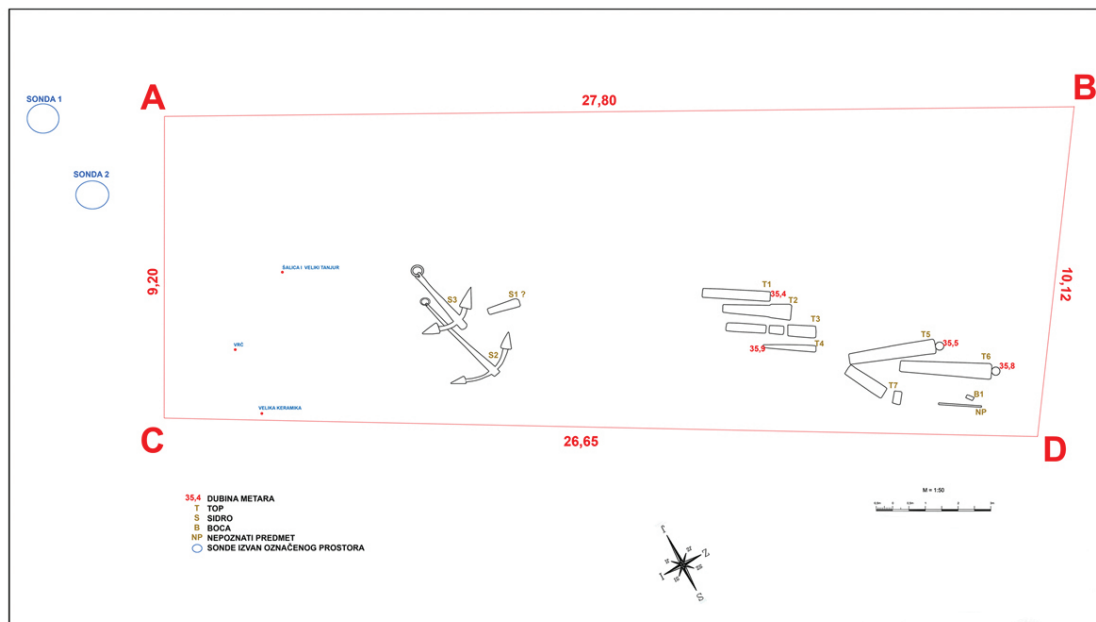
Sl. 5. Pogled na prvu grupu kalcificiranih topova prilikom nalaza (snimio: S. Gluščević)
Fig. 5. The first group of calcified cannons during their discovery (photo by S. Gluščević)

Cilj je bio samo sondirati teren kako bi se eventualno utvrdile okvirne granice lokaliteta. Zbog toga je i postavljena provizorna kvadratna mreža, odnosno ograđen je prostor za koji se vjerovalo da sadrži glavninu nalaza. Mreža je služila kao osnova za određivanje relativnog smještaja nalaza.¹² (Sl. 6) Osim djelomičnog čišćenja pijeska uokolo sidara i topova nasumično je otvoreno i nekoliko sondi kako bi se, premda okvirno, ipak definirao prostor na kojem se može očekivati nalazi. Kratkim čišćenjem tada su

(Fig. 3)

The site is located exactly beneath a rocky bluff slope on the South reef on a sand slope, mildly descending toward the deep. On the sand surface, a large part of two larger iron anchors was visible (Fig. 4) as well as parts of two very calcified cannons (Fig. 5).

The goal was to carry out sondage excavations in order to eventually determine the borderlines of the site. A provisional grid was made, or,



Sl. 6. Shema nalazišta, nalazi unutar njega i dodatne sonde izvan postavljene granice

Fig. 6. A scheme of the site, finds inside it and additional sondages outside the pre-set borders

¹² S obzirom na kratkoću vremena nije se išlo za tim da se postavi kvalitetnije mrežište nego samo ono koje će nam omogućiti da sve pronađene nalaze definiramo u njihovim apsolutnim prostornim odnosima. Skica je objavljena u GLUŠČEVIĆ, 2019, 149, sl. 142.

GLUŠČEVIĆ, 2019, 129, sl. 127.



Sl. 7. Pogled na jedno sidro prilikom čišćenja. Ispod njega se vidi stablo drugog sidra (snimio: S. Glušćević)

Fig. 7. View of one anchor during cleaning. Beneath it the shank of the other anchor is visible (photo by S. Glušćević)

otkrivena dva čitava i jedno djelomično sačuvano željezno sidro s alkom¹³ (Sl. 7) kao i dvije grupe topova. U prvoj grupi su registrirana četiri topa od kojih tri čitava i jedan necjelovit, a u drugoj tri, dva čitava i jedan necjelovit. (Sl. 8, 9)¹⁴

Sloj pijeska prekrivao je brojne druge neprepoznatljive kalcificirane željezne ulomke kao i one uz koje su se nalazili i komadi drveta.¹⁵ (T. I, II) Jedan od njih, dužine oko 35 cm, kojeg smo pronašli između topova G5 i G6. izgledao nam



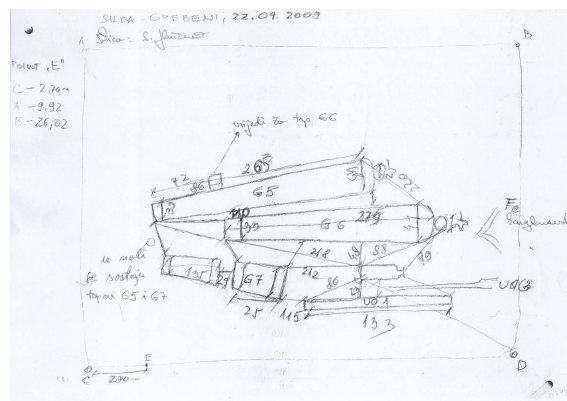
Sl. 9. Pogled na dva dijelom očišćena topa G5 i G6 (snimio: S. Glušćević).

Fig. 9. View of two partially cleaned cannons G5 and G614 (photo by S. Glušćević).

¹³ GLUŠĆEVIĆ, 2017, 212, sl. 10.

¹⁴ GLUŠĆEVIĆ, 2017, 212, sl. 11. Oznake G (gun) za topove su stavljene radi lakšeg razumijevanja s obzirom da se radilo o međunarodnoj ekipi.

¹⁵ Velik dio nalaza poslan je na radiografsku analizu na Fakultet strojarstva i brodogradnje Sveučilišta u Zagrebu, koja je provedena pod rukovodstvom prof. dr. sc. Damir Markučić voditelja Laboratorij za nerazorna ispitivanja Zavoda za kvalitetu. Unatoč tome nije bilo moguće ustanoviti funkciju tih predmeta.



Sl. 8. Skica druge grupe topova i predmetima uz njih (skica: S. Glušćević)

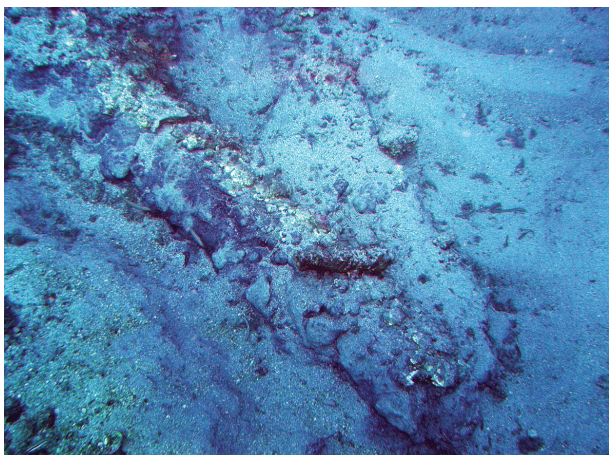
Fig. 8. Sketch of the second group of cannons and objects surrounding them (sketch by S. Glušćević)

more precisely, an area was divided, considered to contain most of the finds, which would be a base for a relative context inside the shipwreck.¹² (Fig. 6) The partial cleaning of sand around the anchors and cannons was performed and several random sondages were positioned in order to determine/enclose the area from which we can expect finds. Cleaning of the area determined that two completely preserved and one partially preserved iron anchors with a ring were preserved.¹³ (Fig. 7) Also, in the first group four cannons were discovered

¹² Considering the short time available, we did not make a quality grid, only one to facilitate the positioning of the discovered finds in their appropriate context. The sketch was published in GLUŠĆEVIĆ, 2019, 149, sl. 142.

¹³ GLUŠĆEVIĆ, 2017, 212, sl. 10.

¹⁴ GLUŠĆEVIĆ, 2017, 212, sl. 11. The G (gun) marks for the cannons were put in place for easier understanding, taking into consideration the international team working on site.



Sl. 10. Manji metalni predmet nađen između topova G5 i G6 (snimio: S. Glušćević)

Fig. 10. Small metal find discovered between cannons G5 and G6 (photo by S. Glušćević)

je poput cijevi kubure.¹⁶ (Sl. 10) Isto vrijedi i za dva izdužena tanka predmeta pronađena pod drugom grupom topova, na crtežu označena kao U01 i U02 (unidentifiable object).¹⁷ (Sl. 11)

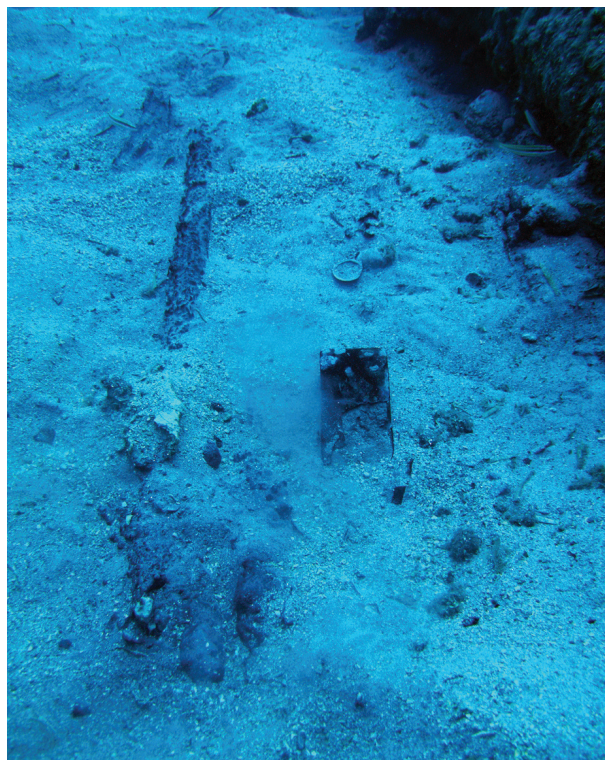
Osim toga, uz jedan od topova prve grupe zabilježen je gornji dio okrugle metalne posude nepoznate namjene (vidi Sl. 5). Treba napomenuti da smo 1995. god. prilikom rekognosciranja, neposredno ispod kraja stjenovite padine, ručnim čišćenjem otkrili komad drveta, što daje naslutiti da se lateralni dijelovi broda nalaze ispod vrlo tankog sloja pijeska. Pumpanjem uokolo topova, ispod jednog od njih (G5), naišli smo također na dio fino obrađenog drveta. Možemo samo nagađati čemu je pripadao, premda je velika vjerojatnost da je riječ o dijelu lafeta topa. (Sl. 12)

Osim toga uz ovu grupu topova pronađene su i dvije oštećene staklene kvadratne boce¹⁸ (Sl. 13) odnosno tri grlića, od kojih dva sa sačuvanim metalnim poklopcem na navoj (Sl. 14, 14a). Zbog jako loše kvalitete stakla, unatoč nastojanjima restauratora, boce se nije uspjelo sanirati, a prema tome ni rekonstruirati. U literaturi za sada nisu pronađene analogije na temelju kojih bi se mogla odrediti njihova namjena, podrijetlo, te identificirati tekućina, koja se u njima čuvala. Južno i jugoistočno od sidara, kako je već spomenuto, unutar obilježenog areala, otvorene su tri sonde, a južno

¹⁶ Predmet je radiografski snimljen (T. II, 3) ali nije omogućio sigurniju determinaciju.

¹⁷ Pozicija nalaza tog predmeta dugačkog 133 cm, ali i drugog čija duljina nije definirana vidi se na skici na Sl. 8.

¹⁸ Pozicija nalaza boce vidi se na skici na Sl. 8.



Sl. 11. Izduženi kalcificirani metalni predmet nađen niže topa G7 (snimio: S. Glušćević)

Fig. 11. Elongated calcified metal objects discovered beneath canon G7 (photo by S. Glušćević)

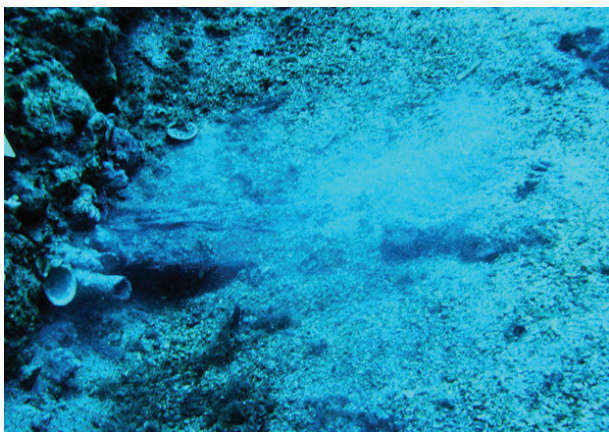
(one partially preserved), while in the second three were preserved (also one partially preserved). (Fig. 8, 9) The layer of sand was covering numerous other unrecognizable calcified iron fragments, as well as the ones discovered along remnants of wood.¹⁵ (T. I, II) One of them is 35 cm long, like a pipe of a holster, discovered between cannons G5 and G6.¹⁶ (Fig. 10)

Two thin, elongated objects discovered underneath the second group of cannons, marked on the drawing as U01 and U02 (unidentified object).¹⁷ (Fig 11) Next to one of the cannons of the first group, an upper part of a circular metal vessel with an unknown function was discovered

¹⁵ A large part of objects was sent to radiographic analysis to the Faculty of Mechanical Engineering and Naval Architecture, University of Zagreb. The analysis was carried out under the direction of prof. Damir Markučića, Ph. D. head of testing Laboratory for Non-destructive in the Department for quality. Even after these analysis the function of these objects remains undetermined.

¹⁶ The objects were radiographically recorded (T. II, 3), but the results did not offer a determination of the function.

¹⁷ The position of the 133 cm long find, as well as the second one with an indeterminable length can be seen on the sketch on Fig. 8.



Sl. 12. Dio očišćenog drveta ispod topa G5 (snimio: S. Gluščević)
Fig. 12. Part of the cleaned wood beneath canon G5 (photo by S. Gluščević)

izvan prostora prekrivenog mrežom, još dvije (vidi sl. 6) (Sl. 15). U tri sonde unutar mrežišta nađeno je nekoliko gotovo neoštećenih keramičkih predmeta. Nekoliko posuda **1, 2, 3, 6, 8** nalazilo se jedna ispod druge, a dvije od njih **2, 3** su bile jedna u drugoj. Dvije sonde, koje su načinjene izvan prostora prekrivenog mrežom nisu dale korisnih rezultata upotrebljivih u našim istraživanjima.

Ulomci keramičkih posuda pronađeni prilikom sondiranja ostataka brodoloma s lokaliteta Južni greben kod Silbe samo su neznatni dio onoga što bi ovo nalazište u budućnosti moglo pružiti istraživačima. Bez obzira što se ovdje radi samo o istraživanju sondažnog karaktera ipak možemo reći da nalazi iznenađuju količinom i dobrom očuvanošću.

Rezultati stručne obradbe keramičkih nalaza Pokušavajući stvoriti određeni plan stručne obradbe nalaza, nastojeći si što više olakšati posao, kao i uvijek do sada, keramiku smo, s obzirom na tehnologiju izradbe i ukrašavanja, razvrstali na engobiranu keramiku, majoliku, keramiku s caklinom i lončariju, a s obzirom na namjenu na stolno posuđe svakodnevne uporabe, te naglašeno funkcionalno, ali estetski manje atraktivno posuđe, koje čini dio kuhinjskog inventara. Nepretenciozna morfologija ovih posuda i skromna tipologija njihovih ukrasa ukazuje da se ovdje očigledno radi o posuđu koje se rabilo svaki dan i koje nije spadalo u luksuzni inventar blagovaonice broda uz čije je ostatke pronađeno.



Sl. 13. Jedna od boca prilikom nalaza malo ispod topa G6 (snimio: S. Gluščević)
Fig. 13. One of the bottles during its discovery underneath the canon (photo by S. Gluščević)

(see Fig. 5).

It should be mentioned that in 1995, during the prospections, a piece of wood was discovered underneath the rocky slope through simple cleaning by hand, uncovering lateral parts of the ship under a very thin layer of sand. Pumping around the cannons, underneath one of them (G5), we uncovered a part of fine treated wood surface. We can only assume what it represents, but it could lead us to believe that it is in fact part of the lafette of the canon. (Fig. 12)

With this group of cannons, two glass square bottles were also discovered, not completely preserved¹⁸ (Fig. 13), more precisely three rims of vessels, two of them closed with a metal lid. (Fig. 14, 14a). The glass is from a very bad quality, and although conservation measures were undertaken, they did not succeed in conserving them, which led to the conservators being unable to reconstruct them. Unfortunately, analogies for these vessels were not determined, although it is safe to say that they contained some sort of liquids.

As it was mentioned before, three trenches were made inside the marked area toward south and southeast from the anchors, and two toward south, outside the grid (see Fig. 6) (Fig. 15). In three trenches inside the grid several ceramic finds were discovered, completely preserved. Several vessels **1, 2, 3, 6, 8** were discovered one beneath the other, while two of them **2, 3** were found one inside the other.

Two trenches positioned outside the grid did not come up with positive results.

In an attempt to create a certain ar-

¹⁸ The position of the glass bottles is visible in the sketch on Fig. 8.



Sl. 14, 14a. Boce s čepovima neposredno nakon vađenja (snimio: S. Gluščević)
 Fig. 14. Bottles with lids, immediately after their removal (photo by S. Gluščević)

Graffita keramika U skupinu engobirane keramike urezanog ukrasa spada gotovo u potpunosti sačuvan trbušasti vrč 7.¹⁹ trolisnog otvora s jednom vrpčastom ručkom. Gotovo čitava vanjska površina vrča, prekrivena je premazom, kojeg čine svijetla engoba i prozirna, sjajna caklina. Inače, kao što je uobičajeno kod engobiranog posuđa i ovdje premaz seže do neznatno iznad dna, ostavljajući donji dio posude bez premaza.

Glavni ukras čini prikaz ženskog portreta, koji prekriva značajan dio trbuha vrča, zauzimajući njegov najistaknutiji dio, smješten pod samim izljevom. Crtež je izveden brzim, jednostavnim skicoznim potezima alatke finog šiljka. Majstor, dekorater nastojao je sve nedorečenosti urezanog crteža dopuniti i korigirati širokim potezima boja koje su mu, bez obzira na vrlo ograničenu kromatsku paletu (zelena-žuta-plava), bile na raspolaganju. Na žalost, o bojama i njihovom sudjelovanju u estetskom oblikovanju prikaza, nakon izloženosti uvjetima (salinizacija, nedostatak kisika i svjetlosti, devastiranje od strane morskih organizama) u kojima se vrč nalazio gotovo četiri stoljeća, još uvijek je

¹⁹ GLUŠČEVIĆ, 2017, 240, 28.



Sl. 15. Nalaz plitke zdjele kat. br.4 i dio velike zdjele kat. br. 9, 9a (snimio: S. Gluščević)
 Fig. 15. Shallow plate Cat. No. 4 and a part of a large bowl Cat. No. 9, 9a (photo by S. Gluščević)

range-ment for analyzing the finds, in order to make things as simple as possible, we divided the pottery in groups, based on the type: slipped pottery, majolica, enamelled pottery and coars pottery. The first two groups include tableware, mostly for everyday use, while the rest include cooking ware that is usually less aesthetically attractive, with a pronounced functionality. The unpretentious mor-

teško nešto više reći. Prikaz je vidljivo karikiran naglašavanjem detalja kao što je npr. šiljasti nos i sl. Kosa je naznačena nestašnim uvojcima, posebice onim na čelu. Oblik uvojaka je često determinirajući elemenat pri stilskoj atribuciji ukrasa i konačnom datiranju nalaza. Stil oblikovanja pojedinih detalja ukrasa vremenom evoluirao poprimajući izgled karakterističan za razdoblje u kojem se pojavljuje. Ovakav prikaz uvojaka pratimo već od renesansnog razdoblja, s tim da njegovu ranu varijantu M. Munarini uvrštava u skupinu „sažetog stila“ („*compendario*“) renesansne grafite „grupe GR“²⁰, koju datira u razdoblje od kraja 15.–sredine 16. stoljeća i atribuirira padskoj produkciji venetskog područja. Identičan ukrasni motiv se pojavljuje istovremeno i u slikanoj varijanti i to na majoličkom stolnom posuđu. Zbog težnje općem pojednostavljenju izraza u to se vrijeme prikaz pročišćava od suvišnih detalja, koji su u prethodnom razdoblju, u kanonskoj fazi renesansnog stila opterećivali ukras. Dotadašnji *horror vacui* zamijenila je težnja stvaranju čistih praznih površina, dok se ukras pojednostavljuje do granica crteža izvedenog jednostavnim linearnim potezima boja vrlo ograničene palete.²¹

Kod našeg je primjerka pri iscrtavanju portreta pozornost više posvećena složenoj frizuri koja odražava afinitete i ukus razdoblja (17. st.) nego detaljima samoga lica, uokvirenog s dva spiralna uvojka i s bogatim čuperkom na čelu. Što se tiče iscrtavanja uvojaka primjenjen je oblik još uvijek povezan s tradicijom „*del soffio*“ svojstven modi 15. stoljeća. Dakle, radi se o retadaciji, tipičnoj za stil kasnog razdoblja renesanse.

S obje strane glavnog ukrasnog polja nalazi se jednostavan ukras kojega čini izmjena nekoliko kosih paralelnih crta i širokih vrpca s valovnicom. S obzirom na oblik i ukras vrlo su velike sličnosti ovog vrča s primjerkom vrča koji je pronađen u Splitu na lokalitetu Dioklecijanova palača 1968. – 74.²²

Posude ovakvog ukrasnog motiva spadaju u tip tzv. *ceramiche amatorie* (*boccale amatorio*) koja se poklanjala voljenoj osobi, a bila je obično ukrašena portretima lijepih žena (*belle donne*), zatim mladića ili prikazima nekih simbola povezanih

phology of the vessels and the humble typology of their decorations point toward vessels that were used in everyday life and was not part of the luxurious inventory of the dining room of the ship that it was discovered on.

Engobed pottery / Sgraffito pottery In the group of slipped pottery with incised decorations there is a completely preserved pot 7 with trefoil rim and an one-strip handle.¹⁹ The entire outer surface of the vessel is covered with a slip, consisted of a light slip and a transparent, glossy enamel/varnish. As is usual with slipped pottery, the slip starts immediately above the bottom, leaving the lower part of the vessel and its bottom without a slip.

The representation of a female portrait is the main decorative motif, covering a significant part of the body of the vessel, covering its frontal, most pronounced part, located under the rim. It was made by quick, fine detailed moves with a sharp tool. The master - decorator of this vessel insisted on complementing all the flaws of the incised drawing with wide strips of colors that he had at his disposal (green-yellow-blue). Unfortunately, the colors and their part in the aesthetic forming of the decoration, following the exposure to the elements (salinization in salt water, no access to oxygen and light) throughout for centuries, it was very difficult to extract more information before the vessel had conservational treatment. The decoration is visibly sketched through emphasizing details, as is the case with the pointy nose. The hair is emphasized with ungraceful curls, especially the ones on the forehead. The shape of the curls is often decisive in the determination of the dating of the decorations, as it appears since the Renaissance, changing the typology of the shape in the following time periods. The early variant of this motif, Munarini places in the “*compendario*” group of Renaissance Sgraffito “group GR”²⁰, dated from the end of the 15th to the middle of the 16th century, attributed to the production from the Po Valley in the Venetian area. It is a group that is contemporary with majolica, and it came into existence from the tendency to overly simplify expressions to eliminate the previous, overly detailed phase of the Renaissance, achieving cleaner and wider empty parts, which the previ-

20 MUNARINI 1993: 33 (Grupa GR je derivacija kanonske renesansne grafite).

21 MUNARINI 1993: 154/fig 59; 164/fig. 76 (vrlo blizak prikaz onome na vrču sa Silbe), 167-168/fig 80.

22 ZGLAV-MARTINAC 2004: 147/kat. 200, (MGS 3707)

19 GLUŠČEVIĆ, 2017, 240, 28.

20 MUNARINI, 1993, 33 (The GR group is derivative of the Renaissance sgraffito).

s ljubavlju kao npr. srce probijeno strelicom i sl.²³ Poprsja su ponekad popraćena dekorativno oblikovanim vrpcom s upisanim imenom ljepotice. Posebnost kod portreta venecijanske graffite je naglašavanje fizičkih anomalija osobe. Motiv se pojavljuje u vrijeme rane renesanse i na engobiranom posuđu urezanog ukrasa i na majoličkom posuđu. Vrč pronađen na Silbi na sebi nosi primjerak kasnije varijante tog tipa ukrasa, iz razdoblja od kraja 16. do sredine 17. st., te je tipičan za padsku produkciju venetskog područja, a može ga se naći i u ostalim susjednim regijama (Friuli, Emilia Romanja).

Zdjela 1 pripada graffita keramici druge polovice 16. st. venetsko/padske produkcije. Koncentrično koncipirani ukras je vrlo jedno-stavan: kružni medaljon s okvirom kojeg čini zrakasto nanizan motiv rebrastih žljebića (*fascia a sgusci nervati*) preuzet je iz repertoara dekorativnih motiva suvremene arhitekture i drvorezbarstva (*decorazione a bacellature*).²⁴ Motiv se zbog jednostavnosti prikaza i mogućnosti lake reprodukcije često primjenjuje na posuđu serijske proizvodnje kao što je npr. samostansko posuđe.²⁵ Pojavu ovog tipa ukrasa M. Munarini datira na kraj 15. st. i uvrštava ga u grupu ukrasa tipa *ad azzamino* renesansne graffita keramike izvedenog šiljkom i štapićem (*grafita a punta e/o a stecca*). Za sada je poznat isključivo na posudama otvorenog tipa.²⁶ Na našoj zdjeli ovaj se ukras pojavljuje u svojoj kasnoj varijanti, koja datira u razdoblje od sredine 16. i kroz čitavo 17. stoljeće, a radioničkim otpadom za sada je potvrđen jedino među proizvodima radionica u Trevizu i Bassano del Grappa.²⁷

Posuđe ukrašeno kasnom varijantom ovog tipa ukrasa čest je nalaz na lokalitetima istočne obale Jadrana. Osim na našem lokalitetu bilježi se među nalazima iz Pirana u Sloveniji,²⁸ iz Splita iz Dioklecijanove palače 1968-74,²⁹ sa srednjodalma-

ous horror vacui of the previous phase completely occupied.²¹

In the example in question, during the drawing of the portrait, more attention was dedicated to the complex coiffure that determines the affinities and tastes of the period (17th century), as opposed to the details of the face, framed with two curls on each side and a rich wisp of hair on the forehead (Fig. 7a). As far as the drawing of the curls is concerned, the shape is typical for the "del soffio" tradition, characteristic in the fashion of the 15th century. This represents a stylistic regression, typical for the later periods. Both sides of the main decorative field have a simple decoration with several slanted parallel lines and wide strips with waves. Morphologically and decoratively they are very similar to a jug discovered on the site Podrumi Dioklecijanove palače (Basements of Diocletian's Palace) in Split 1968. – 1974.²²

Vessels with this type of decoration belong to the so called ceramiche amatorie (boccale amatorio), given to a loved one, usually decorated with the portrait of pretty women (belle donne), men or representations of symbols connected to expressing love to a dear person, such as an arrow through a heart, etc.²³ With the representation of a bust sometimes there is a cartouche with an inscribed name of the person to whom the vessel is dedicated. The type of a caricatural accentuation of physical anomalies of a represented person discovered on this example is a feature characteristic for Venetian sgraffito (graffiti). The appearance of such motifs dates to the period of the Early Renaissance, in the beginning appearing exclusively on majolica vessels, while later on, based on the aforementioned example, this feature is transferred to slipped pottery with sgraffito decoration. The jug discovered on Silba is an example of a later variant of this motif, dating to the period between the end of the 16th and the beginning of the 17th century, typical for the production of the Po Valley in the Venetian region, although it can be discovered in other neighbouring regions as well (Friuli, Emil-

21 MUNARINI, 1993, 154/fig 59; 164/fig. 76 (very close representation to the vessel from Silba), 167-168/fig 80.

22 (MGS 3707).

23 ALVARA BORTOLOTTI, 1981: 44, 53/XXVIIIa („boccale amatorio“; „belle donne“); XXVIII - fragment of sgraffito bowl with a female portrait and a cartouche with an inscription "Bella Laura", belonging to the so called Belle donne - Venice, second half of the 15th century.

23 ALVARA BORTOLOTTI 1981: 44, 53/XXVIIIa („boccale amatorio“; „belle donne“); XXVIII - Ulomak grafito zdjele s ženskim portretom s kartušom s natpisom „Bella Laura“ spada među tzv. Belle donne - Venecija, druga pol. 15. st.

24 ZGLAV-MARTINAC, 2007: 41–43/fig. 4-5. ; GLUŠĆEVIĆ, 2017, 241, 29.

25 MUNARINI, 1995: 118–127./cat.23-176

26 MUNARINI, 1993: 42-46; 259/fig 224., 260/fig. 226-227, 263/fig 231.

27 MUNARINI, 1995: 118–127./cat.23-176

28 CUNJA, 2004, 67–225.

29 ZGLAV-MARTINAC, 2004, 151/kat. 224.

tinskih otoka,³⁰ iz Korčule,³¹ i dr.

Kasnoj grafita keramici sredine 17. st. pripadaju i dvije zdjele **2**, **3** vrlo jednostavnog urezanog ukrasa: u sredini posude je zrakasto raspoređeno više ležerno urezanih valovitih linija koje tvore motiv vjetrulje (*girandola*). Na ovim posudama su uočljivi i tragovi otiska pijetlove stope (*zampa di gallo*). Praksa potvrđuje da oba, gore navedena tipa graffita zdjela, često čine dio samostanskih stolnih servisa (*corredo da mensa monastica*). Ovakvi nalazi šalica i zdjela tipa *graffita a girandola* koji se, s obzirom na tehnološke i morfološke karakteristike, mogu atribuirati albisolsko-savonskom području i prema, sigurno potvrđenim, aktualnim saznanjima, datiraju nakon 1640. godine.³²

Slikana engobirana keramika Ulomak plitkog zdjelastog tanjura **5** širokog oboda ukrašenog slikanjem svijetlom engobom uzorka mramorizacije (*a marmorizzazione*) na rumenoj podlozi vrlo je često potvrđen nalazima u istim kontekstima kao i nalazi ranije spomenute keramike *graffite a girandola*.³³

Proizvodnjom mramorizirane keramike u Donjem Valdarnu bavi se niz malih radionica, ravnomjerno rasprostranjenih na prostoru između Montelupa i Pise.³⁴ Kronološku determinaciju na početak 17. st. potvrdili su stratigrafski profili s nekolicine lokaliteta s užeg područja grada Lucce, a posebice nalazi iz Palače Poggi i Palače Arnolfini.³⁵ Među oblicima posuda utvrđena je česta pojava dubokih koničnih zdjela, kod kojih je ukras obično slikan crvenom bojom, dok su zdjelasti tanjuri s nakošenim obodom, kakvog je dio i ulomak pronađen u moru kod Silbe **5**, rjeđa je pojava. Njihov slikani ukras je obično plave boje, dok je vanjska površina stijenke prekrivena caklinom zelenkastog tona.³⁶

Jednobojna engobirana keramika Konične zdjele **9.9a**, izuzetno su velikih dimenzija i čine dio kuhinjskog posuđa svakodnevne uporabe u kojem su se, pretpostavljamo, pohranjivale još neobrađene namirnice (voće, povrće i sl.) prije njihove obrade ili serviranja (za voće kao što je grožđe, jabuke, šljivi-

ia-Romagna).

Bowl **1** belongs to sgraffito pottery from the second half of the 16th century from Venetian/Po Valley production. The decoration is very simple: a circular medallion with a border made of a ray sequence of ribbed grooves (*fascia a sgusci nervati*), inspired from the repertoire of decorative motifs in contemporary architecture and wood carving (*decorazione a bacellature*).²⁴ The simplicity of the motif and the possibility to easily reproduce it is the main reason why it is often used in decorative series of production, such as monastery vessels.²⁵ The appearance of this type of decorations M. Munarini dates to the end of the 15th century and places it in the decoration group of the *ad azzamino* type of sgraffito pottery, made with a sharp object and a small stick (*grafita a punta e/o a stecca*). So far, this decoration is discovered exclusively on open vessels.²⁶ On the bowl in question, this decoration appears in its later variant, dated to the period between the middle of the 16th and the entire 17th century - through a workshop waste so far workshops have been identified in Treviso and Bassano del Grappa.²⁷

Vessels decorated with the later variant of this type of decoration is a common find on sites on the eastern coast of the Adriatic. Except this site, notable are the finds from Piran in Slovenia²⁸, the basement of Diocletian's Palace in Split²⁹, the middle Dalmatian islands³⁰, from Žrnovska Banja on the island of Korčula³¹, etc.

Two bowls **2**, **3** belong to a later sgraffito pottery from the middle of the 17th century. The decoration is very simple: in the middle of the vessel there is a sequence of slanted incised lines making the motif of a pinwheels (*a girandola*). Traces of imprinted rooster feet are also visible (*zampa di gallo*). Practice confirms that both aforementioned types of sgraffito bowls are often part of monastery tableware (*corredo da mensa monastica*). There are numerous finds of sgraffito cups and bowls with a

30 ZGLAV-MARTINAC, 2006, 123–139. Fig. 17-21.

31 ZGLAV-MARTINAC, 2006a, 36–60.

32 MILANESE 1982: 132-133; Isti, 2001: 43/fig.9, 59, 62/fig.40-41.

33 MILANESE 2001: 61/fig. 36.

34 CIAMPOLTRINI- SPATARO, 2004, str.120ss

35 CIAMPOLTRINI-SPATARO, 2015, 92/40, 1-2, 93/41,1-3, 94.

36 CIAMPOLTRINI- SPATARO, 2015a, 93/41,2-3.

24 ZGLAV-MARTINAC, 2007, 41–43/fig. 4-5; GLUŠĆEVIĆ, 2017, 241, 29.

25 MUNARINI, 1995, 118–127./cat.23-176.

26 MUNARINI, 1993, 42-46; 259/fig 224., 260/fig. 226-227, 263/fig 231.

27 MUNARINI, 1995, 118–127./cat.23-176.

28 CUNJA, 2004, 67–225.

29 ZGLAV-MARTINAC, 2004, 151/kat. 224.

30 ZGLAV-MARTINAC, 2006, 123–139. Fig. 17-21.

31 ZGLAV-MARTINAC, 2006a, 36–60.

ve, smokve, šipke te bajame, orahe i sl.). S obzirom na to da je unutrašnjost bila premazana kvalitetnom, topložutom (*lionata*) caklinom, vjerujemo da je zdjela mogla biti namijenjena i iznošenju na stol, odnosno posluživanju i raznih obrađenih namirnica kao npr. konzerviranog voća ili maslina u salamuri, ulju i sl. Pojavljivanje nepromijenjenih oblika ovakve keramike dugog je kontinuiteta i s neznatnim izmjenama prati se od renesanse sve do početka 18. stoljeća.

Majolika Majoličko posuđe pronađeno na ovom lokalitetu relativno je skromne kvalitete. Nije rečeno da će se i nakon širih istraživanja ovog lokaliteta slika o kvaliteti zastupljenog posuđa takvom i zadržati, pogotovo ako uzmemo u obzir da ovdje obrađeni primjerci čine samo mali dio, onoga što je moglo biti na brodu. Na sliku kvaliteta i kvantiteta nalaza, neizbježno je utjecao odabir mjesta sondiranja. U ovom slučaju rezultat je malobrojnost nalaza predmeta, koji imaju obilježja luksuznog, dekorativnog inventara blagovaonica već među nalazima prevladava kvalitetno stolno posuđe svakodnevne uporabe. Takvom posuđu obično pripadaju neukrašeni, jednobojni majolički tanjuri, jednostavne morfologije, koja obilježava razdoblje kojem pripadaju. Takvi su se tanjuri proizvodili tijekom 18. stoljeća na području sjeverne i srednje Italije (Veneto, Friuli i Emilia-Romagna), a dekoracijom i oblicima su oponašali suvremenu srebrninu.³⁷

Ovdje su zastupljena dva tanjura, međusobno značajno različitih karakteristika. Dok je plitki tanjur **6** primjerak širokog, gotovo ravnog oboda, finih, tankih stijenki kvalitetnog premaza svilenkastog sjaja, zbog čije se izuzetne finoće i glatkoće pretpostavlja da se radi o nekoj finijoj vrsti majolike, dotle je tanjur **4** debljih, masivnih stijenki, naglašenih bridova premazan debelim slojem kvalitetnog sivkasto-bijelog *smalta*, bez sjaja skromnije kvalitete. Budući da se radi o dijelu zatvorenog nalaza determinirane kasne datacije i ligurskog podrijetla, prvi primjerak po finoći svoje strukture i po morfološkim osobinama moguće je povezati s tzv. *assiettes de Genes* (*đenovski tanjuri*) koji datiraju na kraj 17. i tijekom čitavog 18. st.,³⁸ a drugi primjer pripada kasnoj verziji majolike za koju se, da bi ju se razlikovalo od klasične renesansne majolike, rabi

37 ALVARA BORTOLOTTI, 1979: cat. 51-52, 56; GELICHI – LIBRENTI, 1997: 204 Fig. 17/1-8.

38 AMOURIC - RICHEZ –VALLAURI, 1999, 124 / fig. 251.

pinwheels motif (*a girandola*), which can be, taking the technological and morphological characteristics into consideration, attributed to the Albisola-Savona area, confirmed through latest discoveries to be dated after 1640.³²

Slipped painted pottery A fragment of a shallow plate **5** with a wide rim decorated with a light slip, imitating marble (*a marmorizzazione*) on a red background, represents a very common find in similar contexts as the aforementioned *graffite a girandolo* pottery.³³

A few small workshops carried out the manufacture of marbled pottery in the Lower Valdarno, spread out in the area between Montelupo and Pisa.³⁴ During the excavation of the site Castel del Bosco, the results of the research made on the product of a local potter active in the early decades of the 17th century confirms this theory. This chronological determination is also confirmed by data from the stratigraphy of a couple of sites from the region of Lucca, especially visible through the comparison of finds from the Poggi Palace and Arnolfini Palace.³⁵ Between the shapes of vessels, the continuous presence of deep conical bowls is noticeable, usually decorated with painted red color, while the bowls with a slanted rim, such as the fragment discovered at sea near Silba **5**, are a lot rarer. Their painted decoration is usually made with a blue color, while the outer surface is covered with an enamel with a greenish tone.³⁶

Monochrome glazed pottery The bowl **9, 9a** has a conical shape, exceptionally large dimensions, belonging to tableware for everyday use in which, presumably, unprocessed goods were stored (fruits, vegetables, etc.) before processing or serving (fruit such as grapes, apples, plums, figs, almonds, walnuts, etc.). Considering that the inner surface was covered with quality, warm-yellowish (*lionata*) enamel, we believe that it was used during the serving of the table, for the processed goods such as conserved fruit or olives in brine, oil, etc. The appearance of unchanged shapes of this type of

32 MILANESE, 1982, 132-133; ISTI, 2001, 43/fig.9, 59, 62/fig.40-41.; GLUŠĆEVIĆ, 2017, 239, 27.

33 MILANESE, 2001, 61/fig. 36.

34 CIAMPOLTRINI-SPATARO, 2004, str.120ss.

35 CIAMPOLTRINI-SPATARO, 2015, 92/40, 1-2, 93/41,1-3, 94.

36 CIAMPOLTRINI-SPATARO, 2015a, 93/41,2-3.

u novije vrijeme naziv *mezzomaiolica* (polumajolika).³⁹

Činjenica da je kod drugog primjerka samo unutrašnja površina bila prekrivena majoličkim premazom (*smalto*), svrstava ga u jeftiniju varijantu *smaltate* koju u literaturi često susrećemo i pod nazivom majolička *rivestita*. Taj naziv se odnosi na majoličko posuđe, koje je, vjerujemo, čisto iz razloga štednje, samo djelomično bilo premazano skupoćjenim majoličkim premazom. Ovakvo posuđe je na kraju čak, kako zbog zaštite površine, tako i zbog postizanja dodatnog sjajnog efekta, znalo biti naknadno još zaštićeno i sjajnom prozirnom caklinom. Oponašajući na taj način u osnovi *engobiatu*, kod ovakvog je posuđa često teško razlučiti radi li se o majoličkom premazu ili o finijoj varijanti *engobiate*.

Osim tanjura na nepreraskošno uređenom stolu u blagovaonici broda koji je jedrio burnim Jadrantom, tijekom nesigurnog i opasnog 17. stoljeća, mogle su se naći i druge vrste majoličkih posuda, kao što su zdjele i zdjelice, solnice i sl.

Na temelju činjenice da je najveći dio posuda s brodoloma kod Silbe ligurskog podrijetla, preliminarno se može zaključiti, da bi i plavo slikana majolička zdjelica **8** mogla biti proizvod neke od radionica ligurskog kruga, posebice zbog toga što se iz vidljivog dade zaključiti da je ukras slikan disperznim potezima plave boje na bijeloj pozadini, upravo u maniri kakva je karakteristična za radionice spomenutog područja. Nakon detaljnog čišćenja zdjelice moći će se nešto više reći u prilog njezinoj atribuciji. Osebujan način slikanja disperznim potezima plave boje na sivkastobijeloj pozadini, karakterističan je rukopis majstora radionica ligurskog područja.

Kuhinjska keramika Tip lonca kojem pripada naš primjerak **10** pojavljuje se u domaćinstvima od srednjeg vijeka i zadržava se sve do današnjih dana i teško je podložan morfološkim promjenama, jer mu je u prvom planu naglašena funkcionalnost. Upravo zbog toga nije čudno da se gotovo isti, neznatno promjenjen oblik provlači tijekom dužeg vremenskog razdoblja (od 15.–19. st.), na širem području Italije. Kako se ovaj primjerak pojavljuje u zatvorenom nalazu kojeg uglavnom čine posude ligurskog podrijetla, a tek samo pojedinačno i venetske produkcije datirane oko sredine 17. st., moguće

³⁹ VERROCCHIO, 2007, 168, 170.

pottery has long continuity, and with insignificant changes it can be followed from the Renaissance to the beginning of the 18th century.

Majolica Majolica vessels discovered on this site are of a relatively humble quality. This does not mean that after bigger excavations the idea of the quality of the vessels present on the site will remain the same, especially when taken into consideration that the samples in question are only an insignificant part of what could have been on the ship. Regarding the quality and the quantity of the finds, the choice for test trenches had a major impact. The result is a small number of finds, without the mark of a luxurious, decorated inventory from a dining room, but instead of quality tableware for everyday use. Such vessels usually contain undecorated, single colored majolica plates with a simple morphology, marking the period they derive from. Such plates were produced during the 19th century in the area of Northern and Middle Italy (Veneto, Friuli, Emilia-Romagna), while the decorations and shapes are imitations of contemporary silver examples.³⁷

Two plates are presented here, differing between themselves through their characteristics. One is shallow **6** with a wide, almost flat rim, with a fine, thin wall, quality slip with a silky glow, and because of its exceptional quality and smoothness it is presumed that it is a fine majolica or fine pottery; the second **4** is a thick walled, emphasized edges, covered with a thick layer of smalta grayish-white color, and an unvarnished surface. Since it is from a later closed context and with a Ligurian origin, the first example, based on the quality of its structure and its morphological specifics, can be connected to the so called "*assiettes de Gênes*", dated to the end of the 17th and throughout the 18th century³⁸, while the second example belongs to a later version of majolica, differing from the classic Renaissance majolica, in modern times called half-majolica (*mezzomaiolica*).³⁹

The fact that in the second sample only the inner surface was covered with a majolica slip (*smalto*), determines it in the cheaper variant of *smaltate*, so called majolica *rivestita*. The term

³⁷ ALVARA BORTOLOTTI, 1979, cat. 51-52, 56; GELICHI – LIBRENTI, 1997, 204 Fig. 17/1-8.

³⁸ AMOURIC - RICHEL - VALLAURI, 1999, 124 / fig. 251.

³⁹ VERROCCHIO, 2007, 168, 170.

ju je smjestiti u taj kronološki i prostorni okvir.

Stijenka je relativno tanka. Na prijelomu je vidljiva gruba struktura keramičke mase tamnorumenosmeđe boje. Vanjska površina stijenke je uglačana, a unutrašnja je premazana prozirnom, sjajnom, rumenom caklinom. Po unutrašnjosti su vidljivi tragovi rada na brzom kolu.

Ognjišna keramika Ona obuhvaća razne tipove jednostavno modeliranih, prvenstveno funkcionalnih posuda, relativno neuglednog izgleda. Mogle su čak biti djelomično ili potpuno ocakljene, što je dakako usko povezano s namjenom koju su imale. Tava **11**, posuda je dubokog recipijenta s jednom nepotpuno sačuvanom ručkom, za koju je teško utvrditi kojem je tipu pripadala, punom, masivnom ili šupljem s drvenim nastavkom. Nenaglašeno, ravno dno je dobro nalijegalo na ravnu podlogu ognjišta, što je osiguravalo njegovo ravnomjerno zagrijavanje. Vanjska površina stijenke se ljuska i oštećena je pa je teško sa sigurnošću utvrditi radi li se o keramici bez premaza ili o nekoj varijanti ocakljenog ognjišnog posuđa. Kod ovakvog tipa posuđa se, barem za njegovu unutrašnjost, očekuje staklastom zaštitom, osigurana neporoznost. Ognjišno posuđe, koje se pojavljuje na lokalitetima istočne obale Jadrana, pripada, osim lokalnoj produkciji zaleđa, često importu sa susjedne obale (Apulija, Abruzzo, Emilia Romagna, Veneto). Većina nalaza keramičkog posuđa s ove brodske olupine, kako smo već istaknuli, pripada ligurskom području, pa i najjednostavnije, svakodnevno kuhinjsko posuđe, koje se inače teško determinira, možemo većim dijelom smatrati proizvodom iste provenijencije.⁴⁰

Zaključak

Zahvaljujući kronološkim i prostornim odrednicama nalaza, koje su potvrđene, usporedbom s prilično sigurnom datacijom zdjela **2** i **3** u razdoblje nakon 1640.g., i ovdje kao kod većine brodoloma možemo govoriti o zatvorenom nalazu. Usporedivši taj podatak s podacima o ostalim nalazima, možemo reći da se većina keramičkih nalaza s ovog lokaliteta stilski uklapa u razdoblje druge polovice 17. st. Što se, pak, tiče keramičkog posuđa, za sada, dok se ne prikupi još konkretnih podataka, nije uputno upuštati se u donošenje preuranjenih zaključaka glede njegove uloge na brodu,

⁴⁰ AMOURIC-RICHEZ-VALLAURI, 1999, 144-145.

rivestita, literally meaning slipped, represents vessels varnished with some kind of slip, like enamel, majolica, etc. In majolica vessels, this term is used for vessels that, in order to save material, was only partly varnished with precious majolica slip. This vessels were, in order to protect the surface, as well as for gaining a shiny effect, subsequently covered with transparent enamel. This way, it imitates slip, so sometimes it is difficult to differentiate if it is majolica or a finer variant of slip.

Except the plates on a not-very-luxuriously decorated table in the dining room of the ship sailing through the turbulent Adriatic during the unsafe and dangerous 17th century, other types of majolica vessels were discovered, such as bowls, smaller bowls, etc.

Considering the fact that most of the vessels from the shipwreck near Silba have Ligurian origin, we can preliminarily conclude that the small blue painted majolica bowl **8** could be a product of some of the workshops from this area. The small bowl was, in the moment of its discovery, covered with calcificate, so only after conservation treatment was it possible to determine its attribution and dating. The specific manner of painting the decoration with dispersed moves of blue on a grayish-white background, is a manner characteristic for decorating products from the Ligurian workshops.

Kitchenware *invetriata* The large pitcher **10** belongs to a type appearing in households from the Middle Ages to modern times, and it is not susceptible to morphological changes, since its functionality is most important. As a consequence, it is not unusual that almost the same, unchanged shape can be found throughout a long period of time (from the 1th to the 19th century). As this sample appears in a closed context mostly with finds from Ligurian origin, even though singular finds also have Venetian origin dated to the 17th century, it is possible to place it in this chronological and areal span. The wall is relatively thin. On the break, a rough structure with a dark yellow-ochre color is visible. The outer surface of the wall is polished, while the inner surface slipped with transparent, glossy, yellowish enamel. Along the inside traces of a potters wheel are visible.

odnosno pokušati odgovariti na pitanje da li je posuđe bilo dijelom tereta ili je ono bilo samo inventar brodske kuhinje i blagovaonice.

Budući da najveći dio analogija za keramiku sa silbanskog nalazišta pripada zatvorenim cjelinama nalaza sa samostanskih lokaliteta kao što je slučaj zdjele **1**, koja je po tipu vrlo bliska posudama servisa iz samostana dei Eremiti u Padovi⁴¹, zatim zdjele tipa grafita s motivom vjetrovitice (*a girandolo*) **2-3**, kao i tanjura **4** s mramorizacijom i kuhinjskog lonca **9**, za koje nalazimo analogije u augustinskom samostanu Santa Maria di Passione u Genovi, kao i među posuđem ženskog dominikanskog samostana Sv. Silvestra u istom gradu. Kako su svi nalazi s našeg lokaliteta zbog dugotrajnog ležanja na morskom dnu u mulju bili prekriveni tamnom, crnom patinom teško je bilo utvrditi izvorni oblik ukrasa, pogotovo onog slikanog, koji je potpuno nestao, jer mu se pigment uglavnom izbrisao. Identifikacija i datacija je bila moguća tek kada su svi nalazi prošli potpunu restauratorsku preparatorsku obradbu. Dok većina nalaza pripada tipologiji keramike uobičajenoj za fundus samostanskih inventara ligurskog produkcijskog područja druge polovice 17. st., moramo napomenuti da se među njima ipak pojavljuje i nekoliko posuda koje potječu s venetskog proizvodnog područja. Zdjela **1** i vrč **7** primjerci su koji tipološki pripadaju venetskom proizvodnom području, ali se po svjetovnijem karakteru ukrasa ne uklapaju u spomenutu samostansku tipologiju.

Uzevši u obzir da je mjesto pronalaska najvećeg dijela keramičkog posuđa locirano u prostoru ispred sidara, logično se daje zaključiti da se ono moralo nalaziti u prednjem dijelu broda gdje je u pravilu smještena brodska kuhinja, pa je time i pripadnost opremi broda vjerojatnija. Budući da se radi o izoliranim nalazima, koji nisu pravilno posloženi u skupinama većeg broja komada, gotovo sa sigurnošću se isključuje mogućnost da se radi o teretu broda. Ako su sidra orijentir pravca kretanja broda, onda je očito da je brod plovio iz pravca sjevernog Jadrana, što nas naravno upućuje na pretpostavku da je polazišna luka mogla biti Venecija (Sl. 16). To je inače bio pravac uobičajene rute, kojom su brodovi plovili na relaciji od sjevernog prema južnom Jadranu i obrnuto.

Ako su sidra orijentir pravca kretanja broda, onda je očito da je brod plovio iz pravca sjevernog Jadrana, što nas naravno upućuje na

41 MUNARINI, 1995, 118–127/cat.23-176

Cooking ware This pottery covers various types of functional vessels, with a relatively humble look. They could be partly or completely enamelled, which was dependant on their function. The pan **11** with a deep recipient and with a single handle, on which we cannot comment since it is not preserved, cannot be determined typologically, and if it has a full, massive or hollow handle with a wooden extension. The flat, unpronounced bottom provides a base for the horizontal surface of a fireplace. Because of the damage, the surface is peeling off, which does not allow us to precisely determine if this is slipped pottery or not. What is usually expected from these types of vessels is to be non-porous, leading us to a logical conclusion that at least the inside should be slipped. On the eastern coast of the Adriatic, cooking ware is usually produced in local workshops, or workshops from the neighbouring Apennine Peninsula (Apulia, Abruzzo, Emilia-Romagna, Veneto). As a direct consequence of the fact that most of the finds from this shipwreck belongs to the aforementioned Ligurian production circle, we can be certain that the most simple, everyday cooking ware, very often difficult to determine typologically, is also a product of the same region.⁴⁰

Conclusion

Thanks to the chronological and areal determinations of the finds, as is the case with most shipwrecks, this is with certainty a closed deposit. Relying on the dating of bowls **2** and **3** in the period after 1640, we can conclude with great certainty that most of the ceramic vessels from this site with their characteristics derive from the period of the second half of the 17th century. So far it is not possible to assume early conclusions on the role of the vessels on the ship, or trying to answer the question if the vessels are part of the cargo or the inventory of the ship's kitchen and dining room.

Since most of the vessels similar to the ones discovered near Silba belongs to deposits from monasteries, such as the example with bowl **1**, typologically very close to the vessels of the monastery dei Eremiti in Padova⁴¹, followed by the sgraffito bowls with a pinwheels motif (*a girandolo*) **2** and **3**, as well as the marbled plate **5** and the kitchen pot **9** with enamelled inner surface can be found

40 AMOURIC-RICHEZ-VALLAURI, 1999, 144-145.

41 MUNARINI, 1995, 118–127/cat.23-176.

pretpostavku da je polazišna luka mogla biti Venecija (Sl. 16). To je inače bio pravac uobičajene rute, kojom su brodovi plovili na relaciji od sjevernog prema južnom Jadranu i obrnuto.⁴² Prema M. Paviću (PAVIĆ, 2000:173) "Plovidbeni pravac započinjao je u Veneciji, najvažnijem pomorskotrgovačkom centru na Jadranu. Zbog izloženosti jakim vjetrovima u Mletačkom zaljevu brodovi bi svoj put nastavljali ploveći uz sjevernotalijansku obalu. Nadomak otočića Sv. Nikola navigacijski pravac vodio je dalje duž za-padne obale Istre, s važnijim uporišnim punktovima u Rovinju i Puli. Izbivši na krajnji jug istarskog poluotoka, plovidba se nastavljala kroz Osorski tijesnac, te uz vanjski niz sjevernojadranskih otoka (Silba, Ist, Molat), odnosno od sjevernohrvatskog primorja uz veće otoke Krk, Rab i Pag, dalje prema jugu. Alternativni plovidbeni pravac uz hrvatsko kopno, od Istre u Podvelebitski kanal u ovom periodu nije bio mnogo korišten, naročito zbog opasnosti od senjskih uskoka". U drugom radu isti autor donosi i sliku tog pravca. (Sl. 17)⁴³ Prema raspoloživim ostacima jasno je da je brod potonuo po jakom sjevernom vjetru i da je svoje posljednje počivalište, nakon što se razbio o stjenovitu obalu Južnog grebena, našao na pijesku, tik ispod baze te padine. S obzirom na raspored nalaza predmeta moglo bi se zaključiti da se radilo o brodu dužine barem 35 metara. Raspored topova sugerirao bi da se radi o desnom boku broda na čijoj su se palubi ti topovi nalazili. Njihov položaj jasno govori o rastakanju drvenih dijelova broda nakon čega su se topovi okrenuli za oko 90°. Da su izvorno bili na istoj razini svjedoči njihov sadašnji položaj i gotovo ista dubina - između 35,4 i 35,9 m - na kojoj su svi pronađeni.

Vrlo je vjerojatno da će se nekim budućim istraživanjima na suprotnom kraju, lijevom boku, smještenom ispod mnogo debljeg sloja pijeska, naći još najmanje ovaliko topova. Njihov broj dozvoljava tezu da se radi o naoružanom trgovačkom brodu s petnaestak topova. Međutim, o kakvim se topovima radilo, s obzirom na jaku kalcificiranost svih otkrivenih primjeraka, nije moguće zaključiti. Brodska artiljerija je u 17. st., uglavnom bez nekih

in Genoa in the Augustinianic monastery of Santa Maria di Passione, and also in the female Dominican monastery of St. Sylvester in the same city.

As all finds from our site were covered with a dark, black patina as a direct consequence of the long exposure to water and mud, it was hard to determine the extent of shapes of decoration, especially the painted one which completely disappeared because the pigment was mostly erased. The identification and dating was only possible after all the finds received conservation treatment.

Most of the vessels from this site belong to a typology of pottery characteristic for the inventory of monasteries from the Ligurian production circle from the second half of the 17th century. From this deposit two vessels emerge, derived from the Venetian production circle. They are bowl 1 and jug 7, differing from the others in their character and decoration motifs.

Regarding the position of discovery of the pottery, in the area before the anchors, the logical conclusion that they were in the front part of the ship and that they belong to the ship's kitchen, i.e. the ship's inventory is more plausible. They also represent isolated finds which were not discovered in huge numbers, contributing to the assumption that they were not part of the ship's cargo.

If the anchors are used as an orientation for the ship's movement, then we can also conclude that the ship came from the Northern Adriatic. The first thought would be that it came from Venice. (Fig. 16)

This course was the usual one that ships took from the Northern toward the Southern Adriatic and vice-versa.⁴² In his Summary M. Pavić (PAVIĆ 2000:173) ads: "The sailing course started in Venice, the most important maritime-trading center in the Adriatic. Because of the exposure to winds in the Gulf of Venice bay, ships would continue their course sailing along the Northern Italian coast. Near the island of St. Nicholas, the navigation course led along the Western coast of Istra, with important centers in Rovinj and Pula. On the Southern end of the Istrian Peninsula, the course continued toward Osor Strait, along the Northern Adriatic

42 PAVIĆ, 2000, 173. Autor navodi da su se „znanstvenom obradom teksta i kartografskih prikaza prezentiranih u izolaru ("Viaggio da Venetia a Costantinopoli", op. S.G.), mogli ... dosta uspješno odrediti uobičajeni pravci pomorskih plovidbenih ruta Jadranom tijekom 16. i 17. st

43 PAVIĆ, 2012, 57, sl. 5

42 PAVIĆ, 2000, 173. The author states that "scientific research and cartographic representations presented in izolare ("Viaggio da Venetia a Costantinopoli", op. S.G.), we could... successfully determine the usual course of the maritime routes of the Adriatic during the 16th and 17th centuries.



Sl. 16. Pretpostavljeni pravac kretanja broda. U krugu položaj našeg (br. 11) kao i ostalih ostataka brodoloma na Grebenima (prema Gluščević, Zglav Martinac, 2012)

Fig. 16. Presumed course of the ship's movement. In the circle the position of the ship (No. 11) as well as other remains of shipwrecks at Grebeni (according to Gluščević, Zglav Martinac, 2012)

osobitih promjena, nastavila oblike i veličine artiljerije iz 16. st.⁴⁴ Na osnovi veličine i grube procjene mišljenja smo kako se, barem dijelom, radilo o *colubrinama*.

Osim iscrpnih podataka o venecijanskoj artiljeriji 16. i 17. st. kod M. Morina,⁴⁵ nalazimo i prezentaciju izgleda venecijanskog brodskog topa iz 17. st.⁴⁶

Osim u Veneciji proizvodnja topova bila je razvijena i u drugim centrima među kojima značajno mjesto zauzimaju Genova i Dubrovnik.⁴⁷

44 Ovoj je temi posvećena čitava publikacija. Ships & Guns, The sea ordnance in Venice and Europe between the 15th and the 17th centuries (ed. by Carlo Beltrame and Renato Gianni Ridella), Oxbow Books 2011. O nekim portugalskim, engleskim i francuskim topovima 16. st. vidi HOSKINS, 2003.

45 MORIN, 2011, 1-11.

46 ISTI, str. 3, fig. 1.5. Na str. 7, 8 fig. 1.11, 1.12 i 1.13. vidi crteže različitih tipova topova.

47 MEIDE, 2002; RIDELLA, 2011.; CAPPONI, 2011, 60-63.

islands (Silba, Ist, Molat), i.e. from the Northern Croatian coast along the bigger islands of Krk, Rab and Pag, further south. The alternative course along the Croatian coast, from Istra to the Podvelebitski channel was not used during this period, especially because of the danger of ambush"). In a different paper, the same author⁴³ shows a visual representation of said course. (Fig. 17)

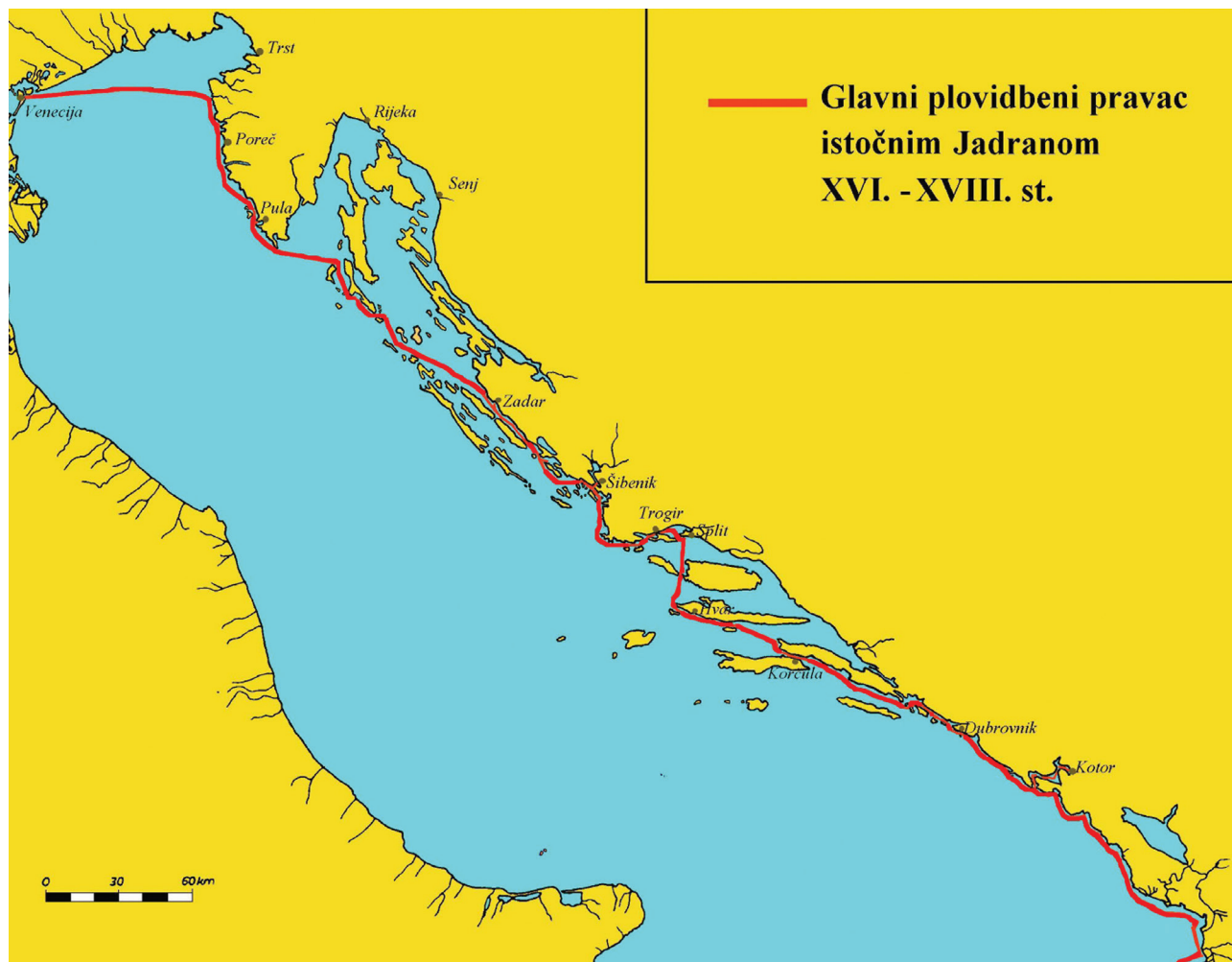
According to the remains, it is visible that the ship sunk in strong northern wind and that it found its final resting place, after it was crushed in the rocky coastline of the South cliff/reef, in the sand under the base of the slope. Considering the arrangement of the finds it can be concluded that it was a ship with a length of at least 35 meters. The arrangement of the canons suggested that it might be the right side of the ship, where the canons would have been placed. Their position clearly points toward the dissolution of wooden parts of the ship, after which the canons turned for around 90°. Their position of discovery implies that they were originally on the same level, given that they were all found at the same depth, between 35,4 and 35,9 m. It is plausible that some future excavation on the back end, left side, buried under an even thicker layer of sand, will lead to a discovery of at least as many additional canons. Their number allows a thesis that this was an armed trading ship with around fifteen canons. What kind of canons they were, taking into consideration the calcification of all discovered examples, is not possible to conclude. The naval artillery in the 17th century did not have any significant changes, representing a continuation of the standards of the 16th century.⁴⁴ Based on the size and the rough estimation of opinions, we are of the opinion that, at least partly, they are COLUBRINA. The information on Venetian artillery from the 16th and 17th century can be found in the research of Morin⁴⁵, for example a depiction of a Venetian ship canon from the 17th century.⁴⁶ But, except Venica, the manufacture of canons was

43 PAVIĆ, 2012, 57, sl. 5.

44 This topic has an entire publication dedicated to it. Ships & Guns, The sea ordnance in Venice and Europe between the 15th and the 17th centuries (ed. by Carlo Beltrame and Renato Gianni Ridella), Oxbow Books 2011. About some portuguese, english and french canons of the 16th century, see HOSKINS, 2003.

45 MORIN, 2011, 1-11.

46 MORIN, 2011,, str. 3, fig. 1.5. Na str. 7, 8 fig. 1.11, 1.12 i 1.13. See drawings of different types of canons.



Sl. 17. Glavni plovidbeni pravci na Jadranu od 16 - 18. st. (prema Pavić, 2012, 57, sl. 5).

Fig. 17. Main sailing courses in the Adriatic from the 16th to the 18th century (according to Pavić, 2012, 57, sl. 5).

Brodoloma 16. i 17. st, a onda i topova iz istog vremena nalazimo na nekoliko lokacija na Jadranu.⁴⁸ Tijekom 17. st. čitavo je Sredozemlje, pa tako i Jadran, najprije zbog Kandijskog, a potom i Morejskog rata, bilo izuzetno nemirno područje. U te ratove su, na svoj način, bili uključeni, i svi naši gradovi, uključujući i Zadar i Dubrovnik. Mogućnost da se radi o potonuću broda kojemu je domicilna luka bio neki od jakih gradova na našoj obali, s obzirom na tipologiju keramike, malo je vjerojatna, premda ju se ne bi trebalo u potpunosti isključiti.⁴⁹ Potopljeni brod je zbog poznatih okolnosti mogao biti ratni, ali isto tako je mogao biti

developed in other locations as well, such as Genoa and others.⁴⁷ Ships and canons from the 16th and 17th century are discovered in a couple of different locations in the Adriatic⁴⁸, as a consequence of the Candian and Morean War. In it, all Croatian cities were involved, including Zadar and Dubrovnik. The possibility that this sunken ship belonged to one of those cities also exists, although the pottery paints a different picture.⁴⁹

In any case the ship's crew probably had monks, as passengers or as crew members, maybe on humanitarian missions to help the crew of the

48 BRUSIĆ, 1986, 473-490.; BRUSIĆ, 2006, 77-83.; RADIĆ ROSSI, 2011, 64-72.

49 Posebice se to odnosi na Dubrovačku republiku koja je u tom stoljeću, makar pogođena jakim konfliktima s Venecijom, a potom i razornim potresom, zadržala svoj utjecaj na Jadranu ali i šire. O svemu LUETIĆ, 1974.

47 MEIDE, 2002; RIDELLA, 2011.; CAPPONI, 2011, 60-63.

48 BRUSIĆ, 1986, 473-490.; BRUSIĆ, 2006, 77-83.; RADIĆ ROSSI, 2011, 64-72.

49 This especially refers to the Dubrovnik Republic that was in this century, even after strong conflicts with Venice, and consequently devastated by an earthquake, kept its influence in the Adriatic, and the wider region. See LUETIĆ, 1974.

i kombinacija, odnosno dobro naoružani trgovački brod. U svakom slučaju na brodu su se uz posadu mogli naći i redovnici, bilo kao putnici ili kao dio svojevrstne humanitarne misije koja je imala zadatak pomoći posadi broda i lokalnom stanovništvu u nevoljama koje su svakodnevno ugrožavale njihove živote.

Što se pak tiče posuđa, ukoliko je ono bilo dio tereta, kojeg je brod prevezio rješenje ćemo za sada prepustiti nekim budućim vremenima kada ovaj lokalitet bude mogao biti obuhvaćen širim, sustavnim istraživanjima.

ship as well as the local population during the troubles that were endangering them during their everyday lives. If the discovered finds represent part of the cargo that the ship was transporting, the solution to this problem will be left for the future, when this site would be excavated systematically.

KATALOG

1. Zdjela

Vrsta: grafita keramika ukra-
sa izvedenog kom-biniranjem
urezivanja šilj-kom i štapićem
(*ceramica graffita a punta e/o
a stecca*) motiva rebrastih žl-
jebića (*fascia a sgusci nervati*)
Vrijeme: Sredina 16. – 17.
stoljeće.

Podrijetlo : Italija, venetsko
područje (Treviso, Bassano
del Grappa)

Opis: Zvonoliko/konična zdjela, blago izvijenog zao-
bljenog ruba i neznatno konkavno udubljenog dna.
Jaka prstenasta noga. Unutrašnja površina stijenke je
prekrivena premazom i ukrasom koji izvedenim kom-
biniranjem tehnike urezivanja (šiljak i štapić) i slikanja
(zeleno i žuta boja). Po vanjskoj površini su mjestimično
vidljivi tragovi tanke prozirne cakline.

Dim.: v. 9 cm, š. 28,4 cm, promjer dna 10,8 cm, deb. obo-
da 1 cm.

Lit.: MUNARINI, 1995, 118–127./cat.23-176;
ZGLAV-MARTINAC, 2006a, 36–60; ISTA 2006, 123–139.
Fig. 17-21; GLUŠČEVIĆ, 2017, 241, 29.



1. Bowl

Type: sgraffito pottery with
a decoration implemented
by combining incisions with
sharp object and small stick
(*ceramica graffita a punta e/o
a stecca*) with the motifs of
ribbed grooves (*fascia a sgu-
sci nervati*)

Period: mid 16th to 17th cen-
tury.

Provenance: Italy, Venetian region (Treviso, Bassano del
Grappa)

Description: Bell-like/cone-shaped bowl, with a slightly
curved rounded rim and a concave base. One sturdy
ringlike leg. The surface of the interior wall is coated
with varnish and a decoration implemented by combin-
ing the technique of incision (sharp object and small
stick) and painting (green and yellow colors). On the
exterior surface are partly visible traces of a thin, sheer
enamel.

Dimensions: height 9 cm, width 28.4 cm, diameter of
the base 10.8 cm, rim 1 cm???

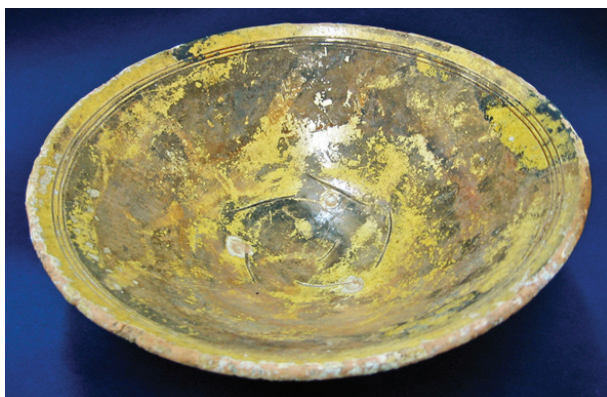
Lit.: MUNARINI, 1995, 118–127./cat.23-176;
ZGLAV-MARTINAC, 2006a, 36–60; ISTA 2006, 123–139.
Fig. 17-21; GLUŠČEVIĆ, 2017, 241, 29.

2. Zdjela

Vrsta: grafita keramika
ukrašena motivom vjetrulje
(*a girandolo*) urezanim alat-
kom debljeg šiljka (*ceramica
graffita a punta grossa*)

Vrijeme: sredina / druga
polovica 17. stoljeća (od
1640. g.)

Podrijetlo: Italija, Ligurija, al-



2. Bowl

Type: sgraffito pottery with
the motif of a weather vane
(*a girandolo*) inscribed with a
broad-pointed tool (*ceramica
graffita a punta grossa*)

Period: mid/second half of
the 17th century (from 1640)

Provenance: Italy, Liguria,
Albissola-Savona region (Ge-

bisolsko-savonsko područje (Genova)

Opis: Konična zdjela, izvijenog ruba i naglašenog, plitk-
og prstenastog umbonato dna. Premaz koji se sastoji
od engobe i zaštitne cakline prekriva čitavu unutrašnj-
ost. Engoba tek neznatno prelazi preko ruba na vanjsku
površinu. I ovdje su po vanjskoj površini mjestimično
vidljivi tragovi tanke prozirne cakline. Ukrasni motiv vje-
trulje centralno je urezan alatkom širokog šiljka.

noa)

Description: Conical bowl with a curved rim and pro-
nounced, shallow umbonato base. A varnish consisting
of engobe and protective enamel coats the whole of the
interior. The engobe only just barely passes the rim to
the outer surface. On this outer surface there are partly
visible traces of a thin, sheer enamel. The decorative
motif of the weather vane is inscribed centrally by a tool

Dim.: v. 10,3 cm, š. 29,4 cm

Lit.: MILANESE, 1982, 89-103; ISTI 2001, 39-68; 43/fig.9; 44; 62/fig.40-41; GLUŠĆEVIĆ, 2017, 239, 27. .

with a broad point.

Dimensions: height 10.3 cm, width 29.4 cm

Lit.: MILANESE, 1982, 89-103; ISTI 2001, 39-68; 43/fig.9; 44; 62/fig.40-41; GLUŠĆEVIĆ, 2017, 239, 27.

3. Zdjela

Vrsta: grafitna keramika ukrašena motivom vjetrulje (*a girandolo*) urezanim alatkom debljeg šiljka (ceramica graffita a punta grossa)

Vrijeme: sredina / druga polovica 17. stoljeća (od 1640. g.)

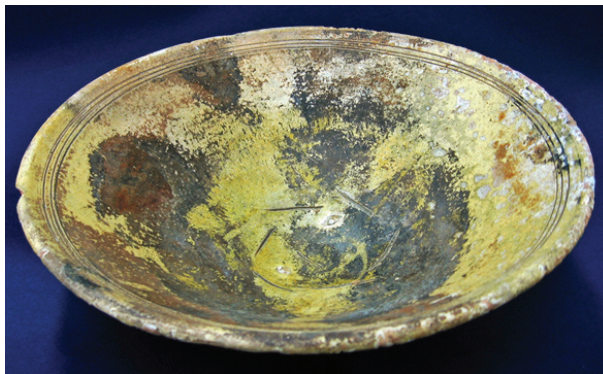
Podrijetlo : Italija, Ligurija, al-

bisolsko-savonsko područje (Genova)

Opis: Konična zdjela, izvijenog ruba i naglašenog, plitkog prstenastog umbonato dna. Premaz koji se sastoji od engobe i zaštitne cakline prekriva čitavu unutrašnjost. Engoba tek neznatno prelazi preko ruba na vanjsku površinu. I ovdje su po vanjskoj površini mjestimično vidljivi tragovi tanke prozirne cakline. Ukrasni motiv vjetrulje centralno je urezan alatkom širokog šiljka.

Dim.: v. 10,5 cm, š. 28,7 cm, pr. dna 9,5 cm, deb. oboda 0,6 cm.

Lit.: MILANESE, 1982, 89-103; ISTI, 2001, 39-68; 43/fig.9; 44; 62/fig.40-41; GLUŠĆEVIĆ, 2017, 239, 27.



3. Bowl

Type: sgraffito pottery with the motif of a weather vane (*a girandolo*) inscribed with a broad-pointed tool (ceramica graffita a punta grossa)

Period: mid/second half of the 17th century (from 1640)

Provenance: Italy, Liguria, Albissola-Savona region (Ge-

noa)

Description: Conical bowl with a curved rim and accented, shallow *umbonato* base. A varnish consisting of engobe and protective enamel coats the whole of the interior. The engobe only just barely passes the rim to the outer surface. On this outer surface are partly visible traces of a thin, sheer enamel. The decorative motif of the weather vane is inscribed centrally by a tool with a broad point.

Dimensions: height 10.5 cm, width 28.7 cm, diameter 9.5 cm, rim 0.6 cm

Lit.: MILANESE, 1982, 89-103; ISTI 2001, 39-68; 43/fig.9; 44; 62/fig.40-41; GLUŠĆEVIĆ, 2017, 239, 27.

4. Tanjur

Vrsta: neukrašena majolika (*mezzomaiolica*)

Vrijeme: 17. stoljeće

Podrijetlo: Italija, Ligurija, savonsko područje

Opis: Mali zdjelasti tanjur, masivnih stijenki, uskog oboda naglašenih rubova. Sredina tanjurića je naglašena oblim plitkim umbom. Dno

nije naglašeno već je samo plitko konkavno udubljeno. Čitav tanjurić je premazan kvalitetnim sivkastobijelim smaltom bez sjaja.

Dim.: v. 5,1 cm, š. 21,2 cm



4. Plate

Type: undecorated majolika (*mezzomaiolica*)

Period: 17th century

Provenance: Italia, Liguria, Savona region

Description: Small, bowl-like plate with massive walls with a narrow, pronounced rim. The middle of the dish is accentuated by a shallow,

rounded umbo. The base is not pronounced, but hollowed out in a shallow concave shape. The whole plate is varnished with a high-quality matte grayish-white smalt.

Dimensions: height 5.1 cm, width 21.2 cm

5. Ulomak tanjura

Vrsta: ocakljena keramika mramorizirana engobom (*invetriata marmorizzata*)

Vrijeme: sredina / druga polovica 17. stoljeća

Podrijetlo: Italija, srednji-donji Valdarno, pizanska produkcija

Opis: Ulomak plitkog zdjelastog tanjura, tankih



stijenki, širokog blago konkavno uvijenog oboda ukrašenog uzorkom mramorizacije slikane svijetlom engobom (*a marmorizzazione*) po rumenoj osnovi.

Dim.: v. 6,3 cm, š. 19,5 cm

Lit.: MILANESE, 2001, 61/ fig. 36; CIAMPOLTRINI-SPATARO, 2015, 92/40, 1-2, 93/41, 1-3, 94.

5. Plate fragment

Type: enameled marbled pottery (*invetriata marmorizzata*)

Period: mid/second half of the 17th century

Provenance: Italy, middle-lower Valdarno, produced in Pisa ??

Description: Fragment of a shallow bowl-like plate with

thin walls, a wide, slightly concave, curved rim decorated with a sample of marbling painted with light engobo (*a marmorizzazione*) on a reddish base.

Dimensions: height 6.3 cm, width 19.5 cm

Lit.: MILANESE, 2001, 61/ fig. 36; CIAMPOLTRINI-SPATARO, 2015, 92/40, 1-2, 93/41, 1-3, 94.

6. Tanjur

Vrsta: keramika finog premaza („assiettes de Gênes,” ili ligurski „bianco internazionale“)

Vrijeme: kraj 17. stoljeća

Podrijetlo: Italija, Ligurija

Opis: Plitki tanjur širokog, gotovo ravnog oboda i plitke prstenaste noge. S obzirom na izuzetnu finoću i glatkoću



premaza pretpostavlja se da se radi o posebno finoj vrsti keramike.

Dim.: v. 4,8 cm, š. 33,3 cm.

Lit. AMOURIC-RICHEZ-VALLAURI, 1999, 124 / fig 251; CIAMPOLTRINI – SPATARO, 2015 71- 79.

6. Plate

Type: finely glazed pottery („assiettes de Gênes” or, in Ligurian, „bianco internazionale“)

Period: end of 17th century

Provenance: Italy, Liguria

Description: A shallow plate with a wide, almost flat rim and shallow, ringlike leg. Considering the exquisite

fineness and smoothness of its glaze, it is assumed that the pottery in question is of an especially fine type.

Dimensions: height 4.8 cm, width 33.3 cm

Lit. AMOURIC-RICHEZ-VALLAURI, 1999, 124 / fig 251; CIAMPOLTRINI – SPATARO, 2015 71- 79.

7. Vrč

Vrsta: engobirana grafito keramika (*„boccale amatorio“*)

Vrijeme: prva polovica 17. stoljeća

Podrijetlo: Italija – sjeverna / srednja, venetsko područje

Opis: Vrč, loptastog trbuha, naglašenog, ravnog dna i trolisnog otvora s vrpčastom ručkom. Ukras izveden urezivanjem i doslikavanjem. Na truhu se nalazi karikaturalni prikaz ženskog poprsja u profilu.

Stanje: Vrč je bio dosta oštećen i prekriveno okamina-ma.

Dim.: v. 19,7-20,8 cm, š. 20,3 cm, pr. otvora 15,2 cm, pr. dna 15,7 cm, deb. oboda 0,6 cm..

7. Pitcher

Type: sgraffito pottery with enamel (*„boccale amatorio“*)

Period: first half of the 17th century

Provenance: northern/central Italy, Venetian region

Description: A pitcher with a rounded body, accentuated, flat base, and a trefoil rim with a cord-like handle. Decorated by incision and painting. On the body of the pitcher there is a caricature of a female bust in profile.

Status: The pitcher was highly damaged and covered in calcificate.

Dim.: height 19,7-20,8 cm, width 20,3 cm, rim diameter 15,2 cm, bottom diameter 15,7 cm, rim thickness 0,6



Lit: ZGLAV-MARTINAC, 2004, 147/kat. 200.; ALVARA BORTOLOTTI, 1981, 44, 53/XXVIIIa („boccale amatorio“; „Belle donne“); MUNARINI, 1993, 33; ISTI, 1995; GLUŠČEVIĆ, 2017, 240, 28.



cm.

Lit: ZGLAV-MARTINAC, 2004, 147/kat. 200.; ALVARA BORTOLOTTI, 1981, 44, 53/XXVIIIa („boccale amatorio“; „Belle donne“); MUNARINI, 1993, 33; ISTI, 1995; GLUŠČEVIĆ, 2017, 240, 28.

8. Zdjelica

Vrsta: majolika, jednobojno plavo slikana

Vrijeme: 17. stoljeće

Podrijetlo Italija, Ligurija, (savonsko područje)

Opis: Zdjelica višelatičnog oblika i stijenki, plastično oblikovanih poput crespine s dvije uholike, vrpčaste ručice. Ukras slikan disperznim potezima plave boje.

Dim.: v. 5,1 cm, š. 10,3- 11,3 cm.



8. Small bowl

Type: majolika, single colored blue painted

Period: 17th century

Provenance: Small bowl with a latticed shape and walls, shaped like a crespine with two ear-shaped, cord-like handles. Decoration painted with dispersed strokes of blue.

Dim.: height 5,1 cm, width 10,3- 11,3 cm.

9. Ulomci zdjele

Vrsta: jednobojna engobirana keramika - *lionata*.

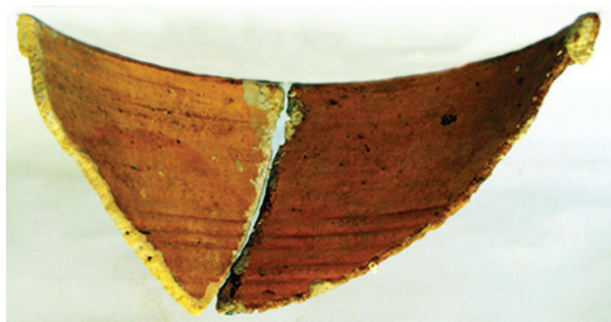
Vrijeme: 16. – 18. stoljeće

Podrijetlo: Italija – sjeverna / srednja, venetsko područje

Opis: Dva ulomka konične zdjele tipa catino naglašenog ruba. Prema tragovima vrtnje vidljivo je da se radi o posudi izrađenoj na brzom lončarskom kolu. Rumenožuta boja cakline je ovom tipu jednobojne engobiate priskrbi-la naziv *lionata*.

Dim.: sač.v. 18,4 cm, sač.š. 16.2 cm, deblj. stjenke 0,9 cm

Lit.: MOLINARI, 2006, 58-64.

**9. Bowl fragments**

Type: single colored slipped ware - *lionata*

Period: 16th - 18th century

Provenance: Italy - northern/middle, Venetian region

Description: Two fragments of a conical bowl of the catino type, with a pronounced rim. According to the traces on the inner surface, it is a vessel made on a potter's wheel. The reddish-yellow slip color provided this single colored slip ware the name *lionata*.

Dimensions: preserved height 18.4 cm, preserved width 16.2 cm, thickness of wall 0.9 cm.

Lit.: MOLINARI, 2006, 58-64.

**10. Ulomak zatvorene posude**

Vrsta: keramika s caklinom (*invetriata*)

Vrijeme: 17- 18. stoljeća

Podrijetlo: Italija, ligursko područje (?)

Opis: Ulomak stijenke dubokog lonca s naglašenim izvijenim kratkim rubom i jednom vertikalnom vrpčastom ručkom (vjerojatno su bile dvije). Bez obzira na istrošenost i tragove morskih organizama vidljiva je ocaklina po unutrašnjosti stijenke. Moguće da se radi o brodskoj posudi za transport i skladištenje tekućine npr. vode ili sl.

Dim.: sač.v. 21,7 cm, sač.š. 16.2 cm, deblj. stjenke 0,6 cm

**10. Fragment of a closed vessel**

Type: enamelled pottery (*invetriata*)

Period: 17th - 18th century

Provenance: Italy, Ligurian region (?)

Description: Fragment of a wall of a deep pot with a pronounced short curved rim and one vertical cord-like handle (probably there were two). Without taking into consideration how worn out the fragment is, as well as the sea organisms, slip is visible on the inner surface. It is possible that this was a storage vessel for transporting and storing liquid, for example water or something similar. Dimensions: preserved height 21.7 cm, preserved width 16.2 cm, thickness of wall 0.6 cm

11. Tava

Vrsta: kuhinjska keramika s caklinom (*invetriata*)

Vrijeme: druga pol. 17. stoljeća

Podrijetlo: Italija, ligursko područje



Opis: Plitka neznatno oštećena tava s jednom necjelovitom ručicom smještena u odmaku od malog ljevkastog izljeva. Konično tijelo oštro odvojeno od lagano konveksnog dna. obod lagano zadebljan glina sa sitnim primjesama, pečenje tvrdo. Istrošenost i tragovi morskih organizama velikim dijelom su izbrisali ocaklinu unutrašnjosti.

Dim.. promjer 17,7 cm, v.5,3 cm, deblj. stjenke 0,6 cm.

Munsell 10YR 4/3; 5YR 6/6.

Lit. AMOURIC - RICHEZ –VALLAURI 1999, 144-145.

11. Pan

Type: enamelled kitchen-ware (*invetriata*)

Period: second half of the 17th century

Provenance: Italy, Ligurian region

Description: Shallow slightly damaged pan with one incompletely preserved handle, positioned at a distance from the small spout. The conical body is sharply separated from a slightly convex bottom. The rim is slightly thickened, the clay has slight additions/mixtures. The surface is worn out, and has visible traces of sea organisms that have mostly destroyed the enamel of the inner surface.

Dimensions: diameter 17.7 cm, height 5.3 cm, thickness of wall 0.6 cm.

Munsell 10YR 4/3; 5YR 6/6.

Lit. AMOURIC - RICHEZ –VALLAURI 1999, 144-145.

12. Kvadratična boca

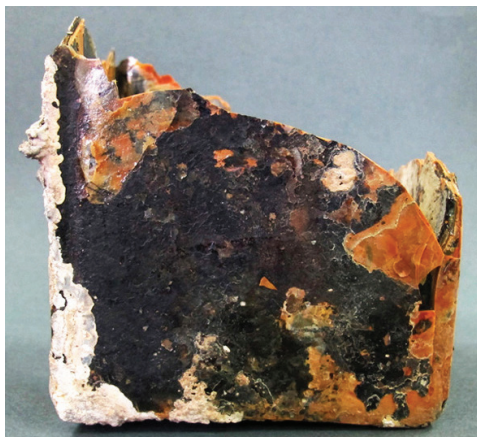
Vrsta: dio staklena boce

Vrijeme: 17. st.?

Podrijetlo: ?

Opis: Donji dio kvadratične boce od lošeg stakla koje se lista. Dno konkavno.

Dim.. sač. v. 11,5 cm, š. 10,5 cm, deblj. stjenke 0,1 - 0,2 cm.

**12. Square bottle**

Type: part of a glass bottle

Period: 17th century?

Provenance: ?

Description: Lower part of square bottle of badly damaged glass. Concave bottom

Dimensions: preserved height: 11.5 cm, width 10.5 cm, thickness of wall 0.1 - 0.2 cm.

13. Kvadratična boca

Vrsta: dio staklena boce

Vrijeme: 17. st.?

Podrijetlo: ?

Opis: Donji dio kvadratične boce od lošeg stakla koje se lista. Dno konkavno.

Dim.sač.v. 14,7 cm, š. 10,5 cm, deblj. stjenke 0,1 - 0,2 cm.

**13. Square bottle**

Type: part of a glass bottle

Period: 17th century?

Provenance: ?

Description: Lower part of square bottle of badly damaged glass. Concave bottom

Dimensions: preserved height 14.7 cm, width 10.5 cm, thickness of wall 0.1 - 0.2 cm.

14. Čep staklene boce

Vrsta: čep staklena boce

Vrijeme: 17. st.?

Podrijetlo: ?

Opis: okrugli profilirani metalni čep kvadratične staklene boce.

Dim.v. 4,8 cm, pr. 5,3 cm, deblj. stjenke 0,2 cm.



14. Glass bottle stopper

Type: glass bottle stopper

Period: 17th century?

Provenance: ?

Description: a circular metal stopper for a square glass bottle.

Dimensions: height 4.8 cm, diameter 5.3 cm thickness of wall 0.2 cm.

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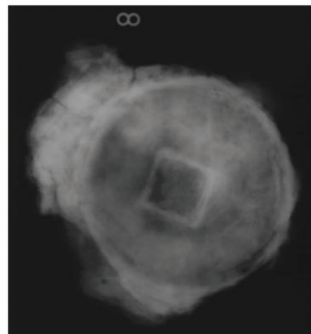
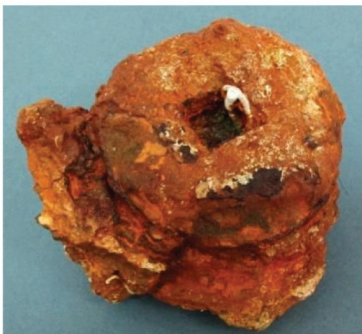
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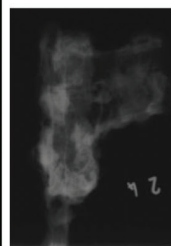
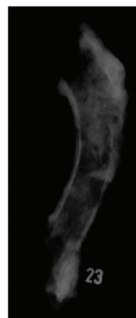
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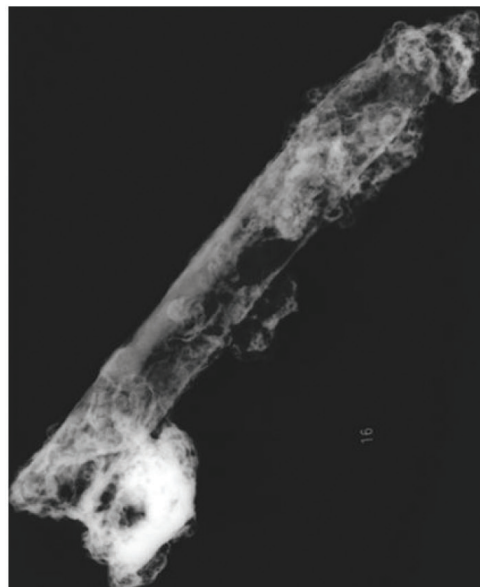


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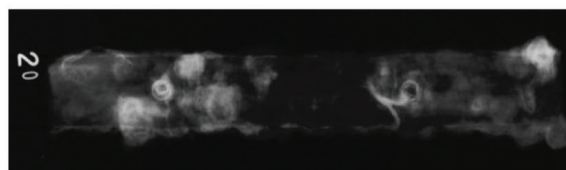


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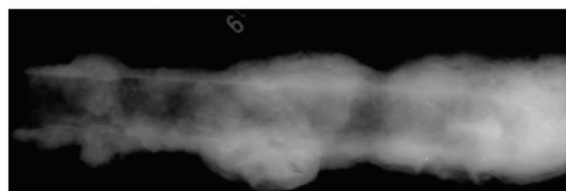
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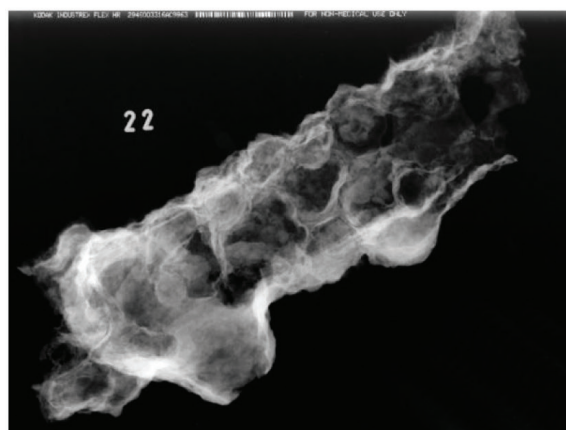
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T. I, II. Fotografije različitih metalnih i metalno – drvenih predmeta i njihove radiografske snimke
T. I, II. Photography of various metal and metal - wood objects and their radiographic recordings