

NALAZI ŠPANJOLSKE (GOTIČKO-MUDEJARSKE) KERAMIKE S LOKALITETA SV. MARIJA OD KAŠTELA I KULA GORNJI UGAO U DUBROVNIKU

U radu se obrađuju nalazi španjolske (gotičko-mudejarske) keramike pronađeni na lokalitetima: "Benediktinski samostan sv. Marija od Kaštela" i "Kula Gornji ugao" u povijesnoj jezgri Dubrovnika. Riječ je o dosta rijetkim keramičkim nalazima koji su trgovačkim putovima dopremani iz radionica Valencije i okolice. Nalazi se datiraju u kraj 14. stoljeća i u 15. stoljeće, a pripadaju porodici majolike koja je, osim neprozirne glazure po kojoj se izvodila dekoracija, bila premazivana i skupocjenim lustro premazom. Ova keramika svjedoči o imućnosti i istančanom ukusu pojedinih stanovnika Dubrovnika, koji je bio jedan od najvećih pomorskih, trgovačkih i kulturnih centara na istočnoj jadranskoj obali u to vrijeme.

KLJUČNE RIJEČI: *Dubrovnik, Sv. Marija od Kaštela, Kula Gornji ugao, lustro keramika (lustreware), španjolska (gotičko-mudejarska) keramika, Španjolska, Valencia*

Ulomci španjolske (gotičko-mudejarske) keramike obrađeni u ovome tekstu potječu s dvaju lokaliteta smještenih u povijesnoj jezgri Dubrovnika (Sl. 1).¹ Benediktinski samostan sv. Marije od Kaštela smješten je na južnoj, stjenovitoj i najvišoj strani Grada, a čini ga sklop koji se sastoji od crkve sv. Marije, kapitularne dvorane, sakristije te četiri samostanska krila. Gradnja crkve prvi se put spominje 1150. godine, a budući da je imala nekoliko kasnijih pregradnji, od njenog se izvornog oblika vrlo malo sačuvalo, tako da sadašnja crkva većim dije-

FINDS OF SPANISH (GOTHIC-MUDÉJAR) POTTERY FROM THE SAINT MARY OF THE CASTELLUM AND UPPER CORNER TOWER SITES IN DUBROVNIK

This paper analyses finds of Spanish (Gothic-Mudéjar) pottery found at the following sites: the Benedictine Monastery of Saint Mary of the Castellum, and the Upper Corner Tower, both of which are in the historical centre of Dubrovnik. These are rather rare pottery finds that were transported via trade routes from workshops in Valencia and its surroundings. The finds have been dated to the end of the 14th century and also to the 15th century, and are classified as majolica which, in addition to a non-transparent glaze on which decoration was applied, was also glazed with an expensive lustre covering. The pottery testifies to the prosperity and fine taste of certain citizens of Dubrovnik, which was one of the largest maritime, trade and cultural centres on the eastern Adriatic coast in this period.

KEY WORDS: *Dubrovnik, Saint Mary of the Castellum, Upper Corner Tower, lustre pottery (lustreware), Spanish (Gothic-Mudéjar) pottery, Spain, Valencia*

The fragments of Spanish (Gothic-Mudéjar) pottery analysed in this paper originate from two sites located in the historical centre of Dubrovnik (Fig. 1).¹ The Benedictine Monastery of Saint Mary of the Castellum is situated on the southern, rocky and most elevated side of the Old Town of Dubrovnik. It comprises a complex including the Church of St. Mary, Capitular Hall, the Sacristy and four monastery wings. The construction of the church was first mentioned in 1150. Since it subsequently underwent several renovations, very little has been preserved of

1 Voditeljica arheoloških istraživanja na lokalitetima Benediktinski samostan sv. Marija od Kaštela i Kula Gornji ugao u Dubrovniku bila je B. Milošević, dipl. arheologinja i dipl. povijesničarka umjetnosti.

1 The excavations on sites the Benedictine Monastery of Saint Mary of the Castellum and the Upper Corner Tower (*Kula Gornji Ugao*) were conducted by B. Milošević, archaeologist and art historian.



SL. 1. / FIG. 1.

Položaj lokaliteta Benediktinski samostan sv. Marije od Kaštela i Kula Gornji ugao u jezgri Dubrovnika.

Position of the Benedictine Monastery of Saint Mary of the Castellum, and the Upper Corner Tower, in the historical centre of Dubrovnik.

lom pripada 16. stoljeću.² Lokalitet "Kula Gornji ugao" nalazi se na sjeverozapadnom uglu Grada, tj. na području nekadašnjih tanglija (klijesta koja čine uvučeni prostor u gradsko tkivo a predstavljaju obrambeni element), odnosno prostoru koji je u 15. stoljeću nasut radi izgradnje ljevaonice.³ Arheološka istraživanja obavljena 2007. i 2008. godine dala su, među ostalim brojnim nalazima, i velike količine kasnosrednjovjekovne i novovjekovne keramike. Nalazi španjolske keramike nisu brojni kao nalazi talijanske keramike, no svakako su značajni i govore o trgovačkim vezama i kulturnim navikama

its original form, and the major part of the present-day church dates back to the 16th century.² The Upper Corner Tower (*Kula Gornji Ugao*) is located in the north-western corner of the town, i.e. in the area of the former tenaille (part of the defensive works resembling the lip of a pair of pincers which were indented into the town centre). In the 15th century, the area was filled with earth for the purpose of constructing a foundry.³ Archaeological campaigns conducted in 2007 and 2008 yielded, among other numerous finds, large quantities of late mediaeval and modern pottery. Finds of Spanish pottery are not

2 B. MILOŠEVIĆ, 2009.

3 B. MILOŠEVIĆ, N. TOPIĆ, Ž. PEKOVIĆ, 2009; Ž. PEKOVIĆ, N. TOPIĆ, 2011.

2 B. MILOŠEVIĆ, 2009.

3 B. MILOŠEVIĆ, N. TOPIĆ, Ž. PEKOVIĆ, 2009; Ž. PEKOVIĆ, N. TOPIĆ, 2011.

tadašnjeg stanovništva. Ulomci pronađeni na lokalitetu "Kula Gornji ugao" potječu iz nasipnih slojeva (SJ 02, SJ 47) nastalih zbog korištenja ovog prostora kao deponija za odlaganje građevinskog šuta nakon Velikog potresa, dok su oni s lokaliteta Sv. Marija od Kaštela, koji su i brojniji, bili raspoređeni u zemljanim i nasipnim slojevima u sondama 1, 3 i 11 (uz SJ 03, SJ 04, SJ 17, SJ 27, SJ 34, SJ 38, SJ 62, uz SJ, 122, SJ 124, SJ 138, SJ 146, SJ 258, SJ 267, SJ 274) u vrtovima sjeveroistočno, južno i jugozapadno od crkve. Budući da je ovo posuđe bilo vrlo skupocjeno, kao i kineski porculan te keramika iz Iznika koji su također u manjem broju pronađeni na spomenutim lokalitetima,⁴ nije se uvozilo u velikim količinama jer ga je naručivao samo najimućniji stalež. Španjolska keramika razlikuje se od ostalih vrsta glazirane kasnosrednjovjekovne i novovjekovne keramike pronađene na navedenim lokalitetima po tome što je iznad uobičajene glazure imala i vrlo tanki metalni premaz, lustro (*lustro metallico*). Budući da su nekoliko stoljeća bili izloženi utjecaju zemlje i drugim prirodnim djelovanjima, na keramičkim su ulomcima, zbog velike osjetljivosti pigmenata, nastala znatna oštećenja lustra pa je taj skupocjeni premaz tek neznatno sačuvan što donekle otežava predodžbu o punom sjaju tog luksuznog posuđa.

Ovakva se vrsta keramike naziva španjolsko-maurska, hispano-maurska kao i gotičko-mudejarska keramika. Budući da termin španjolsko-maurska označava produkciju od andaluzijske keramike kalifske epohe do valencijske keramike 16. stoljeća, nije sasvim prikladan za keramičke ulomke ovdje obrađene, a koji pripadaju razdoblju 14. i 15. stoljeća, dakle periodu najveće zrelosti i kraja ovog keramičkog stila. Stoga bi najprikladniji termin bio gotičko-mudejarska keramika. To je termin kojim se označava vrhunac keramičke proizvodnje od 13. do 15. stoljeća ali i produkciju mudejarskih zanatlija,⁵ tj. majstora koji žive na kršćanskom teritoriju, a prakticiraju islamsku vjeru.

U domaćoj se literaturi donedavno nije posvećivala dovoljna pažnja kasnosrednjovjekovnoj i novovjekovnoj keramici općenito, tako da su u prethodnim desetljećima bili doista rijetki radovi o toj tematici. No na tom području vidljiv je pomak, pa tako o španjolskoj keramici pronađenoj na domaćim arheološkim lokalitetima sada pos-

as numerous as finds of Italian pottery, but they are certainly significant because they confirm the trade connections and cultural habits of the contemporary population. The fragments found at the Upper Corner Tower site originate from mound layers (SU 02, SU 47) resulting from the area's use for the disposal of construction rubble after the great earthquake of 1667, while those from the St. Mary of the Castellum site, which are also more numerous, were distributed in earthen and mound layers in trenches 1, 3 and 11 (next to the SU 03, SU 04, SU 17, SU 27, SU 34, SU 38, SU 62, next to the SU 122, SU 124, SU 138, SU 146, SU 258, SU 267, SU 274) in gardens situated north-east, south and south-west of the church. Since crockery was very costly, like the chinaware and Iznik pottery which was also found in smaller numbers at the sites,⁴ it was not imported in large quantities, and was ordered only by the most prosperous. Spanish pottery is distinct from other types of glazed late mediaeval and new era pottery found at the sites, because there was also a very thin metal coating or lustre (*lustro metallico*) on the glaze. Since for several centuries the pottery was exposed to the influence of earth and other natural processes, the lustre was heavily damaged. This was due to the great sensitivity of the pigments, and as a result the expensive coating has been only slightly preserved on fragments, which makes it hard to gain a picture of the full shine of this luxurious kitchenware.

This type of pottery has been known under different names: Spanish-Moorish, Hispano-Moresque and Gothic-Mudéjar. Since the term Spanish-Moorish denotes production from the Andalusian pottery of the Caliphate to 16th century Valencian pottery, it is not entirely suitable for the analysed pottery fragments belonging to the period of the 14th and 15th centuries, which is the most mature period of this pottery style. Therefore, the most suitable term is Gothic-Mudéjar pottery, as it represents the peak of pottery production from the 13th to the 15th century, and the production of the Mudéjar craftsmen⁵ living on Christian territory but practising the Islamic faith.

Until recently, not enough attention has been paid in the Croatian literature to late mediaeval and new era pottery in general. In the past, papers dealing with this subject matter were rather rare. However, there has been a noticeable step forward in this area and Spanish pottery unearthed at local archaeo-

4 B. MILOŠEVIĆ, N. TOPIĆ, 2010.

5 F. AMIGUES, 1995a, 141.

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5 F. AMIGUES, 1995a, 141.

toji nešto više spomena u literaturi. Predstavljani su nalazi iz Zadra,⁶ Nina,⁷ Bribira,⁸ Splita,⁹ Istre,¹⁰ Dubrovnika,¹¹ a zasigurno ima još neobjavljenog materijala s drugih lokaliteta. Navedena količina nalaza ukazuje na dobre trgovačke veze katalonskih trgovaca s centrima na istočnoj jadranskoj obali, ali i s nekim središtima u zaleđu. Veliki dobavljač ove keramike bila je obitelj Datini iz Prata koja je krajem 14. stoljeća imala skladišta u Valenciji, Barceloni i Majorci a koja su bila podružnice poduzeća iz Genove. Posredovali su po Europi sve do Crnog mora.¹² Osim keramičkih posuda, proizvodile su se i pločice (*azulejos*) koje su također bile vrlo popularne i predstavljale su vrlo prestižan proizvod. Izvozile su se po Europi pa imamo zabilježene primjere i kod nas: u Zadru, Trstenu¹³ i Dubrovniku.¹⁴

POVIJESNI ODNOSI DUBROVAČKE REPUBLIKE I ŠPANJOLSKE

Dubrovačka Republika bila je tipična pomorsko-trgovačka republika, što su uvjetovali njezin geografski smještaj i nedostatak zemljišta. Arhivski podaci svjedoče o pomorsko-trgovačkim ugovorima koje Republika, od 12. stoljeća, sklapa sa susjednim gradovima na zapadnoj obali Jadrana.¹⁵ Osim trgovine i pomorstva, bitan faktor dubrovačkog gospodarstva bili su svakovrsni obrti, čiji su proizvodi uglavnom bili namijenjeni za izvoz.¹⁶ Tako je jedan od važnijih obrta Republike bilo i suknarstvo, pa je već u 14. stoljeću, u Pilama, otvorena bojadionica tkanina za koju se iz Španjolske uvozila, u to vrijeme vrlo kvalitetna sirovina za tkanine koje

logical sites has found more space in the literature. Finds from Zadar,⁶ Nin,⁷ Bribir,⁸ Split,⁹ Istria,¹⁰ and Dubrovnik¹¹ have been published, and there are certainly still unpublished artefacts from other sites. The quantity of finds that have been published suggests intensive trade links between Catalanian traders and centres on the eastern Adriatic coast, but also certain centres in the hinterland. A large supplier of this type of pottery was the Datini family from Prato, who near the end of the 14th century had warehouses in Valencia, Barcelona, and Majorca. These were affiliates of a parent company from Genoa. They served as agents across Europe and all the way to the Black Sea.¹² Apart from ceramic vessels, tiles (*azulejos*) were also produced. These were very popular and represented a very prestigious product. They were exported all over Europe, and in Croatia instances of them have been found in Zadar, Trsteno,¹³ and Dubrovnik.¹⁴

HISTORICAL RELATIONS BETWEEN THE DUBROVNIK REPUBLIC AND SPAIN

The Dubrovnik Republic was a typical maritime trade republic. This was a consequence of its geographic location and lack of land. Archive data testify to maritime trade agreements entered into by the Republic from the 12th century onwards with neighbouring towns on the eastern Adriatic coast.¹⁵ Apart from trade and maritime affairs, a significant factor in Dubrovnik's economy was its various crafts whose products were mostly intended for export.¹⁶ Cloth-making was one of these important crafts, and as early as the

6 S. PETRICIOLI, 1963, 139-141; S. PETRICIOLI, 1984; K. GUSAR, D. VUJEVIĆ, 2009, 237.

7 K. GUSAR, 2006, 91-97, 174-180, kat. 119-131; K. GUSAR, 2007, 185-186, T. 4, 5, 5a.

8 V. DELONGA, 1986; V. DELONGA, 1987, 68, 73-74, 87-88.

9 J. BUERGER, 1979, 72; H. ZGLAV-MARTINAC, 2002, 170, 172; H. ZGLAV-MARTINAC, 2004, 66-70, 133-137, kat. 122-138.

10 T. BRADARA, 2003; T. BRADARA, 2004; T. BRADARA, 2006, 50-53.

11 L. KOVAČIĆ, 2006, 168; L. KOVAČIĆ, 2011, 30-33, 55-56, kat. 36-39; L. KOVAČIĆ, 2011a.

12 T. BRADARA, 2004, 93.

13 S. PETRICIOLI, 1984, 52, 66-70.

14 L. KOVAČIĆ, 2006, 168; L. KOVAČIĆ, 2011, 33, 56, kat. 39; L. KOVAČIĆ, 2011a, 182-183, 188-190, kat. 6-10.

15 V. FORETIĆ, 1980, 114-116.

16 V. FORETIĆ, 1980a, 115-117.

6 S. PETRICIOLI, 1963, 139-141; S. PETRICIOLI, 1984; K. GUSAR, D. VUJEVIĆ, 2009, 237.

7 K. GUSAR, 2006, 91-97, 174-180, Cat. nos. 119-131; K. GUSAR, 2007, 185-186, T-4 Figs. T. 4, 5, 5a.

8 V. DELONGA, 1986; V. DELONGA, 1987, 68, 73-74, 87-88.

9 J. BUERGER, 1979, 72; H. ZGLAV-MARTINAC, 2002, 170, 172; H. ZGLAV-MARTINAC, 2004, 66-70, 133-137, Cat. nos. 122-138.

10 T. BRADARA, 2003; T. BRADARA, 2004; T. BRADARA, 2006, 50-53.

11 L. KOVAČIĆ, 2006, 168; L. KOVAČIĆ, 2011, 30-33, 55-56, Cat. nos. 36-39; L. KOVAČIĆ, 2011a.

12 T. BRADARA, 2004, 93.

13 S. PETRICIOLI, 1984, 52, 66-70.

14 L. KOVAČIĆ, 2006, 168; L. KOVAČIĆ, 2011, 33, 56, Cat. no. 39; L. KOVAČIĆ, 2011a, 182-183, 188-190, Cat. nos. 6-10.

15 V. FORETIĆ, 1980, 114-116.

16 V. FORETIĆ, 1980a, 115-117.

se plasiraju na tržištu, "katalonska" vuna.¹⁷ Godine 1416. u Pilama se gradi i centralna radionica za pranje i bojenje tkanina. Dubrovčani su vunu merino ovaca, osim iz Kastilje i Aragona, uvozili i iz Abruzzo, Apulije, Francuske, Engleske, uglavnom preko katalonskih trgovaca iz Tortose, Valencije i Barcelone te firentinskih trgovaca. Tekstilna industrija dostigla je vrhunac 50-ih i 60-ih godina 15. stoljeća, a proizvodi se izvoze na mediteransko i balkansko tržište, što je Dubrovnik povezivalo sa svim krajevima tadašnjeg svijeta od Engleske, Flandrije, Burgundije, Njemačke, Iberije do sjeverne Afrike, Egipta, Perzije, Grčke, Balkana, Italije te još nekih odredišta.¹⁸

Iako arhivski podaci nisu previše izdašni kad je u pitanju španjolska keramika, preko njih pak doznajemo, budući da se radilo o luksuznoj robi, da se u Dubrovnik uvozilo posuđe iz Španjolske i Tunisa najviše u 15. stoljeću.¹⁹ Katalonski trgovci, međutim nisu prodavali luksuznu robu samo Dubrovčanima nego su je plasirali i u balkansko zaleđe, gdje su održavali dobre veze s bosanskim kraljevima.²⁰

Nazočnost katalonskih trgovaca i katalonskih brodova zabilježena je u Dubrovniku već četrdesetih godina 14. stoljeća.²¹ Nakon pridruživanja Sicilije Aragoniji 1409. godine Republika dolazi u neposredni kontakt s aragonskim kraljevima. Katalonci su i dalje prisutni u Dubrovniku, a godine 1422. spominje se njihov predstavnik kao i njihovi trgovci nastanjeni u Gradu.²² Dubrovački trgovci su u Kataloniju stizali već 1430., no nije poznato kada su počeli dolaziti na Pirinejski poluotok. O dolasku dubrovačkih trgovaca u Španjolsku svjedoči i pismo što ga je dubrovačka vlada uputila Barceloni zbog problema naplate carina 1446. godine.²³

Katalonski i sicilijanski gusari koji su običavali napadati dubrovačke brodove nagnali su Dubrovčane da traže od Alfonsa V., kralja Aragonije, Sicilije i Napuljskog Kraljevstva, da im izda 1428. godine ispravu kojom zaštićuje dubrovačke trgovce, njihove brodove i trgovačku robu na području njegova kraljevstva. Alfonsova se odluka izgleda nije poštivala pa je 1430. godine izdao

14th century a dyer's workshop was open in Pile, for which "Catalonian" wool, at that time a high-quality raw material for cloth sold on the market, was imported from Spain.¹⁷ In 1416, a central workshop for washing and dying cloth was built in Pile. Apart from Castile and Aragon, Dubrovnik also imported merino sheep's wool from Abruzzo, Apulia, France and England, mostly via Catalanian traders from Tortosa, Valencia and Barcelona, and also via Florentine merchants. The textile industry reached its peak in the 1450s and 1460s, and products were exported to the Mediterranean and Balkan markets, connecting Dubrovnik with all the regions of the contemporary world, from England, Flanders, Burgundy, Germany, and Iberia to northern Africa, Egypt, Persia, Greece, the Balkans, Italy and other destinations.¹⁸

The archives do not offer detailed information on Spanish pottery. However, they suggest that these luxury goods – crockery from Spain and Tunisia – were imported to Dubrovnik mostly in the 15th century.¹⁹ Catalanian merchants did not only sell these luxury goods to the citizens of Dubrovnik, but also sold them in the Balkan hinterland, cultivating good relations with the Bosnian kings.²⁰

The presence of Catalanian traders and ships was recorded in Dubrovnik as early as the 1340s.²¹ After Sicily had been incorporated as part of Aragon in 1409, the Republic came into direct contact with the Aragonese kings. The Catalanians continued to be present in Dubrovnik, and a document from 1422 mentions a Catalanian representative and Catalanian merchants living in Dubrovnik.²² Dubrovnik traders began arriving in Catalonia in 1430, but it is not known when they first started arriving in the Pyrenean Peninsula. The arrival of Dubrovnik merchants in Spain is also confirmed in a letter which the Dubrovnik government sent to Barcelona regarding the problem of customs duty collection in 1446.²³

Catalonian and Sicilian pirates used to attack Dubrovnik ships. The citizens of Dubrovnik succeeded in persuading Alfonso V, King of Aragon, Sicily and Naples, to issue a document in 1428 protecting Dubrovnik merchants, their ships and goods in the territory of his kingdom. Alfonso's decision

17 B. STULLI, 2001, 16-17.

18 J. BELAMARIĆ, 2008, 345, 348, 362-363.

19 M. BAJALOVIĆ HADŽI-PEŠIĆ, 1981, 14 (Div. canc. 84, 126').

20 M. SPREMIĆ, 1971, 23-27.

21 V. FORETIĆ, 1980, 255.

22 V. FORETIĆ, 1980, 257.

23 V. FORETIĆ, 1980, 259.

17 B. STULLI, 2001, 16-17.

18 J. BELAMARIĆ, 2008, 345, 348, 362-363.

19 M. BAJALOVIĆ HADŽI-PEŠIĆ, 1981, 14 (Div. canc. 84, 126).

20 M. SPREMIĆ, 1971, 23-27.

21 V. FORETIĆ, 1980, 255.

22 V. FORETIĆ, 1980, 257.

23 V. FORETIĆ, 1980, 259.

dvije nove isprave u kojima svojim podređenima zapovijeda da poštuju njegove odredbe jer će u protivnom tražiti od počinitelja da plate odštetu Dubrovčanima. Gusarski napadi, međutim, nisu prestajali pa je Dubrovčanima preostalo jedino da se na moru sami štite. Nakon intervencije ugarsko-hrvatskog kralja Vladislava I, tadašnjeg vrhovnog dubrovačkog vladara, kralj Alfonso V. izdaje 1444. godine novu, kraću, ispravu kojom Dubrovčane uzima u zaštitu. Nakon Alfonsove smrti trgovački se kontakti između Dubrovnika i Aragonije nastavljaju, ali do 1490. godine više nema isprava koje aragonski kraljevi izdaju Dubrovčanima. Iste te godine Ferdinand II, kralj Kastilje, Aragonije i Sicilije daje Dubrovčanima punu slobodu kretanja i trgovanja po svim svojim zemljama. Godine 1518. Karlo V. potvrđuje ispravu iz 1490. te poduzima razne mjere u borbi protiv španjolskih gusara koji i dalje napadaju dubrovačke brodove. Gospodarski i politički odnosi između Dubrovnika i Španjolske postali su, nakon toga, vrlo intenzivni a sporovi su se uspješno rješavali.²⁴ U 16. stoljeću španjolski kraljevi su i dalje dubrovački zaštitnici pa se trgovina sa Španjolskom i dalje kontinuirano odvija te se širi i na Atlantik.²⁵

Republika je u 16. stoljeću bila vrlo bogata, trgovački kontakti dosegli su vrhunac, a uspješne su bile i trgovačke veze s balkanskim zaleđem. Razvijena je trgovina s tadašnjim velesilama, Otomanskim Carstvom i Venecijom, s kojima Dubrovnik nije uvijek bio u dobrim odnosima, a ipak je opstao zahvaljujući svojoj vještoj diplomaciji.²⁶ Krajem 16. stoljeća za Dubrovačku Republiku naziru se nevolje jer Venecijanci u Splitu organiziraju pomorsko-trgovački emporij kao konkurenciju dubrovačkom emporiju, čime Republika ostaje uskraćena za neke međunarodne trgovačke kontakte.²⁷ Osim što je Dubrovčanima otežan položaj uvođenjem konkurentnog emporija te premještanjem dijela trgovine na Atlantik, Veliki potres iz 1667. godine i mnogi požari nakon njega samo su pospješili propadanje Republike.²⁸

was not respected and in 1430 he issued two new documents ordering his subjects to respect his rulings or otherwise offenders would be forced to pay reparations to the citizens of Dubrovnik. However, pirate attacks did not cease, and the citizens of Dubrovnik had to protect themselves at sea. After intervention by King Ladislaus I of Hungary and Croatia, the supreme ruler of Dubrovnik, in 1444 King Alfonso V issued a shorter document declaring that the citizens of Dubrovnik were under his protection. After Alfonso's death, trade contacts between Dubrovnik and Aragon continued, though until 1490 there were no more documents issued to the citizens of Dubrovnik by Aragonese kings. That year, Ferdinand II, King of Castile, Aragon and Sicily, granted citizens of Dubrovnik full freedom of movement and trade in all his countries. In 1518, Charles V confirmed the document of 1490 and took various measures to combat Spanish pirates attacking Dubrovnik ships. Economic and political relations between Dubrovnik and Spain were intensified, and conflicts were successfully resolved.²⁴ In the 16th century, the Spanish kings still acted as patrons of Dubrovnik, and trade with Spain continued, also spreading to the Atlantic.²⁵

In the 16th century, the Republic was very rich, trade contacts reached their peak, and trade links with the Balkan hinterland were also successful. Trade also developed with the great contemporary powers: the Ottoman Empire and Venice. Dubrovnik was not always on good terms with these, but continued its own existence due to its skilful diplomacy.²⁶ Near the end of the 16th century trouble loomed for the Dubrovnik Republic, as Venice organised a maritime trade emporium in Split to compete with the one in Dubrovnik, which meant that the Republic lost certain international trade contacts.²⁷ Dubrovnik's trading position was not only made harder with the arrival of a competing emporium and the removal of part of trading activities to the Atlantic. The decline of the Republic was also contributed to by the great earthquake of 1667, as well as numerous fires.²⁸

24 M. SPREMIĆ, 1971, 7-17; V. FORETIĆ, 1980, 257-262.

25 V. FORETIĆ, 1980a, 64.

26 V. FORETIĆ, 1980a, 37-39, 117-120; L. BERITIĆ, 1989, 71, 137, 162; B. STULLI, 2001, 9-32, 58-63.

27 V. FORETIĆ, 1980a, 120.

28 V. FORETIĆ, 1980a, 133; L. BERITIĆ, 1989, 192.

24 M. SPREMIĆ, 1971, 7-17; V. FORETIĆ, 1980, 257-262.

25 V. FORETIĆ, 1980, 64.

26 V. FORETIĆ, 1980a, 37-39, 117-120; L. BERITIĆ, 1989, 71, 137, 162; B. STULLI, 2001, 9-32, 58-63.

27 V. FORETIĆ, 1980a, 120.

28 V. FORETIĆ, 1980a, 133; L. BERITIĆ, 1989, 192.

PORIJEKLO LUSTRO KERAMIKE, RADIONICE I TEHNOLOGIJA

Tehnika ukrašavanja posuđa metalnim lustro premazom potječe iz 9. stoljeća i porijeklom je sa Srednjeg istoka.²⁹ U to vrijeme, za trajanja abasidskog kalifata, počinju je izrađivati irački lončari kao zamjenu za upotrebu skupocjenih predmeta od plemenitih metala jer je Kuran zabranjivao njihovo svakodnevno korištenje.³⁰ Lustro predstavlja metalni premaz nanošen nakon neprozirne glazure i boje, a sastojao se od malih koloidnih čestica zlata, srebra i bakra.³¹ Istovremeno, postoji i manje složena vrsta lustra proizvedena od pigmenata koji su sadržavali soli zlata i platine.³²

Lustro keramika dospijeva do Španjolske, tj. Andaluzije, teritorija koji je od 711. do 1492. godine bio dijelom arapsko-islamskog kalifata³³ najprije kao uvozni proizvod iz istočnih keramičkih središta poput Bagdada, Basre ili Kufe. Točan početak produkcije lustro keramike na Pirinejskom poluo-toku se ne zna, no u pojedinim se dokumentima kao proizvođačko središte, 1066. godine, spominje Toledo.³⁴ Al-Idrisi, sredinom 12. st., spominje Calatayud u Aragonu kao proizvođačko i izvozno središte pozlaćene majolike³⁵ (*loze dorade*),³⁶ a Ibn Sa'íd al Maghribi bilježi proizvodnju pozlaćene majolike u Málagi, Almeriji i Murciji u 13. stoljeću koju opisuje kao napredni centar s raznim manufakturama čiji se proizvodi izvoze po cijelom Mediteranu. Međutim, krajem 13. stoljeća i u 14. stoljeću, izvori spominju samo Málagu i Valenciju kao glasovite proizvođačke centre *loze dorade*.³⁷ U Málagi se u 13. i 14. stoljeću lustro keramika proizvodila u potpunosti pod kontrolom sultana iz Granade, a koliko je bila čuvana

THE ORIGINS OF LUSTRE POTTERY, WORKSHOPS AND TECHNOLOGY

The decorative kitchenware technique with a metal lustre coating originates from the 9th-century Middle East.²⁹ In that period, during the Abbasid Caliphate, Iraqi potters started producing lustre pottery. Lustre pottery started being used as a substitute for costly artefacts made of precious metals because the Quran forbade their everyday use.³⁰ Lustre was a metal coating applied after non-transparent glazing and painting. It consisted of small colloidal particles of gold, silver and copper.³¹ There is also a less complex type of lustre which was made of pigments containing gold and platinum salt.³²

Lustre pottery reached Spain, i.e. Andalusia, a territory which from 711 until 1492 was part of the Arab Muslim Caliphate,³³ where it first occurred as an import from eastern pottery centres such as Baghdad, Basra or Kufa. It is not known precisely when its production on the Pyrenean Peninsula started, but there are documents that mention Toledo as a production centre in 1066.³⁴ Al-Idrisi mentions Calatayud in Aragon in the mid-12th century as a production and export centre for gold-plated majolica³⁵ (*loza dorada*).³⁶ Ibn Sa'íd al Maghribi records the production of gold-plated majolica in Málaga, Murcia and Almería in the 13th century. He describes Murcia as a developed centre with different manufactures whose products were exported all over the Mediterranean. Near the end of the 13th century and in the 14th century, historical sources mention only Málaga and Valencia as famous production centres of *loza dorada*.³⁷ In the 13th and 14th centuries, the production of Málaga lustre pottery was controlled by the

29 ENC. BRIT., 1974, 398; F. AMIGUES, 1995, 132.

30 V. TOMADIN, 1993, 39; T. BRADARA, 2006, 50-51.

31 Ova tehnika vuče porijeklo još iz antičke Grčke, gdje je dekoracija od bakra u koloidnoj disperziji pečena u redukcijskoj atmosferi na kaolinskom premazu (A. KEBLOW-BERNSTED, 2003, 7).

32 ENC. BRIT., 1974, 398.

33 A. KEBLOW-BERNSTED, 2003, 7-8.

34 T. HUSBAND, 1970, 12.

35 Naziv "majolika" vuče porijeklo od imena otoka Majorke (Mallorca) jer se keramika izvozila preko te luke, ili grada Málage (Málaga, Melica) koji je bio glasovito andaluzijsko keramičko središte (C. RAVANELLI-GUIDOTTI, 1992, 13). Ovaj se naziv poslije primjenjuje za svu keramiku s neprozirnom glazurom.

36 T. HUSBAND, 1970, 12; J. NAVARRO-PALAZÓN, P. JIMÉNEZ-CASTILLO, 1995, 195.

37 J. NAVARRO-PALAZÓN, P. JIMÉNEZ-CASTILLO, 1995, 195-196.

29 ENC. BRIT., 1974, 398; F. AMIGUES, 1995, 132.

30 V. TOMADIN, 1993, 39; T. BRADARA, 2006, 50-51.

31 This technique has its origins in Ancient Greece, where copper decoration was fired in a reducing atmosphere in a colloidal dispersion on a kaolin coating (A. KEBLOW BERNSTED, 2003, 7).

32 ENC. BRIT., 1974, 398.

33 A. KEBLOW BERNSTED, 2003, 7-8.

34 T. HUSBAND, 1970, 12.

35 The name "majolica" is derived from the name of the island of Majorca, because pottery was exported via the port, or the town of Málaga (Málaga, Melica), a famous Andalusian pottery centre (C. RAVANELLI-GUIDOTTI, 1992, 13). This name was later used to denote any pottery with a non-transparent glaze.

36 T. HUSBAND, 1970, 12; J. NAVARRO-PALAZÓN, P. JIMÉNEZ-CASTILLO, 1995, 195.

37 J. NAVARRO-PALAZÓN, P. JIMÉNEZ-CASTILLO, 1995, 195-196.

tajna izrade lustra govori to što nijednome strancu nije bio dopušten pristup unutar radionica.³⁸

Andaluzijskim keramičarima koji nakon rekonkviste sele u valencijsko područje, Jaime I. Aragonski 1251. godine, bez obzira na njihovu vjeru, omogućuje nesmetan rad. Kršćanski i muslimanski majstori zajedno su tu radili, a jedini uvjet je bio da plaćaju porez i naknade za lončarsku peć. Primjenjivali su gotičke i muslimanske motive, a osobito su imitirali muslimanske uzorke iz Málaga.³⁹ Najpoznatije radionice za izradu ove keramike djelovale su u Valenciji te u Paterni i Manisesu. Prva etapa proizvodnje počinje u drugoj polovini 13. stoljeća i traje do sredine 14. stoljeća kada se proizvodi keramika bojena zelenom i manganskom (*verde-manganeso*) bojom poviše smalta (neprozirne glazure) te prva valencijska plava (*loza azul*) i zlatna majolika (*loza dorada*). Razdoblje od sredine 14. stoljeća do sredine 15. stoljeća predstavlja vrhunac pozlaćene majolike, a proizvodi se i samo plava majolika. Posljednje u nizu je razdoblje od druge polovice 15. stoljeća, a nagovještava propadanje valencijske keramike. U ovom se periodu uvozi polikromna majolika iz Italije što je dodatno otežalo situaciju za valencijske radionice.⁴⁰

Pisani izvori o ovoj tehnici vrlo su rijetki. Abu'l Qasim u svom rukopisu iz 1301. godine, nekoliko stotina godina nakon što su proizvedeni prvi abasidski lustrumi, govori o izradi i upotrebi lustrium pigmenta i redukcijskom pečenju.⁴¹ Za iznimno tanak lustro metalni sloj koji je mogao biti zlatne, zelenkastožute, crvenosmeđe boje s metalnim odsjajem, bijela kositrena glazura bila je savršena podloga. Ta je glazura često bila alkalna, a dodavao joj se kositreni oksid da bi se postigla neprozirnost. Ovaj spoj bio je dobro osmišljen jer alkalna glazura dopušta česticama lustra da se vežu na nju bez da ih uništi redukcija. Na ohlađenu glazuru nanosio se lustro pigment koji je također redukcijski zagrijavan, ali na nižoj temperaturi nego glazura ispod njega.⁴² Poznato je više sličnih formula kojima se izrađivao pozlaćeni lustro, a sve su davale sličan rezultat: zagrijavali su se oksidi bakra i srebra sa sumporom, zatim se dodavao crveni oker, oksid željeza, nakon čega se cijela

Sultan of Granada, and no stranger was allowed to enter the workshops, which suggests how carefully the secret of lustre manufacturing was kept.³⁸

After the Reconquista, potters from Andalusia moved to the Valencia region, where, regardless of their faith, in 1251 James I of Aragon allowed their undisturbed activity. Christian and Muslim craftsmen worked together, the sole condition for their activity being the payment of tax and a fee for the potter's kiln. They used Gothic and Islamic motifs, particularly imitating Muslim patterns from Málaga.³⁹ The most famous workshops for the manufacture of this earthenware type operated in Valencia, as well as Paterna and Manises. The initial production stage commenced in the second half of the 13th century and lasted until the middle of the 14th. In this stage, pottery was produced in which green and manganese (*verde-manganeso*) colours were applied on smalt (a non-transparent glaze), and the first Valencian blue (*loza azul*) and golden majolica (*loza dorada*) were used. The period from the mid-14th until the mid-15th century represents the peak of gold-plated majolica. Only blue majolica was also produced. The last stage encompassed the period from the second half of the 15th century, announcing the decline of Valencian pottery. In this period, polychrome majolica was imported from Italy, which made the situation for Valencian workshops even harder.⁴⁰

Written sources on this technique are very rare. In his manuscript of 1301, several hundred years after the first Abassid lustres had been produced, Abu'l Qasim wrote about the production and use of lustre pigments and reduction firing.⁴¹ The perfect base for an extraordinarily thin lustre metal layer which could be of a golden, greenish-yellow, red-brown colour with a metal reflection was a white tin glaze. The glaze was often alkaline, with an admixture of tin oxide to achieve opacity. This compound was well thought out, because alkaline glaze binds lustre particles, and as a result they do not get destroyed by the reduction. The cooled glaze was coated with lustre pigment, which was also heated in a reducing atmosphere, but at a lower temperature than the glaze below it.⁴² Several similar formulas are known which were applied to produce gold-plated lustre, and they

38 F. AMIGUES, 1995, 132.

39 T. HUSBAND, 1970, 12; T. HUSBAND, 1970a, 20.

40 F. AMIGUES, 1995, 129.

41 J. W. ALLAN, 1973, 119-120; A. KEBLOW-BERNSTED, 2003, 8-9.

42 A. KEBLOW-BERNSTED, 2003, 8.

38 F. AMIGUES, 1995, 132.

39 T. HUSBAND, 1970, 12; T. HUSBAND, 1970a, 20.

40 F. AMIGUES, 1995, 129.

41 J. W. ALLAN, 1973, 119-120; A. KEBLOW-BERNSTED, 2003, 8-9.

42 M. KEBLOW-BERNSTED, 2003, 8.

mješavina otapala u octu. Ocat se u svim formula-
ma spominje radi otapanja različitih oksida te služi
za bistrenje tekućine ako je previše gusta, a njegovo
je djelovanje olakšavalo i kemijsku reakciju u vri-
jeme redukcije. Cinober se dodavao radi postizanja
još većeg metalnog sjaja. Pečenje lustro keramike
bilo je složeno jer se vršilo tri puta. Najprije je na-
kon sušenja pečeno keramičko tijelo (koje je bilo
roze, bijele ili bež boje, a glina fina i kompaktna),⁴³
zatim glazura s dekoracijom na 800°C⁴⁴ i na kraju
lustro u redukcijskoj atmosferi peći na oko 600°C⁴⁵
ili 500°C.⁴⁶ Zbog redukcijskog pečenja predmet je
bio crn pa ga je bilo potrebno očistiti i ispolirati da
bi se dobio potreban sjaj.⁴⁷ Redukcijska atmosfera
u peći bila je vrlo važna jer je zbog oksidacije lustro
mogao nestati. Lustro se pekao na nižoj tempera-
turi da bi se spriječilo taljenje i istjecanje glazure
ispod njega. Vrsta gline, sastav i debljina glazure
te atmosfera u peći bili su ključni faktori za ishod
pečenja.⁴⁸

Dekoratívna tematika srednjovjekovne valencijske
keramike potječe sa Srednjeg Istoka, točnije iz
sasanidskog Irana, mada kasnije usvaja i kršćanske
motive. U islamske motive spada geometrijska
dekoracija (kvadrati, krugovi, spirale), stilizirani
biljni motivi, arapska epigrafika (označava dobre
želje za zdravlje i sreću) dok su kršćanski motivi
zastupljeni zoomorfnim, vegetabilnim temama (lis-
tovi strička, paprati, bršljana, listovi i vitice vinove
loze, cvijet kukovine-bryonije), ljudskim figurama,
kršćanskom epigrafikom (votivni natpisi poput *Ave
Maria, gratia plena*).⁴⁹

Ovdje obrađeni keramički ulomci pripada-
ju kraju 14. stoljeća i 15. stoljeću, dakle samom
vrhuncu proizvodnje španjolske keramike. Za-
stupljeni su ulomci slikani plavom bojom (*loza
azul*), lustrom i kombinacijom plave boje i lustra
(*loza azul/dorada*). Oslíkani su biljnim (bryonia,
četverolatični cvijet, bršljanov list, palmeta, lis-
tovi ispunjeni paralelnim crtama) i geometrijskim
temama (osmerokraka zvijezda, kružnica, kvadrat,
trokut, mrežasti motivi), heraldičkim motivima,
krunom, s motivom *alafias* (pseudo arapskim pis-
mom), radijalnim motivima na bazi.

all yielded a similar result: copper and silver oxide
were heated with sulphur, then red ochre and iron ox-
ide were added, after which the entire mixture was
dissolved in vinegar. Vinegar appears in all the formu-
las to dissolve different oxides and clarify the liquid if
it was too thick. Its activity also facilitated the chemi-
cal reaction during reduction. Vermilion was added
to achieve an even greater metal shine. The firing of
lustre pottery was complex because it had to be done
three times. First, after drying, the pottery (which was
of a pink, white or beige colour, with fine and compact
clay)⁴³ and then the glaze and decoration were fired at
800 °C.⁴⁴ Finally, the lustre was fired in a reducing
atmosphere at approximately 600⁴⁵ or 500 °C.⁴⁶ Due
to the reduction firing, the artefact was blackened and
needed to be cleaned and polished to gain the nec-
essary shine.⁴⁷ The reduction atmosphere in the kiln
was very important, as the lustre could disappear due
to oxidation. The lustre was fired at a lower tempera-
ture to prevent the melting and leakage of the glaze
below it. The type of clay, the composition and thick-
ness of the glaze and the atmosphere in the kiln were
key factors in the outcome of the firing.⁴⁸

The decorative themes of mediaeval Valencian
pottery originate from the Middle East, to be more
precise from Sassanid Iran, although later it also
used Christian motifs. The Islamic motifs include
geometrical decorations (squares, circles, spirals),
stylised plant motifs, and Arabian epigraphy (sym-
bolising wishes for health and happiness), while
Christian motifs are represented by zoomorphic and
plant themes (thistle, fern and ivy leaves, grapevine
leaves and tendrils, bryony flowers), human figures
and Christian epigraphy (votive inscriptions such as
Ave Maria, gratia plena).⁴⁹

The pottery fragments analysed in this paper
date from the end of the 14th century and from the
15th century, which was the peak of Spanish pottery
production. Fragments painted with blue, lustre, and
a combination of blue and lustre are represented.
They are painted with plant (bryony, four-petalled
flowers, fern leaves, ivy leaves, palmettos, leaves
containing parallel lines) and geometrical themes
(eight-pointed star, circle, square, triangle), heral-

43 F. AMIGUES, 1995, 130, 133-134.

44 T. HUSBAND, 1970, 14.

45 T. HUSBAND, 1970, 14; A. KEBLOW-BERNSTED, 2003, 8.

46 F. AMIGUES, 1995, 132.

47 T. HUSBAND, 1970, 14; A. KEBLOW-BERNSTED, 2003, 10.

48 A. KEBLOW-BERNSTED, 2003, 8-10.

49 F. AMIGUES, 1995a, 142, 150, 153-156.

43 F. AMIGUES, 1995, 130, 133-134.

44 T. HUSBAND, 1970, 14.

45 T. HUSBAND, 1970, 14; M. KEBLOW-BERNSTED, 2003, 8.

46 F. AMIGUES, 1995, 132.

47 T. HUSBAND, 1970, 14; M. KEBLOW-BERNSTED, 2003, 10.

48 M. KEBLOW-BERNSTED, 2003, 8-10.

49 F. AMIGUES, 1995a, 142, 150, 153-156.

Oblici posuda ovdje zastupljeni, ali i općenito u španjolskoj keramici, poprilično su jednostavni. Tipološki repertoar nije se osobito razvio, vjerojatno zbog masovne produkcije, tj. prilagodbe tržištu. Među otvorenim formama najčešće se pojavljuju zdjele i zdjelice uglavnom poluloptaste forme (*escudilla*) s trokutastom ručkom ili bez nje te tanjuri. Za zatvorene oblike među dubrovačkim nalazima ne nalazimo primjere, no karakteristične forme takva tipa posuda za španjolsku keramiku su albareli, dok su vrčevi vrlo rijetki.

U Dubrovniku su već ranije, u istraživanjima 1986. godine, pronađeni ulomci španjolske keramike iz 15. stoljeća. Riječ je o nalazima koji su ukrašeni geometrijsko-biljnim motivima i lustrom,⁵⁰ arapskim pismom (*alafias*), zatim vazama ukrašenima lustrom, posudama ukrašenima *bryoniom* i peršinovim listovima te pločicama.⁵¹

Ovdje će biti obrađena raznovrsno ukrašena veća skupina ulomka španjolske keramike koja će doprinijeti boljem poznavanju te vrste keramike u Dubrovniku kao i upotpuniti ranije spoznaje o njezinoj prisutnosti na istočnoj jadranskoj obali.

DEKORATIVNI OPIS ULOMAKA I TIPOLOŠKE KARAKTERISTIKE

Loza azul:

Ulomak zdjele na nozi oslikan je motivom osam zračaka koje se šire iz središta posude (Sl. 2, 2a). Na dnu su uokvirene kružnim motivom, a prema stijenci se zrakasto šire i omeđene su nepravilnim kvadratom. Sačuvan je manji dio lista ispunjen paralelnim linijama. Slikanje je izvedeno kobaltnoplavom bojom. Slični primjeri datiraju se na prijelaz 14. u 15. stoljeće a pronađeni su u Italiji⁵² i Istri.⁵³ Keramičko tijelo je roze boje.

dic motifs, crowns, *alafias*-motif (pseudo-Arabian script) and radial motives on the base.

The forms of the vessels represented here, but also in Spanish pottery in general, are quite simple. The typological repertoire was not particularly developed, probably as a result of mass production and market adjustment. As far as open forms are concerned, the most frequent are large or small bowls, mostly hemispherical (*escudilla*) with or without a triangular grip, and also dishes. In terms of Dubrovnik finds, there are no examples of closed forms. Albarells are typical forms of this type of vessel in Spanish pottery, while pots are very rare.

Spanish pottery from the 15th century was found in Dubrovnik in 1986 excavations also. These finds are decorated with geometrical and stylised plant decorations, lustre⁵⁰ and Arabian epigraphy (*alafias*). In 1986, vases decorated with lustro, vessels decorated with *bryonia* and parsley leaves and tiles were also found.⁵¹

In this article, we will analyse a large group of Spanish pottery fragments which will expand the knowledge of Spanish pottery in Dubrovnik and on the eastern Adriatic coast.

DECORATIVE DESCRIPTION OF SHARDS AND TYPOLOGICAL CHARACTERISTICS

Loza azul

The fragment of a footed bowl has a painted motif of eight rays radiating from the centre of the vessel (Fig. 2, 2a). At the bottom, they are framed by a circular motif, and towards the wall are radially spread and defined by an irregular square. A smaller part of a leaf filled with parallel lines has also been preserved. The painting was in blue. The fragment's body is of a pinkish colour. Similar examples have been dated to the turn of the 15th century. Parallel examples are also found in Italy⁵² and Croatia.⁵³

50 L. KOVAČIĆ, 2011a, 185, kat. 1.

51 L. KOVAČIĆ, 2006, 168; L. KOVAČIĆ, 2011, 5, 32, 55-56, kat. 36-39; L. KOVAČIĆ, 2011a.

52 G. BERTI, E. TONGIORGI, 1985, Tav. II/1, 2; J. V. LERMA, 1992, 113, 116, cat. 67, cat. 73; C. RAVANELLI GUIDOTTI, 1992, 58, Fig. 20b.

53 T. BRADARA, 2003, 156, kat. 43; T. BRADARA, 2004, 96, T. II: 1.

50 L. KOVAČIĆ, 2011a, 185, kat. 1.

51 L. KOVAČIĆ, 2006, 168; L. KOVAČIĆ, 2011, 5, 32, 55-56, kat. 36-39; L. KOVAČIĆ, 2011a.

52 G. BERTI, E. TONGIORGI, 1985, Tav. II, Figs. 1, 2; J. V. LERMA, 1992, 113, Cat. 67, p. 116, Cat. 73; C. RAVANELLI GUIDOTTI, 1992, 58, Fig. 20b.

53 T. BRADARA, 2003, 156, Cat. 43; T. BRADARA, 2004, 96, Pl. II 1.



SL. 2, 2a. / FIG. 2, 2a.

Ulomak zdjele s radijalnim motivom, 14./15. stoljeće.

Fragment of a bowl with a radial motif, 14/15th century.



SL. 3, 3a. / FIG. 3, 3a.

Ulomak zdjele s radijalnim motivom, 14. stoljeće.

Fragment of a bowl with a radial motif, 14th century.

Loza azul y dorada:

Radijalni motiv prikazan je na unutarnjoj strani dna zdjele na nozi. Šest zraka oslikanih smeđim lustrom širi se iz središta posude (Sl. 3, 3a). Ulomak pripada tipu Pula, a u tom stilu su sličnim motivom ukrašeni talijanski primjeri⁵⁴ (Pisa, Sicilija) koji se datiraju u 14. stoljeće. Keramičko tijelo je bež boje.

Na unutarnjoj strani zdjele prikazan je motiv kvadratića omeđen linijom s jedne strane (Sl. 4, 4a). Ovaj motiv pripada tipu Pula, a na posudama se obično prikazuju lustrom slikani kvadratići smješteni u zone izvedene kobaltnoplavim kružnicama i presječene vertikalnim linijama. S vanjske strane

Loza azul y dorada

A radial motif is illustrated on the inside of the bottom of a footed bowl. Six rays, painted in brown lustre, spread from the centre of the vessel (Fig. 3, 3a). Fragment belongs to the "Pula" type. Comparable examples are found in Italy⁵⁴ (Pisa, Sicily) and have been dated to the 14th century. The fragment's body is of a beige colour.

Interior of one bowl is decorated with small rectangular squeres bordered by one line (Fig. 4, 4a). The motif belongs to the "Pula" type. Usually, squares painted with lustre are situated in zones delineated by cobalt-blue circles and intersected by

⁵⁴ G. BERTI, E. TONGIORGI, 1985, Tav. II/9, 12; C. RAVANELLI GUIDOTTI, 1992, 89-90, 102, cat. 2, 3.

⁵⁴ G. BERTI, E. TONGIORGI, 1985, Tav. II/9, 12; C. RAVANELLI GUIDOTTI, 1992, 89-90, 102, Cat. No. 2, 3.



SL. 4, 4a. / FIG. 4, 4a.

Ulomak zdjele s prikazom mreže od kockica, 14. stoljeće.

Fragment of a bowl with a reticular motif, 14th century.



SL. 5, 5a. / FIG. 5, 5a.

Ulomak zdjele s prikazom biljnog motiva, 14. stoljeće.

Fragment of a bowl with a plant motif, 14th century.



ulomka oslikane su smeđe paralelne linije. Slične primjere nalazimo u Italiji⁵⁵ (Pisa, Sicilija) a pripadaju 14. stoljeću. Keramičko tijelo je bež boje.

Ulomak stijenke poluloptaste zdjele s malom kružnom perforacijom oslikan je biljnim motivom (Sl. 5, 5a). Sačuvan je dio motiva u središnjem medaljonu sa zašiljenim listovima, koji pri vrhu imaju jednu točku te izduljenim elipsastim listovima kroz čiju sredinu prolazi deblja linija. Sve je oslikano kobaltnoplavom bojom. Ulomak pripada tipu Pula. U Italiji su pronađeni primjerci⁵⁶ čiji oslik dijelom podsjeća na ovdje opisani a datiraju se u 14. stoljeće. Keramičko tijelo je roze boje.

vertical lines. Brown parallel lines are painted on the outside. Comparable examples are found in Italy⁵⁵ (Pisa, Sicily) and have been dated to the 14th century. The fragment's body is of a beige colour.

The fragment of a wall of a hemispherical bowl with a small circular perforation was painted with a plant motif (Fig. 5, 5a). Part of the motif has been preserved in the central medallion with pointed leaves, which at the top have a dot with elongated ellipsoid leaves and a thicker line passing through their centre. Everything is painted in cobalt blue. The fragment belongs to the "Pula" type. Comparable examples⁵⁶ have been found in Italy and dated to the 14th century. The fragment's body is of a pinkish colour.

55 G. BERTI, E. TONGIORGI, 1985, 43, Fig. 2/2-3; C. RAVANELLI GUIDOTTI, 1992, 90, 102, cat. 4.

56 G. BERTI, E. TONGIORGI, 1985, Tav. III/7; C. RAVANELLI GUIDOTTI, 1992, 32, 90, 102, Fig. 5b, cat. 4.

55 G. BERTI, E. TONGIORGI, 1985, 43, Fig. 2/2-3; C. RAVANELLI GUIDOTTI, 1992, 90, 102, Cat. No. 4.

56 G. BERTI, E. TONGIORGI, 1985, Tav. III/7; C. RAVANELLI GUIDOTTI, 1992, 32, 90, 102, Fig. 5b, Cat. No. 4.



SL. 6, 6a. / FIG. 6, 6a.

Ulomci zdjela i zdjelica s motivom osmerokrake zvijezde, 14./15. stoljeće.

Fragments of bowls with eight-pointed star, 14/15th century.



SL. 7, 7a. / FIG. 7, 7a.

Ulomak zdjelice s motivom stilizirane palmete, 14. ili 15. stoljeće.

Fragment of a bowl with stylized palmetto motif, 14/15th century.

Vrlo čest geometrijski motiv na španjolskoj keramici je višekraka zvijezda (*a poligonos estrelados*), a predstavlja tipičnu solarnu simboliku. Motiv je zastupljen na sedam dubrovačkih ulomaka (Sl. 6, 6a), slikan je kobaltnoplavom bojom a pojavljuje se na dnu posude s unutarnje strane. Zvijezda se nalazi unutar kruga, ponekad koncentrične kružnice. Na fragmentima je neznatno sačuvan sjajni smeđi lustro. Ulomci pripadaju dnima zdjela ili zdjelica na nozi, a datiraju se na prijelaz 14. u 15. stoljeće. Budući da nijednom primjeru nije sačuvan gornji dio ne zna se kako su bili ukrašeni, a obično su posude s prikazom višekrake zvijezde na dnu imale u gornjem dijelu izvedene vegetabilne motive i *alafias* (pseudoarapsko pismo). Ulomci s motivom višekrake zvijezde već su zabilježeni na domaćim

A very frequent geometrical motif in Spanish pottery is a multi-pointed star (*poligonos estrelados*), which represents a typical solar symbol. The motif is represented in seven Dubrovnik shards (Fig. 6, 6a) painted in cobalt blue, and occurs on the inside of the vessel's bottom. The star is located within a circle, or sometimes a concentric circle. Brilliant brown lustre is poorly preserved on the fragments. The fragments belong to the bottoms of bowls or bowls on feet, and have been dated to the turn of the 15th century. Since none of the fragments has a preserved upper part of the vessel, their decorations are unknown. However, vessels with a multi-pointed star at the bottom usually had plant motifs and *alafias* (pseudo-Arabian script) on the upper part. The body is of a pinkish colour. Fragments with a motif



SL. 8, 8a. / FIG. 8, 8a.

Ulomak zdjelice s motivom stilizirane palmete, početak 15. stoljeća.

Fragment of a bowl with stylized palmetto motif, the beginning of the 15th century.

lokalitetima,⁵⁷ a analogije im nalazimo i drugdje po Europi.⁵⁸ Keramičko tijelo je roze boje.

Motiv palmete (Sl. 7, 7a) oslikane kobaltnoplavom bojom sačuvao se na ulomku dna na ravnoj nozi. Lustru se nije sačuvao. U literaturi ne nalazimo sličnih primjeraka, nego samo one koji donekle podsjećaju na ovaj motiv a datiraju u 14. ili 15. stoljeće.⁵⁹ Keramičko tijelo je roza boje.

Na ulomku stijenke zdjelice s unutarnje se strane sačuvao motiv stilizirane palmete izveden kobaltnoplavom bojom (Sl. 8, 8a). Na vanjskoj strani nema oslika. Budući da je sačuvan vrlo mali ulomak posude ne znamo što je još bilo oslikano uz ovaj motiv, no podsjeća na stilizirane palmete sa zdjelica pronađenih u Sloveniji koje se datiraju u početak 15. stoljeća.⁶⁰ Keramičko tijelo je roza boje.

Ulomak stijenke poluloptaste zdjelice oslikan je motivom nepravilnih kvadratića kobaltnoplavom bojom (Sl. 9, 9a). Sjajni smeđi lustru neznatno se sačuvao. Analogije ovom motivu nalazimo na primjercima s talijanskih lokaliteta.⁶¹ Pripada 15. stoljeću. Keramičko tijelo je roza boje.

of a multi-pointed star have already been recorded at local sites,⁵⁷ and analogies are also found in other parts of Europe.⁵⁸

A palmetto motif (Fig. 7, 7a) painted in cobalt blue has been preserved on a fragment of the bottom on a flat foot. The lustre has not been preserved. We could not find comparable motif in literature, only those that resemble this shard. These are dated in the 14th or 15th century. The ceramic body is of a pinkish colour.⁵⁹

Stylized cobalt blue palmetto motif is preserved on a shard belonging to a small bowl (Fig. 8, 8a). There is no painted decoration on the outside. Very small part of decorative motif is preserved so it is not entirely known how the bowl was decorated, but the motif resembles palmettos painted on bowls from Slovenia that are dated in the beginning of the 15th century. The ceramic body is of a pinkish colour.⁶⁰

The fragment of the wall of a hemispherical small bowl is painted with the motif of irregular small squares in cobalt blue (Fig. 9, 9a). The brilliant brown lustre has been poorly preserved. Analogies of this motif have been found in specimens from Italian sites.⁶¹ It is dated in the 15th century. The ceramic body is of a pink colour.

57 T. BRADARA, 2003, 140, 150, 156, 157, kat. 12, kat. 31, kat. 44, kat. 45; T. BRADARA, 2004, 95, T. II: 2, sl. 2.

58 G. BERTI, E. TONGIORGI, 1985, 47, Fig. 3/1, Tav. IV/7, 8, 10; J. V. LERMA, 1992, 117, cat. 75; M. ZAGARČANIN, 2004, 87, 130, sl. 221.

59 J. V. LERMA, 1992, 106, cat. 57.

60 S. GELICHI, M. GUŠTIN, 2001, 125-127, sl. 1, 2.

61 G. BERTI, E. TONGIORGI, 1985, Tav. III.

57 T. BRADARA, 2003, 140, 150, 156, 157, Cat. 12, Cat. 31, Cat. 44, Cat. 45; T. BRADARA, 2004, 95, Pl. II: 2, Fig. 2.

58 G. BERTI, E. TONGIORGI, 1985, Tav. IV, Figs. 7, 8, 10; J. V. LERMA, 1992, 117, Cat. 75; M. ZAGARČANIN, 2004, 87, 130, Fig. 221.

59 J. V. LERMA, 1992, 106, Cat. No. 57.

60 S. GELICHI, M. GUŠTIN, 2001, 125-127, sl. 1, 2.

61 G. BERTI, E. TONGIORGI, 1985, Tav. III.



SL. 9, 9a. / FIG. 9, 9a.

Ulomak zdjelice s geometrijskim motivom, 15. stoljeće.

Fragment of a small bowl with geometric motif, 15th century.



SL. 10, 10a. / FIG. 10, 10a.

Ulomak s prikazom geometrijskih, biljnih motiva i alafiasa, 15. stoljeće.

Fragment with geometric and plant motives and alafias, 15th century.



Mali ulomak zdjelice (?) konkavnog dna na nozi (Sl. 10, 10a) s unutarnje strane oslikan je kobaltnoplavom bojom kvadratnim motivom unutar kojeg je povučena dijagonala čiji središnji dio je zadebljan nepravilnim diskom. Budući da je ulomak sačuvan u manjem opsegu nije posve jasno kojim motivom je ukrašen rub kvadrata, mada podsjeća na *alafias* (pseudoarapsko pismo). Datira se u 15. stoljeće. Keramičko tijelo je bež boje.

Ulomak oboda zdjelice oslikan je trima linijama, od kojih je središnja kobaltnoplava a vanjske su izvedene crvenosmeđim lustrom. Ispod linija niže se lustrom obojeni nasuprot postavljeni trokutići ispunjeni spiralicama (Sl. 11, 11a). Vanjska strana

There is a small fragment of a small footed bowl (?) with a concave bottom (Fig. 10, 10a), its inside painted cobalt blue, with a square-shaped motif, within which a diagonal line was drawn whose central part is thickened by an irregular disc. Since the fragment has only been preserved to a small extent, it is not completely clear which motif decorates the rim of the outside square, although it is reminiscent of *alafias* (pseudo-Arabic script). It is dated in the 15th century. The ceramic body is of a beige colour.

The rim fragment of a small bowl was painted with three lines, of which the middle line is cobalt blue, and the outside ones red-brown lustre. Below the lines, there are lustred small triangles set op-



SL. 11, 11a. / FIG. 11, 11a.

Ulomak zdjelice s geometrijskim motivima, 15. stoljeće.

Fragment of a small bowl with geometric motives, 15th century.



SL. 12, 12a. / FIG. 12, 12a.

Ulomak zdjelice s geometrijskim motivima, 15. stoljeće.

Fragment of a small bowl with geometric motives, 15th century.



također je oslikana tehnikom lustra smeđim linijama, jednom tankom i dvjema debljim. Analogne primjere nalazimo u Italiji (Toscana, Pisa).⁶² Datira se u 15. stoljeće. Keramičko tijelo je roza boje.

Sačuvan je vrlo mali ulomak stijenke oslikan crvenosmeđim lustrom i kobaltnoplavom bojom (Sl. 12, 12a). Nije sasvim jasno o kakvom se motivu radi, no prepoznatljiv je dio trolinijske kružnice obojene kobaltnoplavom i smeđom bojom te motiv tanke linije koja se lomi na jednom dijelu a oko koje se nalaze četiri točkice. Pripada 15. stoljeću. Keramičko tijelo je roza boje.

posite each other and filled with small spirals (Fig. 11, 11a). The outside is also painted using the lustre technique. There are brown lines, one thin and two thick. Analogous examples are found in Italy (Tuscany, Pisa).⁶² It is dated in the 15th century. The ceramic body is of a pink colour.

A very small fragment of a wall painted in red-brown lustre and cobalt blue (Fig. 12, 12a) has been preserved. The motif is not entirely clear, but part of a threefold circle is recognisable, coloured with cobalt blue and brown, with the motif of a thin line which in one part is broken, and around which there are four dots. It is dated in the 15th century. The ceramic body is of a pink colour.

62 R. FRANCOVICH, S. GELICHI, 1984, Fig. 3/2; G. BERTI, E. TONGIORGI, 1985, Tav. IV/2.

62 R. FRANCOVICH, S. GELICHI, 1984, Fig. 3, Fig. 2; G. BERTI, E. TONGIORGI, 1985, Tav. IV, 2.



SL. 13, 13a. / FIG. 13, 13a.

Ulomci zdjelica s prikazom biljnih i geometrijskih motiva, 15. stoljeće.

Fragments of small bowls with geometric and plant motives, 15th century.



SL. 14, 14a. / FIG. 14, 14a.

Ulomak tanjura s prikazom biljnih i geometrijskih motiva, 15. stoljeće.

Fragment of a plate with plant and geometric motives, 15th century.



Na dvama ulomcima zdjelica kobaltnoplavom bojom su izvedeni biljni motivi, a predstavljaju tri stabljike s cvjetovima (Sl. 13, 13a). Na većem ulomku vidljivi su ispod biljnog ukrasa dijelovi dviju koncentričnih kružnih linija. Ulomci pripadaju 15. stoljeću. Slične primjere susrećemo u Istri⁶³ i Italiji.⁶⁴ Keramičko tijelo je roza boje.

Ulomak blago konkavnog dna tanjura s dijelom stjenke (Sl. 14, 14a) oslikan je kobaltnoplavom bojom biljnim motivima. Jedan list je srcolikog oblika a dio unutrašnjosti mu je ostavljen neobojen kao prikaz manjeg lista s tri kraka. List ima tanku peteljku koja izlazi iz kružnice. Drugi motiv je trolist (?) u potpunosti ispunjen kobaltnoplavom bojom. Analogije

Two fragments of small bowls were decorated with cobalt blue plant motifs (Fig. 13, 13a). Three plants with leaves are represented. Concentric circles are visible under plant motifs on a larger fragment. Fragments are dated in the 15th century. Similar examples are found in Istria⁶³ and Italy⁶⁴. The ceramic body is of a pink colour.

A fragment with a mildly concave dish bottom with part of the wall (Fig. 14, 14a) was painted with cobalt blue plant motifs. One leaf is heart-shaped, and a part of its inside was left unpainted as a depiction of a small three-pointed leaf. The leaf has a thin stalk exiting from the circle. The other motif is a trefoil (?), entirely filled with cobalt blue. Analogies are found

63 T. BRADARA 2003, 160-162, kat. 52, kat. 54, kat. 55.

64 G. BERTI, E. TONGIORGI, 1985, Tav. VI/1,2.

63 T. BRADARA 2003, 160-162, kat. 52, kat. 54, kat. 55.

64 G. BERTI, E. TONGIORGI, 1985, Tav. VI/1,2.



SL. 15, 15a. / FIG. 15, 15a.

Ulomak tanjura s biljnim motivom, 15. stoljeće.

Fragment of a plate with plant motif, 15th century.



SL. 16, 16a. / FIG. 16, 16a.

Ulomak zdjelice s motivom palmete, 15. stoljeće.

Fragment of a small bowl with palmetto motif, 15th century.



SL. 17, 17a. / FIG. 17, 17a.

Ulomak zdjelice s geometrijskim motivima, sredina 15. stoljeća.

Fragment of a small bowl with geometric motives, 15th century.

imamo u Italiji.⁶⁵ Lustro nije sačuvan. Mnogi motivi koji se pojavljuju početkom 15. stoljeća kasnije se ponavljaju a krajem stoljeća pokazuju degeneraciju formi. Tako su bršljanovi listovi u početku veliki i razrađeni, dok se kasnije smanjuju i jednostavnije prikazuju, postaju stiliziraniji.⁶⁶ Keramičko tijelo je roza boje.

Na ulomku izvučenog ravnog oboda tanjura (Sl. 15, 15a) kobaltnoplavom bojom izveden je biljni motiv (list) djelomično sačuvan. Ispod ovog motiva, na prijelazu oboda prema unutarnjem dijelu tanjura, istom bojom oslikane su dvije koncentrične kružnice. Datira se u 15. stoljeće. Slične motive nalazimo na posuđu iz Toscare.⁶⁷ Keramičko tijelo je roza boje.

Ulomak dna zdjele s unutarnje je strane oslikan motivom palmete smeđim lustrom (Sl. 16, 16a). Iznad biljnog ukrasa nalaze ostaci dviju kružnih linija. Sličan motiv oslikan lustrom nalazimo na jednom primjerku iz Italije⁶⁸ te na primjerku iz Splita.⁶⁹ Po navedenim primjerima motiv se može datirati u 15. stoljeće. Keramičko tijelo je roza boje.

Mrežasti motiv pojavljuje se i na ulomku zdjelice s blago konkavnim dnom. S unutarnje strane smeđocrvenim lustrom oslikan je mrežasti motiv te dvije koncentrične kružnice oko samog dna na kojem je prikazan neprepoznatljivi motiv (Sl. 17, 17a). S vanjske strane izveden je motiv prekrštenih tankih linija te kružnice. Datira se u sredinu 15. stoljeća, a predstavlja zreli valencijski stil.⁷⁰ U literaturi postoji više analogija.⁷¹

Ulomak zdjelice s ručicom oslikan je smeđim lustrom motivima koji se izmjenjuju po zonama (Sl. 18, 18a). U jednoj zoni oslikani su izmjenični pojasevi kružnih linija i mrežastog uzorka, dok je druga ukrašena izduljenim i nazubljenim listovima strička. Ručica je jezičastog oblika i postavljena je horizontalno uz sam otvor, a oslikana je tanjim prugama. Posuda pripada zrelom valencijskom stilu, koji se često u drugoj polovici 15. stoljeća uvezio u Italiju.

in Italy.⁶⁵ The lustre has not been preserved. Many motifs which occur at the beginning of the 15th century are repeated later, and near the end of the century demonstrate a degeneration of form. Thus, at the beginning, ivy leaves are large and detailed, while later they become smaller, simplified and more stylised.⁶⁶ The ceramic body is of a pink colour.

On a fragment with an everted flat plate rim (Fig. 15, 15a), a plant motif (leaf) in cobalt blue has been partly preserved. Under this motif, in the transition of the rim to the inside part of the dish, two concentric circles were painted in the same colour. A similar motif is also found in kitchenware from Tuscany.⁶⁷ The ceramic body is of a pink colour.

Interior of one fragment of bowl bottom is decorated with palmetto motif and brown lustre (Fig. 16, 16a). Above the plant motif, remains of two circular lines are visible. Similar motif is found on one Italian example⁶⁸ and on one example from Split.⁶⁹ According to the analogue examples the fragment is dated in the 15th century. The ceramic body is of a pink colour.

The reticular motif occurs on two small bowl fragments with mildly concave bottoms. The inside of one fragment was painted with a brown-red lustre reticular motif and two concentric circles around the very bottom with an unidentifiable motif (Fig. 17, 17a). It has been dated to the mid-15th century and represents the mature Valencian style.⁷⁰ In the literature, there are several analogies.⁷¹

A Fragment of a small bowl with handle is decorated with interchanging motifs painted with brown lustre (Fig. 18, 18a). One zone is decorated with interchanging belts of circular and horizontal lines and reticular pattern, while the other is decorated with elongated thistle leaves. Handle is tongue-shaped. It is decorated with thin painted lines and placed horizontally on the rim. The bowl belongs to mature Valencian style which was imported in Italy in the second half of the 15 century. Analogue examples

65 G. BERTI, E. TONGIORGI, 1985, Fig. 3/12; Tav. VI/3, 7.

66 T. HUSBAND, 1970a, 30.

67 R. FRANCOVICH, S. GELICHI, 1984, Fig. 4/2, 4.

68 G. BERTI, E. TONGIORGI, 1985, Tav. VII/1.

69 H. ZGLAV-MARTINAC, 2004, 135, kat. 133.

70 C. RAVANELLI-GUIDOTTI, 1992, 109.

71 R. FRANCOVICH, S. GELICHI, 1984, Fig. 3/5-10; S. PETRICIOLI, 1984, 62, kat. 10; G. BERTI, E. TONGIORGI, 1985, Tav. VIII/7, 14; V. DELONGA, 1986, Tab. II, sl. 1; C. RAVANELLI-GUIDOTTI, 1992, 98, 109, cat. 21; S. GELICHI, M. GUŠTIN, 2001, 128-130, 133, sl. 6, 11; M. ZAGARČANIN, 2004, 78, 127, sl. 146; H. ZGLAV-MARTINAC, 2004, 133, kat. 123.

65 G. BERTI, E. TONGIORGI, 1985, Tav. VI, Figs. 3, 7.

66 T. HUSBAND, 1970a, 30.

67 R. FRANCOVICH, S. GELICHI, 1984, Fig. 4, Figs. 2 and 4.

68 G. BERTI, E. TONGIORGI, 1985, Tav. VII/1.

69 H. ZGLAV-MARTINAC, 2004, 135, kat. 133.

70 C. RAVANELLI-GUIDOTTI, 1992, 109.

71 R. FRANCOVICH, S. GELICHI, 1984, Fig. 3, Figs. 5-10; S. PETRICIOLI, 1984, 62, Fig. 10; G. BERTI, E. TONGIORGI, 1985, Tav. VIII, Figs. 7, 14; V. DELONGA, 1986, Pl. II, Fig. 1; C. RAVANELLI-GUIDOTTI, 1992, 98, 109, Fig. 21; S. GELICHI, M. GUŠTIN, 2001, 128-130, 133, Figs. 6, 11; M. ZAGARČANIN, 2004, 78, 127, Fig. 146; H. ZGLAV-MARTINAC, 2004, 133, Fig. 123.



SL. 18, 18a. / FIG. 18, 18a.

Ulomak oboda zdjelice s ručkom s prikazom biljnih i geometrijskih motiva, 2. polovica 15. stoljeća.

Fragment of the rim of a small bowl with plant and geometric motives, second half of the 15th century.



SL. 19, 19a. / FIG. 19, 19a.

Ulomak zdjelice s mrežastim motivom, 2. polovica 15. stoljeća.

Fragment of a small bowl with reticular motif, second half of the 15th century.

Analogni primjeri postoje u Italiji⁷², Ninu,⁷³ Zadru.⁷⁴ Keramičko tijelo je roza boje.

Ulomak stijenke zdjelice oslikan je izmjeničnim pojasevima kružnim linijama i mrežastim uzorkom (Sl. 19, 19a). S vanjske strane su izvedene zaobljene i prekrizane smeđe linije. Pripada 15. stoljeću, a u literaturi se pojavljuju slično oslikani primjeri.⁷⁵ Keramičko tijelo je roza boje.

Ulomak stijenke zdjelice (Sl. 20, 20a) oslikan je smeđim lustrom bljnim motivom iznad kojeg se nalazi linija. Budući da je sačuvan mali dio prikaza

are found in Italy,⁷² Nin⁷³ and Zadar.⁷⁴ The ceramic body is of a pink colour.

A fragment was painted with interchanging belts of circular lines and reticular motives (Fig. 19, 19a). Rounded and crossed brown lines are on the outside. It belongs to the 15th century. There are several similar examples described in scientific literature.⁷⁵ The ceramic body is of a pink colour.

A fragment of a wall of one small bowl is decorated with plant motif painted in lustre above which is a line (Fig. 20, 20a). It is difficult to establish with

72 G. BERTI, E. TONGIORGI, 1985, Tav. VIII/7, 8, 14; C. RAVANELLI-GUIDOTTI, 1992, 98, kat. 21; 109.

73 K. GUSAR, 2006, 180, kat. 131.

74 S. PETRICIOLI 1984, 60, 62-64, kat. 10-12.

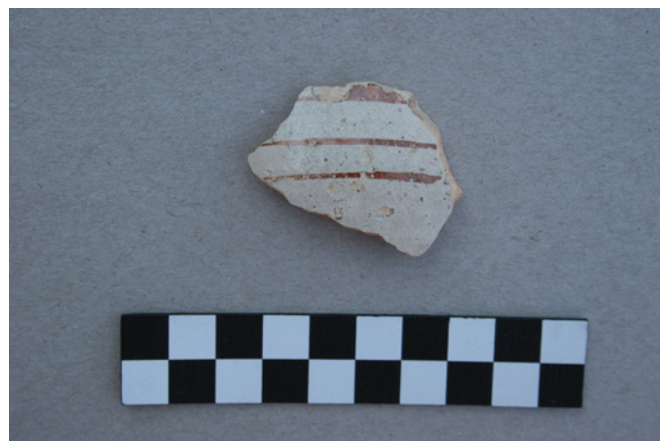
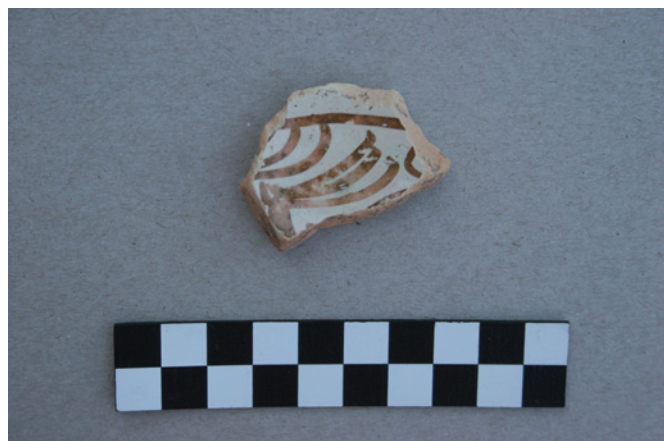
75 T. BRADARA, 2003, 164-165, kat. 63; K. GUSAR, 2006, 178, kat. 128.

72 G. BERTI, E. TONGIORGI, 1985, Tav. VIII/7, 8, 14; C. RAVANELLI-GUIDOTTI, 1992, 98, kat. 21; 109.

73 K. GUSAR, 2006, 180, kat. 131.

74 S. PETRICIOLI 1984, 60, 62-64, kat. 10-12.

75 T. BRADARA, 2003, 164-165, kat. 63; K. GUSAR, 2006, 178, kat. 128.



Sl. 20, 20a. / FIG. 20, 20a.

Ulomak zdjelice s prikazom biljnog motiva, 2. polovica 15. stoljeća.

Fragment of a small bowl with plant motif, second half of the 15th century.



Sl. 21, 21a. / FIG. 21, 21a.

Ulomci zdjelica s biljnim i geometrijskim motivima, 2. polovica 15. stoljeća.

Fragments of small bowls with plant and geometric motives, second half of the 15th century.

teško je odrediti o kojem se točno biljnom motivu radi. S vanjske strane su oslikane horizontalne linije, također lustrom. U literaturi ne nalazimo primjer koji bi bio vrlo sličan, no najbliža analogija bio bi nalaz iz Italije,⁷⁶ po čemu bi se mogao datirati u drugu polovicu 15. stoljeća. Keramičko tijelo je roza boje.

Slijedeća dva ulomka pripadaju zdjelicama s blago konkavnim dnima (Sl. 21, 21a) a oslikani su smeđim lustrom mrežastim motivom te paralelnim linijama koje okružuju štit grba izveden kobaltnoplavom bojom unutar koga je izvedeno slikanje smeđim lustrom. Iznad dna na dijelu stijenke sačuvao se dio četverolatičnog cvijeta izveden kobaltnoplavom bojom. Na dnu s donje strane manjeg ulomka vidljiv

certainly which motif is represented due to the fact that the fragment is small. Lines are painted in lustre on the outside also. We could not find analogues examples in the literature, but the most similar example is one from Italy that is dated in the second half of the 15th century.⁷⁶ The ceramic body is of a pink colour.

Two fragments belong to small bowls with mildly concave bottoms (Fig. 21, 21a). Both are painted with a brown lustre reticular motif and parallel lines surrounding a coat of arms painted in cobalt blue, inside of which there is brown lustre. Above the bottom part of the wall, part of a four-petalled flower has been preserved, painted in cobalt blue. At the bottom, on the lower side, part of a radial motif painted in brown is visible. Both fragments are dated

76 G. BERTI, E. TONGIORGI, 1985, Tav. VIII/6.

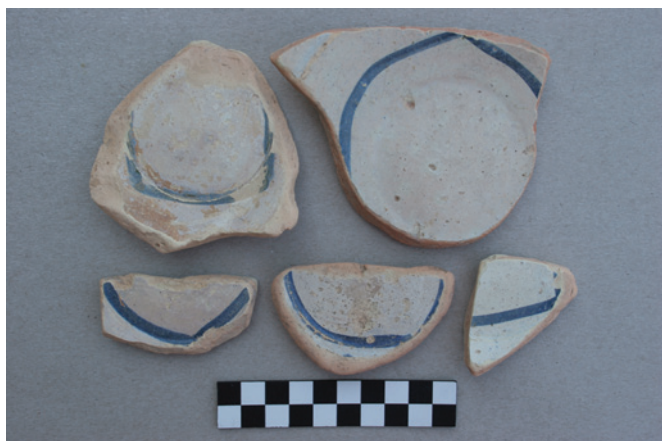
76 G. BERTI, E. TONGIORGI, 1985, Tav. VIII/6.



SL. 22, 22a. / FIG. 22, 22a.

Ulomci zdjelica s motivom četverolatičnog cvijeta, 2. polovica 15. stoljeća.

Fragments of small bowls with four-petal flower, second half of the 15th century.



SL. 23, 23a. / FIG. 23, 23a.

Ulomci dna zdjela i zdjelica s prikazom štita grba, 2. polovica 15. stoljeća.

Fragments of bottoms of bowls and small bowls with shield-like motif, second half of the 15th century.



SL. 24, 24a. / FIG. 24, 24a.

Ulomak oboda zdjelice s motivom krune, 2. polovica 15. stoljeća.

Fragment of the rim of a bowl with a crown motif, second half of the 15th century.

je dio zrakastog motiva oslikanog smeđom bojom. Datiraju se u drugu polovicu 15. stoljeća. Bliske analogije ovim ulomcima su primjeri iz Istre⁷⁷ i Nina.⁷⁸ Keramičko tijelo je roze boje.

Motiv četverolatičnog cvijeta (*rosa gotica*, *rosas pintadas en azul*) pojavljuje se na pet ulomaka, s tim da je na trima (Sl. 22, 22a) sačuvan bez drugih ukrasa, dok je na dvama u kombinaciji s mrežastim motivom i štitom grba (Sl. 21, 21a). Prva dva ulomka pripadaju zdjelicama, od kojih je jedan ulomak stijenke trbuha s obodom na kojem se nalazi trokutasta ručka, dok drugi predstavlja ulomak stijenke trbuha zdjelice. Slikanje je kod svih ulomaka izvedeno kobaltnoplavom bojom, a na ulomku s ručkom sačuvali su se manji tragovi zlatnocrvenog lustra s unutarnje strane. Nalazi se datiraju u drugu polovicu 15. stoljeća, a postoje brojne analogije.⁷⁹ Keramičko tijelo je roza boje.

Štit grba vrlo je čest motiv, a ovdje je zastupljen na sedam ulomaka zdjela i zdjelica s blago konkavnim dnom. Na pet ulomaka (Sl. 23, 23a) pojavljuje se bez drugih sačuvanih oslika osim teško zamjetljivog lustra, dok se na dva ulomka pojavljuje u kombinaciji s drugim motivima (Sl. 21, 21a). Motiv štita grba javlja se u središtu posude i slikan je tipičnom kobaltnoplavom bojom, a unutar njega obično je izvođena dekoracija u lustru. S vanjske strane dna jednog od ulomaka sačuvan je šesterozrakasti motiv unutar kružnice, a izveden je crvenosmeđim lustom. S obzirom na dekoraciju, posuda se datira u drugu polovicu 15. stoljeća. Analogni primjeri su vrlo brojni.⁸⁰ U 15. stoljeću heraldička dekoracija dosta je zastupljena u Valenciji, a vuče tradiciju iz 14. stoljeća od zanatlija iz Paterne.⁸¹ Keramičko tijelo je roza boje.

Motiv krune zastupljen je samo jednim primjerkom (Sl. 24, 24a). Sačuvan je dio oboda s dijelom stijenke zdjelice s prikazom troroge krune (kruna kraljevstva Valencije). Motiv krune odijeljen je od ostatka zdjelice kružnicom ispod koje je oslikana još jedna kružnica. Slikanje je izvedeno ko-

in the second half of the 15 century. Very similar examples have been found in Istria⁷⁷ and Nin.⁷⁸ The bodies are of a pink colour.

The motif of a four-petalled flower (*rosa gotica*, *rosas pintadas en azul*) occurs on five fragments. On two (Fig. 22, 22a) of these, it is very well preserved, and on one it is only partly visible. It was painted in combination with a reticular motif and a coat of arms on which a diagonal line with an irregular disc was painted (Fig. 19). The first two fragments belong to small bowls, of which one is a fragment of a wall of a belly on whose rim there is a triangular grip, while the other represents a fragment of the wall of the belly of a small bowl. All the shards were painted in cobalt blue, and on the fragment with the grip, smaller traces of gold-red lustre have been preserved on the inside. The finds have been dated to the second half of the 15th century, and there are numerous analogies for them.⁷⁹

A coat of arms is a very frequent motif, and is represented here on seven shards of large and small bowls with mildly concave bottoms. On five fragments (Fig. 23, 23a), it occurs without any other preserved painting, apart from a barely noticeable lustre, while in the other two it occurs combined with other motifs (Fig. 21, 21a). The motif of a coat of arms appears in the centre of the vessel and was painted in a typical cobalt blue. There was usually a lustre decoration on it. On the outside of the bottom of one fragment, a six-ray motif in red-brown lustre in a circle has been preserved. The decoration dates the vessel to the second half of the 15th century. There are numerous analogous examples.⁸⁰ In the 15th century, heraldic decoration is quite frequently represented in Valencia, and originates from 14th-century Paterna craftsmen.⁸¹ The fragment's body is of a pinkish colour.

A crown motif is represented in only one specimen (Fig. 24, 24a). Part of the rim with a part of the walls of a small bowl with a depiction of a three-cornered crown (the crown of the Kingdom of Valencia) has been preserved. The crown motif is separated from

77 T. BRADARA, 2003, 151, kat. 35.

78 K. GUSAR, 2006, 177, 180, kat. 126, kat. 131.

79 R. FRANCOVICH, S. GELICHI, 1984, Tav. V/19; S. PETRICIOLI, 1984, 63, kat. 11; C. RAVANELLI-GUIDOTTI, 1992, 99, cat. 22; T. BRADARA, 2003, 133, 140, 147, 169, kat. 1, kat. 13, kat. 26, kat. 76; T. BRADARA, 2004, 98, T. II: 8, sl. 7; K. GUSAR, 2006, 176, kat. 124.

80 R. FRANCOVICH, S. GELICHI, 1984, T. VI/23; S. PETRICIOLI, 1984, 63, kat. 11; G. BERTI, E. TONGIORGI, 1985, Tav. VIII/13; C. RAVANELLI-GUIDOTTI, 1992, 44, 99, 109, Fig. 11; cat. 22. T. BRADARA, 2003, 136, 160, kat. 6, 7, kat. 51; T. BRADARA, 2004, 98, T. II: 3, sl. 8.

81 T. HUSBAND, 1970a, 23.

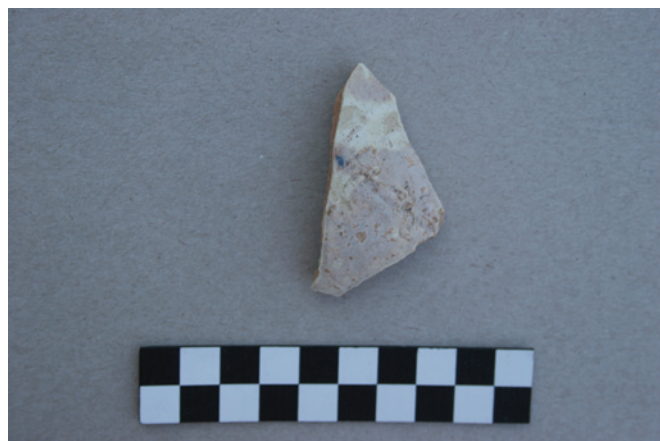
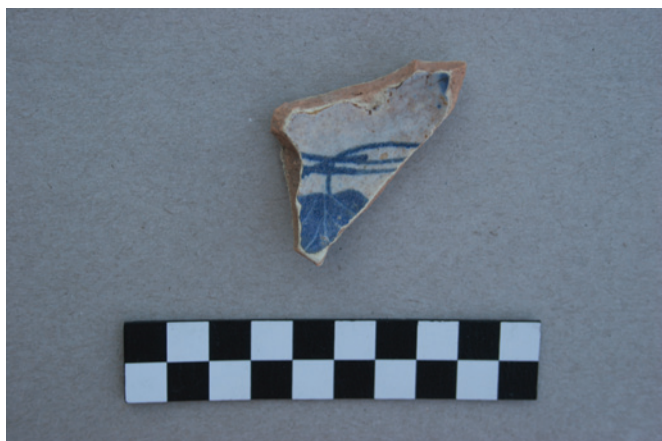
77 T. BRADARA, 2003, 151, kat. 35.

78 K. GUSAR, 2006, 177, 180, kat. 126, kat. 131.

79 R. FRANCOVICH, S. GELICHI, 1984, Tav. V, 19; S. PETRICIOLI, 1984, 63, Fig. 11; C. RAVANELLI GUIDOTTI, 1992, 99, Fig. 22; T. BRADARA, 2003, 133, Cat. 1, p. 140, Cat. 13, p. 147, Cat. 26, p. 169, Cat. 76; T. BRADARA, 2004, 98, Pl. II: 8, Fig. 7; K. GUSAR, 2006, 176, Cat. 124.

80 R. FRANCOVICH, S. GELICHI, 1984, Pl. VI/23; S. PETRICIOLI, 1984, 63, Fig. 11; G. BERTI, E. TONGIORGI, 1985, Tav. VIII, Fig. 13; C. RAVANELLI GUIDOTTI, 1992, 44, Fig. 11, 99, Fig. 22; T. BRADARA, 2003, 136, Cat. 6, 7, 160, Cat. 51; T. BRADARA, 2004, 98, Pl. II: 3, Fig. 8.

81 T. HUSBAND, 1970a, 23.



SL. 25, 25a. / FIG. 25, 25a.

Ulomak zdjelice s prikazom bršljanovog lista, 2. polovica 15. stoljeća.

Fragment of a small bowl with ivy leaf, second half of the 15th century.



SL. 26, 26a. / FIG. 26, 26a.

Ulomak zdjelice s ručkom s prikazom stiliziranog bršljanovog lišća, 2. polovica 15. stoljeća.

Fragment of a small bowl with the handle and stylized ivy leaves decoration, second half of the 15th century.



SL. 27, 27a. / FIG. 27, 27a.

Ulomak zdjele s prikazom bryonije, 2. polovica 15. stoljeća.

Fragment of a bowl with bryonia motif, second half of the 15th century.

baltnoplovom bojom, a lustro se neznatno sačuvao. Više je sličnih primjera obrađeno u literaturi.⁸² Motiv pripada drugoj polovici 15. stoljeća, a ukazuje na kraljevsku narudžbu.⁸³ Keramičko tijelo je roze boje.

Jednim ulomkom stijenke zdjelice zastupljen je motiv bršljanovog lista (*hojas de hiedra*), dijelom sačuvan, na isprepletenoj vitici što je tipični gotički ornament (Sl. 25, 25a). Primjerak pripada zreom valencijskom stilu i datira se u 15. stoljeće. Tako ukrašene primjerke nalazimo kod nas⁸⁴, u Italiji⁸⁵ te zbirci Cloisters.⁸⁶ Keramičko tijelo je roze boje.

Slijedeći motiv također je učestao u 15. stoljeću. Na ulomku oboda i stijenke zdjelice s dijelom izvučene vodoravne ručke s unutarne su strane oslikani nanizani stilizirani bršljanovi listovi (*hojas de hiedra*) oslikani smeđim lustrom (Sl. 26, 26a). Vanjska strana je ukrašena kružnim paralelnim linijama istom bojom kao i unutarja. Vrlo slične motive nalazimo na posudama pronađenim u Zadru,⁸⁷ te u zbirci Cloisters.⁸⁸ Keramičko tijelo je roze boje.

Slijedeći motiv naziva se *bryonia* po biljci koja izgledom podsjeća na motive s keramike. Pojavljuje se na španjolskoj keramici kao jedan od najučestalijih motiva a osobito je zastupljen u literaturi.⁸⁹ Ovdje je predstavljen trima ulomcima (Sl. 27, 27a) na kojima su kobaltnoplovom bojom oslikani šesterolatični cvjetovi i tročlani listići isprepleteni viticama. Na najvećem ulomku, koji je pripadao zdjeli s ravnim dnom, na prijelazu prema dnu oslikane su i dvije

the rest of the small bowl by a circle below which another circle has been painted. The painting was done in cobalt blue, and the lustre has been faintly preserved. Several similar specimens have been analysed in the literature.⁸² The motif belongs to the second half of the 15th century, and suggests a royal order.⁸³ The fragment's body is of a pinkish colour.

One fragment represents part of a dish rim with a partly preserved ivy motif (*hojas de hiedra*), which is typical Gothic ornament (Fig. 25, 25a). The fragment belongs to late Valencian style and is dated in the 15th century. Similarly decorated examples can be found in Croatia⁸⁴, Italy⁸⁵ and the Cloisters collection.⁸⁶ The fragment's body is of a pinkish colour.

Next motif is also common in the 15th century. On a fragment of a rim and wall of a small bowl with horizontal handle, there are rows of stylized ivy leaves (*hojas de hiedra*) painted in brown lustre (Fig. 26, 26a). The outside is decorated with parallel circular lines in the same colour as the inside. Very similar decoration are found on vessels from Zadar,⁸⁷ and those from the Cloisters collection.⁸⁸ The fragment's body is of a pinkish colour.

The next motif is called *bryonia* after a plant which is reminiscent of the motif found on the pottery. It occurs in Spanish pottery as one of the most frequent motifs, and is particularly well represented in the literature.⁸⁹ Here, it is represented by three fragments (Fig. 27, 27a) in which six-petalled flow-

82 T. HUSBAND, 1970a, 28, cat. 12; S. PETRICIOLI, 1984, 58, kat. 5; C. RAVANELLI-GUIDOTTI, 1992, 97, 108, cat. 19; J. V. LERMA, 1992, cat. 112; T. BRADARA, 2003, 150, 165, kat. 33, kat. 64; M. ZAGARČANIN, 2004, 70, 130, sl. 85; H. ZGLAV-MARTINAC, 2004, 135, kat. 131.

83 T. HUSBAND, 1970a, 28.

84 T. BRADARA, 2003, 154-155, kat. 41; 166, kat. 66; T. BRADARA, 2004, 96, T. II:6, 97, sl. 6; V. DELONGA, 1986, Tab. V, sl. 1-2.

85 R. FRANCOVICH, S. GELICHI, 1984, Fig. 6/2; G. BERTI, E. TONGIORGI, 1985, Tav. IX/ 14; C. RAVANELLI-GUIDOTTI, 1992, 96, 107-108, cat. 18.

86 T. HUSBAND, 1970a, 23, 27, cat. 5; 27, cat. 11.

87 S. PETRICIOLI, 1984, 57-58, kat. 4.

88 T. HUSBAND, 1970a, 30, cat. 15.

89 T. HUSBAND, 1970, 15, 18, Fig. 3, Fig. 11; T. HUSBAND, 1970a, 26, 29, cat. 10, cat. 13; S. PETRICIOLI, 1984, 54, 59, 61, kat. 1, kat. 6, kat. 7; R. FRANCOVICH, S. GELICHI, 1984, Tav. IV; G. BERTI, E. TONGIORGI, 1985, Tav. IX/1, 4, 7, 8; V. DELONGA, 1986, T. IV, sl. 1, 2; V. DELONGA, 1987, 87, kat. 282; J. V. LERMA, 1992, cat. 109, cat. 123; C. RAVANELLI-GUIDOTTI, 1992, 48, 62, 94, 106, Fig. 13, Fig. 21a, cat. 14; V. TOMADIN, 1993, 42; T. BRADARA, 2003, 138, kat. 9; 141, kat. 14; 142, kat. 15, 16; 154, kat. 40; 158-159, kat. 49, 50; T. BRADARA, 2004, 96, 97, T. II:5, sl. 3, 4; M. ZAGARČANIN, 2004, 60, 124, sl. 12; H. ZGLAV-MARTINAC, 2004, 135, kat. 135; L. KOVAČIĆ, 2006, 168, sl. 13; K. GUSAR, 2006, 179, kat. 130; K. GUSAR, 2007, 194, T. IV, sl. 5, 5a, str. 185-186; L. KOVAČIĆ, 2011, 56, kat. 37; L. KOVAČIĆ, 2011, 180-181, 186-187, kat. 2-4.

82 T. HUSBAND, 1970a, 28, Fig. 12; S. PETRICIOLI, 1984, 58, Fig. 5; J. V. LERMA, 1992, Cat. 112; C. RAVANELLI GUIDOTTI, 1992, 97, Fig. Cat. 19; T. BRADARA, 2003, 150, 165, Cat. 33, Cat. 64; M. ZAGARČANIN, 2004, 70, 130, Fig. 85; H. ZGLAV-MARTINAC, 2004, 135, Fig. 131.

83 T. HUSBAND, 1970a, 28.

84 T. BRADARA, 2003, 154-155, kat. 41; 166, kat. 66; T. BRADARA, 2004, 96, T. II:6, 97, sl. 6; V. DELONGA, 1986, Tab. V, sl. 1-2.

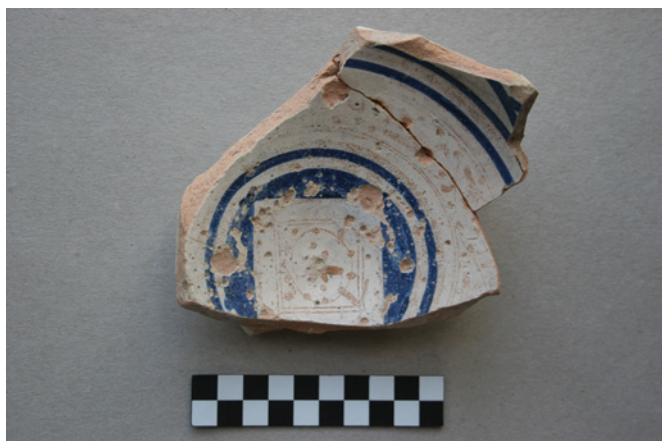
85 R. FRANCOVICH, S. GELICHI, 1984, Fig. 6/2; G. BERTI, E. TONGIORGI, 1985, Tav. IX/ 14; C. RAVANELLI-GUIDOTTI, 1992, 96, 107-108, cat. 18.

86 T. HUSBAND, 1970a, 23, 27, cat. 5; 27, cat. 11.

87 S. PETRICIOLI, 1984, 57-58, kat. 4.

88 T. HUSBAND, 1970a, 30, cat. 15.

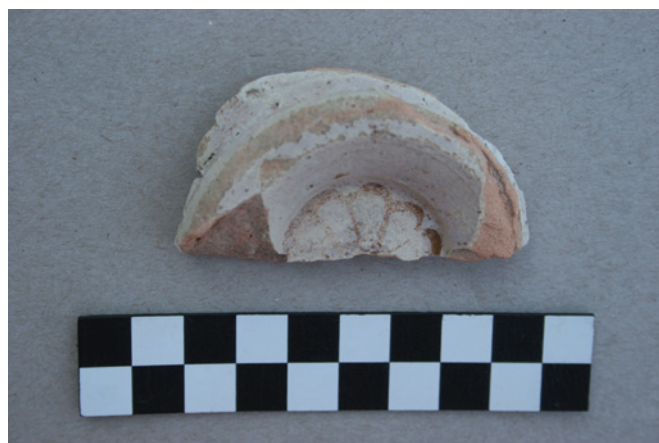
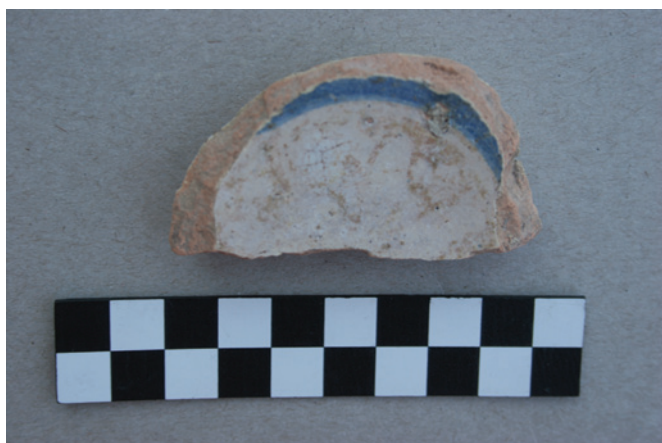
89 T. HUSBAND, 1970, 15, 18, Fig. 3, Fig. 11; T. HUSBAND, 1970a, 26, 29, Fig. 10, Fig. 13; R. FRANCOVICH, S. GELICHI, 1984, Tav. IV. S. PETRICIOLI, 1984, 54, Fig. 1, p. 59, Fig. 6, p. 61, Fig. 7; G. BERTI, E. TONGIORGI, 1985, Tav. IX, Figs. 1, 4, 7, 8, Pl. , 2003, 138, Cat. 9, 141, Cat. 14, 142, Cat. 15, 16, 154, Cat. 154, 40, 158-159, Cat. 49, 50; V. DELONGA, 1986, Pl. IV, Figs. 1, 2; V. DELONGA, 1987, 87, Cat. 282; J. V. LERMA, 1992, Cat. 109, Cat. 123; C. RAVANELLI GUIDOTTI, 1992, 48, Figs. 13, 62, Fig. 21a, p. 94, Cat. 14; V. TOMADIN, 1993, 42; T. BRADARA, 2004, 96, 97, Pl. II:5, Figs. 3, 4; M. ZAGARČANIN, 2004, 60, 124, Fig. 12; H. ZGLAV-MARTINAC, 2004, 135, Fig. 135; K. GUSAR, 2006, 179, Cat. 130; K. GUSAR, 2007, 194, Cat. IV, Fig. 5, 5a, p. 185-186.



SL. 28, 28a. / FIG. 28, 28a.

Ulomak tanjura s prikazom biljnih i geometrijskih motiva, 2. polovica 15. stoljeća.

Fragment of a plate with plant and geometric motives, second half of the 15th century.



SL. 29, 29a. / FIG. 29, 29a.

Ulomak tanjura (?) s prikazom biljnih i geometrijskih motiva, 2. polovica 15. stoljeća.

Fragment of a plate (?) with plant and geometric motives, second half of the 15th century.



SL. 30, 30a. / FIG. 30, 30a.

Ulomci zdjela i zdjelica s geometrijskim kružnim motivima, 15. stoljeće.

Fragments of bowls and small bowls with geometric circular motives, 15th century.

koncentrične kružnice između kojih je prostor ispunjen koso postavljenim malim linijama. Lustro se nije sačuvao. Ovaj motiv učestao je u drugoj polovici 15. stoljeća. Predstavlja jedan od najpopularnijih motiva valencijske lustro keramike od 1430. do u drugu polovicu 15. stoljeća.⁹⁰ Ovako ukrašene posude uglavnom su se uvozile u Italiju (Toskanu).⁹¹ Keramičko tijelo je roze boje.

Ulomak tanjura s dnom na prstenastoj nozi s unutarnje je strane oslikan geometrijskim i biljnim motivima kombinacijom lustra i kobaltnoplave boje (Sl. 28, 28a). U samom središtu lustrom je izveden biljni motiv (list?) okružen tankom linijom s točkicama a sve je uokvireno u pravokutnik s dvostrukim linijama. Zatim su naizmjenično ocrtane kružnice, kobaltnoplavom bojom i lustrom. Između dviju donjih i dviju gornjih plavih kružnica prikazane su tanke lustrom izvedene kružnice koje omeđuju vegetabilnu girlandu. Na najvišem sačuvanom dijelu tanjura pojavljuje se motiv lukova. S vanjske strane tanjura, u prstenastom dnu, izveden je spiralni motiv, dok su na stijenci izvedene kružne koncentrične linije a između dviju u širem rasponu prikazane su kose blago zakrivljene linije. Vanjska strana je oslikana lustrom. Gotovo identično su s vanjske strane ukrašeni talijanski⁹² i dubrovački⁹³ primjerci. Unutarnja strana je vrlo slična talijanskom primjerku,⁹⁴ a pripada zreлом valencijskom stilu, 15. stoljeću. Keramičko tijelo je roze boje.

Polovica dna tanjura (?) na prstenastoj nozi (Sl. 29, 29a) s unutarnje je strane ukrašena plavom kružnom plavom linijom unutar koje se nalaze lustrom izvedeni ali vrlo loše sačuvani motivi, moguće je da se radilo o biljnim motivima. Vanjska strana je u samom središtu dna oslikana lustrom motivom višelatičnog cvijeta. Slično ukrašenu vanjsku stranu ima primjerak iz Italije.⁹⁵ Datira se u 15. stoljeće. Keramičko tijelo je roze boje.

Na više ulomaka zdjelica i zdjela sačuvani su se jednostavni geometrijski motivi oslikani kobaltnoplavom bojom te neznatno sačuvanim lustrom (Sl. 30, 30a). Pojavljuje se motiv koncentrične kružnice iz koje se zrake radijalno pružaju (sačuvan mali dio s počecima triju zraka), deblja plava linija

ers were painted in cobalt blue, with small three-part leaves interwoven with tendrils. At the transition to the bottom, there are two concentric circles between which there is an area filled with small diagonally arranged lines. The lustre has not been preserved. This motif is frequent in the second half of the 15th century. It represents one of the most popular motifs of Valencian lustre pottery from 1430 until the second half of the 15th century.⁹⁰ Kitchenware decorated in this way was mostly imported to Italy (Tuscany).⁹¹

Fragment of a plate with the bottom on a circular foot is decorated on the interior with geometric and plant motives in combination of lustre and cobalt blue (Fig. 28, 28a). In the very centre there is a plant motif (a leaf ?) in lustre encircled thin dotted line. That motif is framed within a rectangle made of double line. Also, there are interchanging cobalt blue and lustre circles. Between lower pair and upper pair of blue circular lines there are thin circles that frame a garland. On the uppermost part of the plate there is arch-like motif. On the outside of the bottom there is spiral motif, and on the wall there are concentric circular lines, between two of which mildly distorted lines are represented. Outside of the plate is painted in lustre. Some Italian examples⁹² and some plates from Dubrovnik⁹³ are decorated almost identically on the outside. Interior of the plate is very similar to a plate from Italy.⁹⁴ It belongs to late Valencian style, i.e. late 15th century. The fragment's body is of a pinkish colour.

One half of the bottom of a plate (?) on circular foot (Fig. 29, 29a) is decorated on the interior with blue circular line that encircles some poorly preserved motives made in lustre. Probably these are plant motives. The very centre of the outside is decorated with multi-petal flower made in lustre, similar to one Italian example.⁹⁵ It is dated in the 15th century. The fragment's body is of a pinkish colour.

Simple geometrical motifs have been preserved on several shards of small and large bowls, painted in cobalt blue and lustre which have been poorly preserved (Fig. 30, 30a). The motif of a concentric circle occurs with radially extended rays (a small part with the beginnings of three rays has been preserved),

90 T. HUSBAND, 1970a, 26.

91 T. HUSBAND, 1970a, 26, 28.

92 G. BERTI, E. TONGIORGI, 1985, 47, Fig. 3/4, 5, Tav. V/2, 4.

93 L. KOVAČIĆ 2011, 180, 185, kat. 1.

94 C. RAVANELLI-GUIDOTTI, 1992, 94, 106-107, cat. 15.

95 R. FRANCOVICH, S. GELICHI, 1984, Fig. 5/1.

90 T. HUSBAND, 1970a, 26.

91 T. HUSBAND, 1970a, 26, 28.

92 G. BERTI, E. TONGIORGI, 1985, 47, Fig. 3/4, 5, Tav. V/2, 4.

93 L. KOVAČIĆ 2011, 180, 185, kat. 1.

94 C. RAVANELLI-GUIDOTTI, 1992, 94, 106-107, cat. 15.

95 R. FRANCOVICH, S. GELICHI, 1984, Fig. 5/1.

u kombinaciji s linijama izvedenim lustrom te tanje kružne linije. Predstavljaju dijelove dna na nozi, ulomke trbuha stijenki, oboda zdjelica od kojih jedan ima trokutastu ručku. Slične motive nalazimo na mnogim posudama do sada navedenim te njima analognim primjerima. Datiraju se u 15. stoljeće. Keramičko tijelo je roze boje.

Budući da je Dubrovnik bio veliko i imućno središte, s dosta širokim trgovačkim vezama, koje obiluje raznim nalazima pa tako i glaziranom keramikom, ne začuđuje da su se među mnogobrojnim posuđem našli i primjerci luksuzne gotičko-mudejarske valencijske keramike s lustrom premazom. Ta keramika predstavlja spoj islamske i kršćanske kulture, a dubrovački ulomci pripadaju vremenu njezina vrhunca. Dekorativnu tematiku srednjovjekovne valencijske keramike predstavljenu na ovim nalazima čine geometrijski motivi (osmerokraka zvijezda, kružnica, trokut, šesterozrakasti motiv, mrežasti ornament), biljne teme (bryonia, bršljanov list, četverolatični cvijet, stilizirane palmete), kruna, štitovi grbova, *alafias* (pseudo arapsko pismo).

Ovu su skupocjenu keramiku u Dubrovnik dopremali sigurno katalonski trgovci koji su, osim s Republikom, imali razvijene trgovačke veze i s balkanskim zaleđem. No, trgovina se odvijala i posredno, preko Venecije, odakle se roba dalje distribuirala po cijeloj istočnoj obali Jadrana koja uvelike razvija i širi trgovačke veze u kasnom srednjem vijeku. U prvom se redu povezuje s Italijom, Turskom, Španjolskom ali i ostalim dijelovima Mediterana. Osim razvoja trgovine dolazi i do seobe zanatlija koji sa sobom donose umijeće izrade. Tako arhivski podaci bilježe podatak da su majstori koji su u Italiji naučili keramički zanat, svoje znanje primjenjivali u Dubrovniku.⁹⁶

Islamska keramika je bila cijenjena na Mediteranu, a kršćani su je lako prihvatili budući da joj dekorativni repertoar uglavnom čini univerzalna solarna simbolika.⁹⁷ Lustro keramika izvozila se po cijeloj Europi u periodu od 13. do 15. stoljeća, što govori o velikoj popularnosti i cijenjenosti ovog prestižnog proizvoda. Dosegla je vrhunac u proizvodnji u 15. stoljeću, nakon čega je postupak proiz-

thicker blue lines combined with lines in lustre, and thinner circular lines. Fragments represent parts of the bottom on a foot, belly walls, and rims of small bowls, of which one has a triangular grip. The pottery bodies are of a pinkish colour. A similar motif is found on many vessels that have been mentioned as analogous examples. They belong to the 15th century.

Since Dubrovnik was a large and prosperous centre with rather extensive trade relations, abundant in different finds, including glazed pottery, it is no wonder that among the numerous crockery finds, specimens of luxury Gothic-Mudéjar Valencian pottery with lustre coating have also been unearthed. This pottery represents a fusion of Islamic and Christian cultures, and the Dubrovnik fragments belong to its peak period. The decorative themes of mediaeval Valencian pottery demonstrated in these finds include geometrical motifs (eight-pointed stars, circles, triangles, six-ray motifs, reticular ornamentation), plant themes (bryony, fern leaves, ivy leaves, four-petalled flowers, palmettos), crowns, and coats of arms.

This expensive pottery was certainly conveyed to Dubrovnik by Catalanian merchants who developed trade relations not only with the Republic, but also with its Balkan hinterland. However, trade also went on indirectly via Venice, from where goods were further distributed along the whole of the eastern Adriatic coast, which in the Late Middle Ages developed and spread its trade relations to a significant extent, especially with Italy, Turkey and Spain, but also other parts of the Mediterranean. Apart from the development of trade, the migration of craftsmen also occurred. These brought with them the art of manufacturing. Thus, archive material yields the information that craftsmen who at that time learned their pottery-making skills in Italy applied their knowledge in Dubrovnik.⁹⁶

Islamic pottery was highly appreciated in the Mediterranean, and Christians easily accepted it since its decorative repertoire mostly included universal solar symbols.⁹⁷ Lustre pottery was exported all over Europe in the period from the 13th until the 15th century, which suggests the enormous popularity of these prestigious products and the regard in which they were held. Their production reached a

96 D. ROLLER, 1951, 169; M. BAJALOVIĆ HADŽI-PEŠIĆ, 1981, 12-14.

97 F. AMIGUES, 1995a, 158.

96 D. ROLLER, 1951, 169; M. BAJALOVIĆ HADŽI-PEŠIĆ, 1981, 12-14.

97 F. AMIGUES, 1995a, 158.

vodnje nazadovao,⁹⁸ a krajem 16. stoljeća u Valenciji i okolici njezina se proizvodnja gasi.⁹⁹

Dubrovački nalazi potvrdili su izvrsne veze s katalonskim trgovcima, koji su osobito bili poznati u Dubrovniku po prodaji vune za potrebe dubrovačke tekstilne industrije. Lustro keramika se nije uvozila u velikim količinama zbog svoje visoke cijene, pa su i nalazi, iako potvrđeni duž cijele istočne jadranske obale te u zaleđu, pronađeni samo u bogatijim središtima te u manjim količinama, za razliku od ostalih vrsta glazirane keramike koje su mnogobrojne i rasprostranjenije. Buduća istraživanja, osobito jezgre Dubrovnika, zasigurno će donijeti još primjeraka ove luksuzne keramike, ali i potvrditi odlične veze Republike s valencijskim radioničkim središtima.

Fotografije: B. Milošević, N. Topić

peak in the 15th century, after which production declined,⁹⁸ and towards the end of the 16th century production ceased in Valencia and its surroundings.⁹⁹

The Dubrovnik finds confirm the excellent relations with Catalanian traders, who were particularly known in Dubrovnik for the sale of wool for the needs of the Dubrovnik textile industry. Lustre pottery was not imported in great quantities due to its high price. Therefore finds, although confirmed along the entire eastern Adriatic coast and in the hinterland, have been found only in richer centres, and not in large quantities, unlike other types of glazed pottery which are numerous and more widely distributed. Future campaigns, particularly in the centre of Dubrovnik, will certainly yield more specimens of this luxury pottery and confirm the excellent ties that existed with Valencian workshop centres.

Photos: B. Milošević, N. Topić

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