

## 4.4. Other pottery finds

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#### **Abstract**

*Oltre alla ceramica di Iznik, appartenente sicuramente al carico, dal relitto provengono altre forme ceramiche che si possono suddividere in quattro categorie: a) quattro contenitori a fondo piatto con due anse, di produzione ottomana; b) una singola brocca a fondo piatto, sempre di produzione ottomana; c) scodelle emisferiche e piatti invetriati (alcuni monocromi e altri dipinti) e, ceramiche ingobbiate, tra cui esemplari di graffita (una scodella con stemma centrale ed un grande piatto con un motivo che rappresenta un suonatore di liuto); d) infine sono stati rinvenuti frammenti di almeno un piatto in maiolica di produzione italiana (sud?). Dato il ridotto numero di esemplari (e in due casi la presenza di graffiti incisi a cotto sul piede dei recipienti: segni di proprietà?) è possibile attribuire questo vasellame all'uso di bordo. Si tratta di materiale cronologicamente abbastanza omogeneo, databile al terzo quarto del XVI secolo e dunque coerente con la cronologia dell'imbarcazione. Rappresenta un'eccezione il grande piatto di Graffita Rinascimentale che è sicuramente più antico. Tutte le ceramiche del gruppo b) sono attribuibili a produzione veneta.*

*Osim Iznik keramike koja pripada brodskom teretu, na brodolomu je pronađena i ostala keramika koju možemo razvrstati u četiri kategorije: a) četiri posude s dvije ručke i ravnim dnom Otomanskog porijekla, b) vrč s ravnim dnom Otomanskog porijekla, c) olovno glazirane polukuglaste zdjele i tanjure – dio je jednobojan, dio oslikan – i keramika s premazom od kojih četiri primjera pripadaju sgraffito keramici (zdjela s grbom u sredini i veliki polikromni sgraffito tanjur ukrašen motivom koji prikazuje čovjeka koji svira na lutnji, d) ulomci majolike talijanske proizvodnje. Zbog malog broja ulomaka (i prisutnost graffiti urezivanja na dnu posuda nakon pečenja u dva slučaja; znakovi vlasništva?), moguće je okarakterizirati ove posude kao posude svakodnevne upotrebe. Kronološki je ovaj materijal gotovo homogen, a datira se u treću četvrtinu 16. stoljeća i uz to odgovara dataciji broda. Jedini je izuzetak veliki “graffita Rinascimentale” tanjur koji predstavlja najstariji primjer na brodu. Sva keramika iz grupe b) je talijanske, venecijanske proizvodnje.*

In addition to the large amount of Iznik pottery, numerous other examples of ceramics were found in the shipwreck. These other items, often very fragmented, can be divided into four categories: a) small unglazed containers (for transport?); b) spouted unglazed jugs; c) glazed pottery, sometimes with slip, of various types; d) tin-glazed pottery.

*Category a)* is currently composed of four specimens: small fairly tall, thin, ovoid containers with two-handles (PN 16) (Fig. 4.58). There are parallels with specimens

from the excavations of Saraçane in Istanbul (Hayes, 1992: 292, no. J3, fig. 126), dated from between the end of the 15th and the mid-16th century.

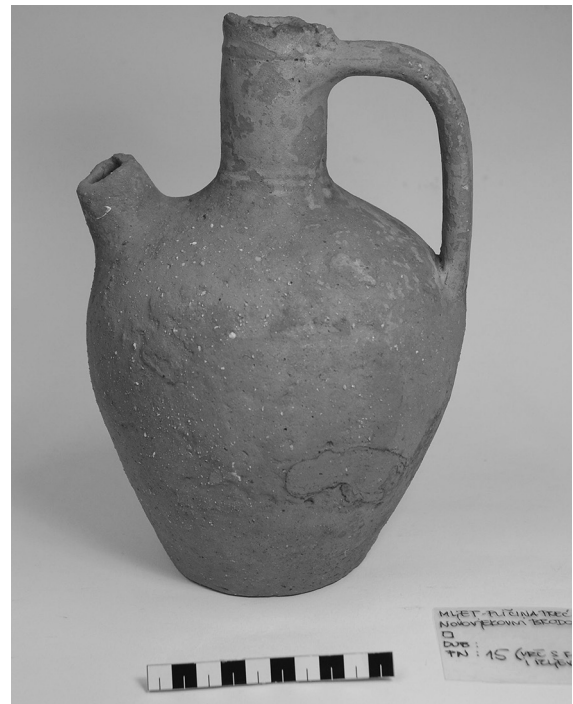
*Category b)* is represented at this time by a single spouted jug (Ibriq Type) (PN 15) (Figs 4.59a–b), with a flat base and a tapering spout on the shoulder obliquely opposite the handle. A probable parallel is with the K2 group from Saraçane (dated from the mid-16th to the mid-17th century) (Hayes, 1992: 292, fig. 106).



Fig. 4.58. Small fairly tall, thin, ovoid container with two handles (PN 16, Category 'a') (photo: R. Mosković)



Fig. 4.59. Spouted jug with a flat base and a tapering spout on the shoulder obliquely opposite the handle (PN 15, Category b) (a. before restoration; b. after restoration) (photo: R. Mosković)



Category c) is the most numerous, but also more diversified (and not easy to distinguish because the surfaces are often sulphated). There are some small fragments of lead-glazed cooking pots, and various other typologies and shapes. The more usual shapes are small hemispherical bowls (sometimes slightly bell-shaped) or plates, covered with slip and lead glaze. Some of these are monochrome, and others are decorated with simple motifs in green and yellow (PN 100+117, PN 169, PN 163) (Figs 4.60a–b, 4.61a–b, 4.62a–b). Four plates are decorated in blue ("Maculato" type) (PN 114+125, PN 215) (Figs 4.63, 4.64a–b), and only one in green on yellow (*Corpus delle Ceramiche del fiume Adige nel territorio di Albaredo d'Adige*, 2009: 110–111, nos 147–150). Alongside these products there is also a basin of larger dimensions, with very simple polychrome decoration in green, yellow and brown (PN 219) (Figs 4.65a–b). Generally, these ceramics are very simple products, with the outside lacking surface treatment. Also within this group, however, are four objects with *sgraffito* decoration. The first one is a small flared hemispherical bowl, decorated in green and yellow with a simplified coat of arms (PN 19) (Figs 4.66a–c). Two other fragmentary pieces are monochrome *sgraffito* under brown glaze (PN 212) (Fig. 4.67). The last one is an unusual large polychrome *sgraffito* plate decorated with a more complex central motif (PN 17) (Figs 4.68a–b): a man walking while playing a lute in a landscape with leafy

trees, on a background with roulette decoration. The colours are green, yellow and black (manganese). The surface is very worn, probably due to chemical action in the water. It belongs to the so-called 'Renaissance Sgraffito' type. Two



Fig. 4.60. Small monochrome hemispherical bowl covered with slip and lead glaze (PN 100+117, Category c) (a. inner surface, front; b. outer surface, profile) (photo: R. Mosković)

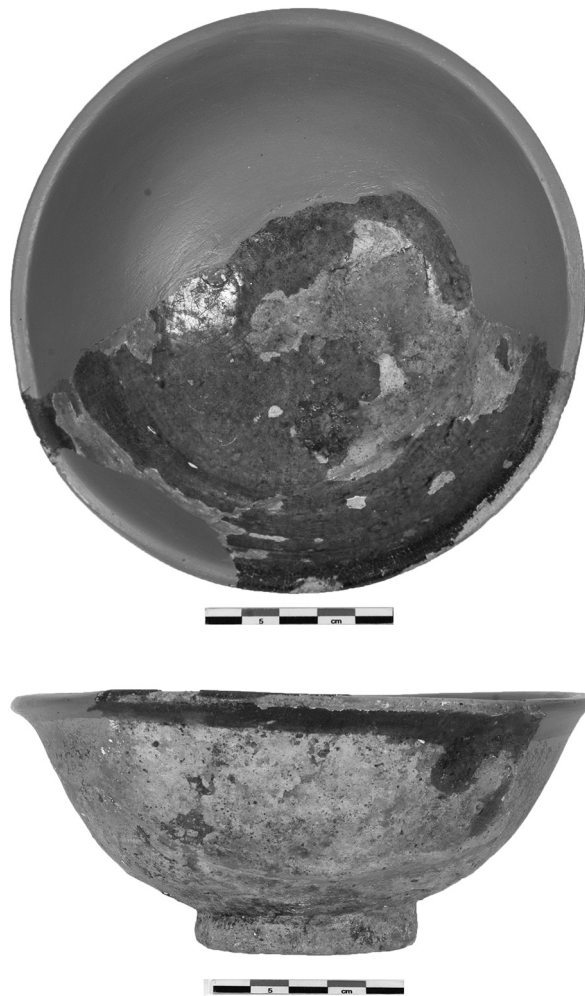


Fig. 4.61. Small monochrome hemispherical bowl covered with slip and lead glaze (PN 169, Category c) (a. inner surface, front; b. outer surface, profile) (photo: R. Mosković)

of these items present *sgraffiti* in the bottom of the foot: one a clearly recognizable ‘M’; another a large asterisk.

*Category d)* tin-glazed pottery is represented by the fragments of perhaps a single dish, covered with a very dense white enamel, partly lost (PN 186) (Fig. 4.69). It is possible that this object is from southern Italy.

The pottery of the first two categories was produced in Turkey. In the first case it is likely they were purchased and transported on the ship for their contents. The rest of the very heterogeneous ceramics would have been part of the galley equipment on board the ship. The glazed cooking pots were a very common type in Veneto during the 16th century. Perhaps the unglazed Turkish jug was also used by the crew. Although produced in Turkey, it was at the time a rare object, but not valuable enough to justify purchase for trading. The rest of the ceramics also had to belong to the crew: confirmed by their typological

heterogeneity, their similar shapes (almost all containers of small dimensions), and their rather modest quality, with the outside almost never treated, and with extremely simplified decoration. A couple of these objects, a bowl and a basin, bearing obvious signs of use, both have graffiti under the base. In the case of the bowl it is a letter (“M”) and could also be interpreted as a sign of the owner. Apart from the Turkish products, the technological and typological characteristics show that the rest of the ceramics can be safely assigned to shops operating in Veneto, if not in Venice itself. Macroscopic diversity in the clay and, in some cases, technical characteristics, suggests, however, that they do not come from the same workshop.

The group of ceramics is therefore substantially homogeneous, being types rather current in 16th century Venetian production. The large plate with the “Renaissance type” decoration, which reproduces a motif quite common in this type of pottery, is an exception in its quality and size. Even the background, with roulette incisions and





Fig. 4.62. Plate covered with slip and lead glaze decorated with simple motifs in green and yellow (PN 163, Category c) (a. inner surface, front; b. outer surface, front) (photo: R. Moskovicić)



Fig. 4.64. Plate decorated in blue ('Maculato' type, PN 215, Category c) (a. inner surface, front; b. outer surface, profile) (photo: R. Moskovicić)

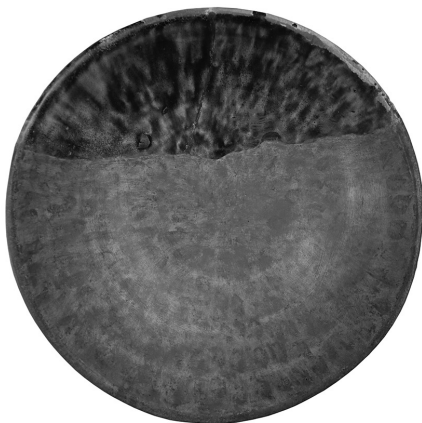


Fig. 4.63. Plate decorated in blue ("Maculato" type, PN 114+125, Category c) (photo: R. Moskovicić)



Fig. 4.65. Basin with very simple polychrome decoration in green, yellow and brown (PN 219, Category c) (a. inner surface, front; b. outer surface, profile) (photo: R. Moskovicić)

leafy trees, falls into the category of typical decoration of this style. The traditional chronology of this pottery (first half of the 16th century) would be slightly earlier than the chronology of the ship, based on the coins and the inscription engraved on the bell board. However, the rest of the pottery is consistent with a date around the third quarter of the 16th century. Confirming this chronology is the presence of a Turkish jug, the four small Turkish

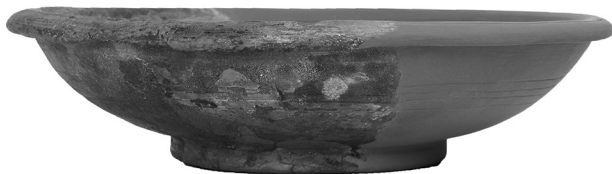
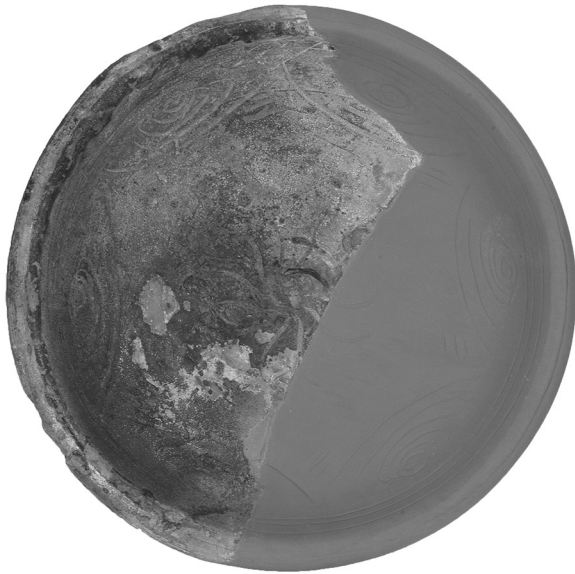


Fig. 4.66. Small flared hemispherical bowl, decorated in green and yellow with a simplified coat of arms (PN 19, Category c) (a. inner surface, front; b. outer surface, front; c. outer surface, profile) (photo: R. Mosковиć)

containers, and the bowl with the *sgraffito* arms decoration. This bowl has close connections with Group B of San Giovanni in Persiceto (Bologna) (Gelichi (a cura di), 1986: 45–46), dated to about the third quarter of the 16th century. The large plate in Renaissance *sgraffito*, then, would be the oldest, and would have been in use for a long time.



Fig. 4.67. Two fragmentary pieces of monochrome sgraffito under brown glaze (PN 212, Category c) (photo: R. Mosковиć).



Fig. 4.68. Large polychrome sgraffito plate decorated with a complex central motif (PN 17, Category c) (a. inner surface, front; b. outer surface, profile) (photo: R. Mosковиć)



Fig. 4.69. Fragments of dish covered with a very dense white enamel (PN 186, Category 'd') (photo: R. Mosковиć)