

WP4

Platy limestone as cultural heritage

Supplement 3.1

Cultural heritage and limestone. – General overview

Appendix 3.1.6

Final report for the project area in Croatia (Middle Dalmatia)

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REPUBLIC OF SLOVENIA
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CULTURAL HERITAGE AND LIMESTONE

1. Introduction about the local project area:

Short outline of the research area.

Dalmatia consists of three different settings, with respect to physical and human geography, in which the resistant highlander and the parsimonious islander live, meeting with the fickle city dweller in the unique retort of civilisation that is comprised by the cities of the coast.

On the Croatian coast and in its interior, everything is made of stone. It is a huge, spacious ambiance, characterized by thousands of kilometres of dry stone walls. To build a dry stone wall length of 12 m, a height of 1.20 to 1.50 m was required the work of two experienced workers: then try to imagine how many millions of days were invested in these "stone images". Someone has calculated that these walls together are longer than the Great Wall of China, and that extends to at least sixty thousand kilometers – the length of one thirty Earth's equator. Frequently it is impossible to find out whether some given formation of walls or stone piles or mounds was created a thousand, or two, or three thousand years ago. Few know for example that the famed Primošten stone walls of the coffered Babić vineyards were created no longer ago than 1947, when the previously bare stone karst was cleared and then distributed by lot to the local farming people. Even the smallest surfaces of red soil in Karst niches were cultivated. The sloping cultivated land was driven into a horizontal position and kept from rain erosion by scarping into "floors": networks of such "plains" can be found all along Dalmatia. Stari Grad Plain, inscribed in the UNESCO World Heritage List as the best preserved ancient cadastre in the Mediterranean, is merely the most eloquent paradigm of the millennial effort of men to perfect the inherited nature with patterns of their own idea of order.

Life was at the outset that is until very recently, supported by and maintained from the livestock husbandry. The very name Delmata suggests the region's main occupation: *Delm*, *Dalm* means cowherd, shepherd, herd, or sheep in Old Illyrian. But, an equally long and great tradition is based on the cultivation of olive trees, and it is especially dependent on wine, fishing, ship-building and quarrying. An excellent stone allowed for the creation of a number of great constructions, not always monumental in proportions, from early Christian and ancient Croatian eras, as well as from the Renaissance and Baroque times, to the luxuriant

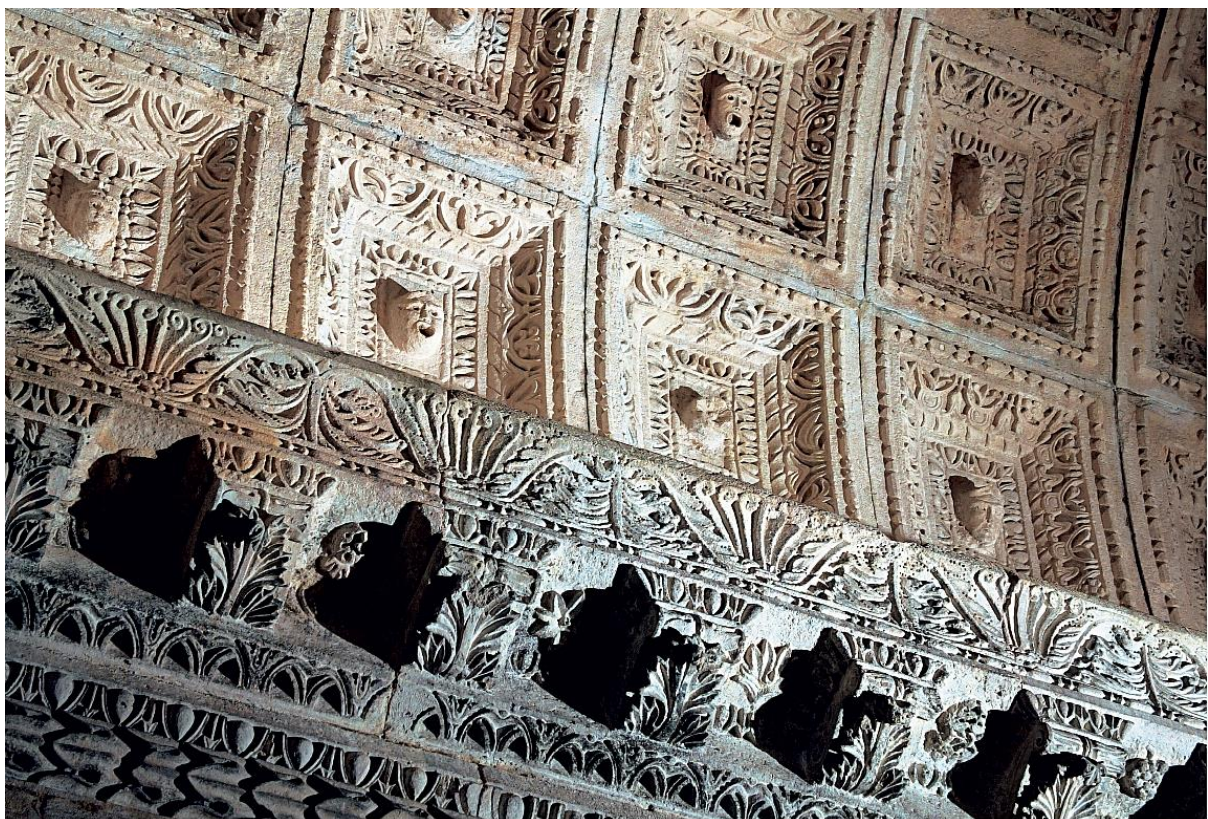
19th and 20th centuries, when everywhere in Dalmatia a sense of harmony and composition of architectural masonry was adhered to even in the most humble of houses.



Territorial borders of Dalmatia significantly changed over time, and shortly into the early AD years the Romans named this province Illyricum, after the warlike tribal community of Delmats. This community of inhabitants is mentioned in historical sources as residing in the area between the Krka and the Cetina. Pacifying Illyricum through bloodshed took a few centuries, and the last uprising was finally crushed in 9 AD. And then, within a brief period of two or three generations, as occurred in Gaul, Illyricum surrendered to new global comforts wrought by the sharing of an impressive Roman civilization. Not a sentence has remained of the Illyrian, and not a word of his native language would even the polyglot St Jerome write – a Dalmatian and a saint. But today the ancient urban matrix defines the historical core form of most cities in Dalmatia (Split and Trogir are classic cases).

Illyria was thus fused with the vast Empire, became a stakeholder in the impression civilisation of the Romans, part of the genuinely global marketplace and a production site of numerous high quality use articles with which it took part on that market. One need only mention the origin of ceramic, glass and other products (or the substances within them – often

luxurious pomades, drinks and food products) that archaeologists find today in the back of beyond of today's Zagora, the fact that even the byres on Kamešnica were covered with tegulae, which are all signs of a high standard of living, accessible not just to a few, to whom an incredible, live, circulation of transport arteries made its way, linking African and Hispanic shores with German and Balkan forests. Our age is justly occupied with the dangers of cultural imperialism, forgetting, perhaps, that through the whole of history the adjustment to foreign cultures played a much greater role than principled resistance to such challenges. Although the Illyrians did not have the energy to mark any more powerfully the culture that was forced up on them – the energy with which the Romans themselves took over Greek values and made them their own – it was they who, paradoxically, in the twilight of Empire, that were to become protectors of conservative Roman values. The whole territory of Illyria at the waning of Antiquity was to be to Rome what Prussia in the 19th century was to Germany: nursery of soldiers and emperors who, like Diocletian, endeavoured to renovate original Roman virtues and the rigour of their discipline.



The antique urban pattern even today defines the form of the historical centres of the cities in Dalmatia (with Split, Trogir and Zadar being the classic cases). After the incursions of the Avars and Slavs at the beginning of the 7th century the area of Roman Dalmatia was reduced

to the most immediate territories of the towns: Jader (Zadar), Tragurium (Trogir) and Split – the former Palace of Diocletian (to which some of the municipal attributes of nearby but ravaged Salona were transferred) – to Ragusium (Dubrovnik) and Dekatera (Kotor) in the south, and the islands of Arba (Rab), Apsorus (Osor) and Curicum (Krak) in the Bay of Kvarner. They were formally under the jurisdiction of the Byzantine emperors, up to the time when they were annexed to Croatia by the kings Petar Krešimir IV and Dmitar Zvonimir (†1089). After the downfall of the Croatian native dynasty, in the early 12th century the kingdom of Croatia and Dalmatia was acquired, as a legal and political unit, by the Hungarian Arpad dynasty, and later by the Angevins.

Some of the most important pages of early Croatian history were indited in the area of coastal and highland Dalmatia, as shown by the many extant monuments, particularly churches with their ample stone furnishings as a whole ornamented with the characteristic interlacing decoration (9th-11th century) and the medieval fortresses and cities (12th-15th century) that were erected by the notable Croatian aristocratic lines: the Šubić, Frankopan, Talovac and Nelipić, the Berislavić, Kačić and Dražojević families – from Nin to Knin, between the rivers Zrmanja and Krka, from the spring of the Cetina to its mouth, deep into Zagora on the way to Bosnia. We can find the most distinct phenomenon of Early Croatian art in the dozens of chapels with their characteristic handling of the ground plan and their altar screens, as a rule with dedicatory inscriptions in Latin.

The figure of King Krešimir IV (1058-1074) on a throne from the *pluteus* of an early Romanesque altar screen from Split Cathedral (turned into a font in the 13th century) has with justice attracted great attention in scholarly writing. This was at the same time the first crowned Croatian king who successfully fought for real jurisdiction over the Dalmatian cities. One should nevertheless point out that it was Duke Branimir who, in May 879, became the first Croatian ruler of Dalmatia, setting it free for the first time from Frankish and Byzantine suzerainty, receiving for this political project the spiritual protection of Pope John VIII. During his time, the Slavonic mass was introduced in the church in Croatia.

The spaces of the today's Dalmatia were ruled after that, for centuries, from distant metropolises – from Rome and Constantinople, later from Venice, Istanbul and Vienna, and the influence of the external “global powers” was to me more or less direct even at the time of the Croatian native kings and princes, and at the time of the proud feudal oligarchs, who did not want to be really faithful to a single dynasty, developing their castles as centres of

their own little lands. At the beginning of the Early Modern Age, Three Dalmatias came into being then: Venetian, Ragusan and Turkish.

The borders of Dalmatia with the inland region expanded and contracted during the Middle Ages. Ladislav of Naples sold the province in 1409 to the Venetians for 100,000 ducats (all except Dubrovnik and its territory). The thin line of the coast with its necklace of a handful of towns, and yet with the long island zone, gradually, during several centuries, would be transformed politically and then ethnically, splitting off from the home core that was once the centre of Croatian statehood – from Knin, Sinj, Imotski, Klis and the Makarska littoral, and of course from Ravni Kotari and Nin. Partially at the end of the 15th and partially in the beginning of the 16th century, this core was under the rule of the Ottomans.

Included into the Venetian *Stato da Mar* between 1409 and 1420, the Dalmatian towns found themselves in a powerful, excellently organised Mediterranean state then at its apogee. In the period of the peace of Venice, which lasted until about 1470, that is until the first major Turkish inroads, the foundations for a distinctive variety of Renaissance art and literature were laid in Dalmatia. Croatian Renaissance culture is markedly polyglot. Latin was the language of learned writing and writing with any pretensions, the instrument of scholarship and diplomacy; Italian enabled all the benefits of communication in commerce and law; Croatian was the language that was most apt in the search for immediate and emotionally charged expression, whether in affective verses, nuptial comedy or devotional homily. The inevitable osmosis among these language worlds often gives a marked note of originality to a number of works of Humanist writers who appeared in all the Adriatic milieus. Highly important works of Renaissance art, architecture and sculpture came into being along the coast. In all the cities of that time genuine Humanist republics were formed. The best among them also marked the development of art in other centres, in the interior, in Hungary and Italy, where they were known as the Schiavoni, i.e. the Croats, like the architect Luciano and the sculptor Franjo Vranjanin-Laurana, Ivan Duknović and the painters Juraj Čulinović, Andrija Medulić (Andrea Meldola), Julije Klović, Federiko Benković, and others.



But as early as the 16th century, Dalmatia lay under daily threats from the Turkish Empire. Around 1550, incursions, looting and military operations had reduced Dalmatia to a population of 100,000. The broad rim of the space around Zadar, Šibenik, Trogir, Split and Kotor turned in the Baroque period into a costly mechanism of terraplains, fosses, platforms, pointed bastions, tenailles. After the capture of Klis, the Venetian Senate heard the proposal that it should be knocked down, just as part of the Salona amphitheatre had been knocked down, with many smaller fortifications – so that the Turks should not set up camp in them – and it was even heard that the rampart of Diocletian's Palace should be demolished (when most of the perimeter towers had already gone). At the same time, the amphitheatre of Salona would be used as an open quarry for the construction of Sta Mara delle Salute in Venice. In Dalmatia, the centuries after the 1500s were years of overall stagnation. But at the same time, from one side and the other, there was trade in caravans and the regular marketplaces. Cultural influences were swapped. These oriental influences are visible in the food that has remained to this day on our tables. And it is a pity – when we think of the irrigation works, the implementation of aqueducts for the Turkish baths and the arrangement of exotic gardens, as in Ravni Kotari for example, that so little has survived as proof of Islamic spatial planning. It was also the time, however, of the quiet building of a number of small but correspondingly graceful little towns and villages.

Split is a city tied by the umbilical cord to the vast territory of the Dinaric hinterland, with towns piled like beads on a thin coastal thread under the mountain range and an unparalleled

archipelago in front of it. Although today it may sound too general, the cultural and historical heritage of this entire region is arguably the rose of the worlds. It is a rose with the deepest traits of Croatian and other national entities, with many shapes and undeniable traits of interculturalism and transculturalism from all periods of several millennial cultural histories of the area. This unique cultural space, in proto-historic, ancient and medieval times, as in the days of the Habsburg-Venetian-Ottoman clashes, and even in times of the most brutal wars, often proved to retain a surprising range of cultural and inter-confessional forms in coexistence. It is a question, let us say, as to how aware we are that the Sinj Alka – undoubtedly one of the last but also probably the most authentic chivalric tournament left in Europe – is a syncretic interweaving of the ancient local and the oriental and Venetian influences, which, all together, tell poignantly of the age-old coexistence and osmosis of the differing and at first glance very opposed models of civilisation.

This confluence is reflected in the myriad of so-called monuments of an intangible heritage, a heritage that is slowly disappearing under the dictates of globalization. Zagora is an area of truly fascinating forms of cultural heritage, which has become sediment here from prehistoric times to the present, in the peculiar intertwining of Dinaric and Mediterranean cultural circles. It is also a kind of nature reserve, which for centuries witnessed the labour drain of generations who reconstructed the Dalmatian cities, as well as the centres of Croatian culture.



Geographically, Zagora is determined by mountain ranges, notably the aforementioned Mosor and Biokovo, and Dinara, of majestic shape and length, with a variety of underground and above-ground Karst forms, which became the name of the largest mountain range on the Balkan Peninsula. It was a wall between the Mediterranean and continental world for millennia. Its name hints of the trace of the Illyrian tribe of Dindar that lived on the east side. In ancient times it had a Greek name, *Adrion oros*. It is at its most impressive when one looks at it from the road Vrlika–Knin, where it appears as a variegated rock with horizontal stripes, which when viewed in cross section looks like a giant staircase, with steps about 2 metres high. It was the first Croatian mountain that entered into literature, being a poetic inspiration for *Planine (Mountains)* by Petar Zoranić (1536), which depicts a famous utopian journey. This work is also the first prose fiction of the Croatian Renaissance literature, where Zoranić celebrates his 'deželje i našu rasutu baščinu' (land and our scattered heritage).

Equally ubiquitous in the mental representations of Zagora is its slithering backbone, the river Cetina. The Cetina springs from five Karst 'vrila' (springs) in the shape of a dark lake, at the bottom of a deep sinkhole where the entire river runs out immediately, 380 metres above the

sea between Gnjat (1809 m) and Dinara (1831 m), two kilometres north of Vrlika. It makes its way through gorges, spreading through Sinj fields, before accelerating through canyons creating a semicircle surrounding the massif of Mosor to its mouth near Omiš. There are only a few rivers like it, that is, where an astonishing number of various forms present themselves in such a short flow. It is at its most impressive in the deep canyon from Trilj to Zadvarje, where it shows its full power with the rumble of the waterfalls of Velika and Mala Gubavica. With the fall of one hundred metres, it is one of the most terrifying waterfalls in Europe; Kraljevac hydroelectric power plant took its power away in 1912. After turning sharply to the west, it flows below Dinara, parallel to the coastline. It settles down among meadows bordered by poplars near Zakučac, in front of stone doors and the sea in Omiš. In recent years rafting has developed here as almost every tourist's obligatory experience.

The islands of the Split-Dalmatian County probably even more than the coastal towns, has practically at all times manifested that striking and extremely original synthesis of the sustained strength of local cultural patterns overlaid with Mediterranean influences that have taken hold of all the islands stretched out along the ancient Adriatic navigation routes. This is a space which has a particular strength and beauty of landscape, from the outer islands to the sea encased in bays outside any of the routes, from the terraces of the interior of Brač (itself a whole little continent) and the shady hills scrawled with thousands of stone cairns cleared over the slender fields of Šolta, Hvar and Vis, to islets that are as lonely as Pacific atolls.



But this is a story of human labour by which, over the thousands of years of history, this landscape has been humanised, a tale of the efforts of the island people that finally perfected a landscape of absolute beauty, as told equally eloquently by the plains in the interior of Drvenik, and the Greek chora or Roman ager, the medieval campus sancti Stephani, in a word, the Stari Grad plain, the oldest and best preserved example of Antique land division in the Mediterranean (and recently on the UNESCO World Heritage List) in which, in spite of the turbulent events of history and the hundreds and hundreds of changes of ownership within the plain, the basic structure and production have remained practically the same for 2400 years. It is also a story of the work skills of shipbuilding, fishing and quarrying that have developed for centuries and been handed down over the generations.

As a result of the Treaty of Campoformio in 1797, all the Venetian possessions in the Adriatic went to Austria, and after the wartime turbulence of the early 19th century, Austria linked this unit with Dubrovnik into the province of the Kingdom of Dalmatia, in 1822

though extracting Krk, Cres, Lošinj and the province of Istria, leaving Dalmatia only Rab. Together with the eastern Adriatic coast, Croatia was part of a Habsburg commonwealth that was supposed before World War I to have been transformed into a confederation to an extent recalling the EU of today. Slightly more elegant, however. The period of 104 years under Austrian rule, particularly in the golden years of the boom in Dalmatian wines in the second half of the 19th century, is characterised by a gradual strengthening of economic and cultural life, reflected still in all the island ports, the roads, the cadastre, and a multitude of only speciously modest residential heritage features.

The economic base consisted primarily of agriculture. A great tradition was related to the cultivation of olives and, even more so, of the vine. At the beginning of the 2nd century BC the Greek historian and geographer Agatharhid wrote that there was no better wine in the world than that of Issa (Vis). On the wave of emigration in the first decades of the 20th century, emigrants from Hvar and Pelješac became pioneers of viticulture in California; recent analyses have shown that the first vines of the celebrated Zinfandel actually came from Kaštela.

Simultaneously, a new industrial development took place which truly transformed a thin coastline, and not necessarily for the better. In the new state of Croatia, Split-Dalmatia County has been seeking new ways of development, based largely on tourism, to open up the entire region for novel growth.

Of equal importance perhaps were fishing and ship building. For a long time the only open sea fishermen in the Mediterranean, the men of Komiža, for example, had on the island of Vis, around Dalmatia and the Mediterranean, as well as on the Atlantic coast of Spain, 15 factories for processing such fish as the sardine and anchovy.

There are a number of other characteristic types of Dalmatian craft (at the beginning was the famed Roman *liburna*, clearly borrowed from the Dalmatian Liburnians), the form of which was elaborated by a centuries-long tradition of naval architecture. During the whole of Antiquity, there were working quarries between Splitska and Škrip on Brač and over Seget near Trogir. The excellent stone enabled the creation of a string of brilliant buildings, not always of monumental dimensions, from the Early Christian and Early Croatian, as well as of the Renaissance and Baroque ages, to the ebullient 19th and 20th century when all around

Dalmatia the feeling for grace in the architectural composition and building of even the most modest houses was still preserved.

The 1900s were also the period when for the first time the scholarly study of the Early Christian Salona was addressed, of Diocletian's Palace, of St Donat's in Zadar, Early Croatian architecture, Radovan's Portal in Trogir, Šibenik Cathedral. In a dozen years or so, Split and Dalmatia counties will be able to boast of a dozen sites and cultural phenomena inscribed on that UNESCO list. The Croatian coast is known for its very important urban units: Dubrovnik, Split and Trogir are all on the UNESCO World Heritage List, as is Šibenik Cathedral and, recently, Stari Grad on Hvar together with the Stari Grad Plain, as well as several important components of the intangible heritage – the Hvar Procession with the Cross; lace making in Pag and Hvar; the Feast of St Blaise in Dubrovnik; on the Temptation list are Salona with the aqueduct of Diocletian and the Brač quarries, Veliki and Mali Ston, Korčula, Hvar and the Zadar episcopal complex with the Roman forum; then there is the chivalric sport Alka of Sinj, the kolo or round dance of Vrlika and Dalmatian a capella singing.

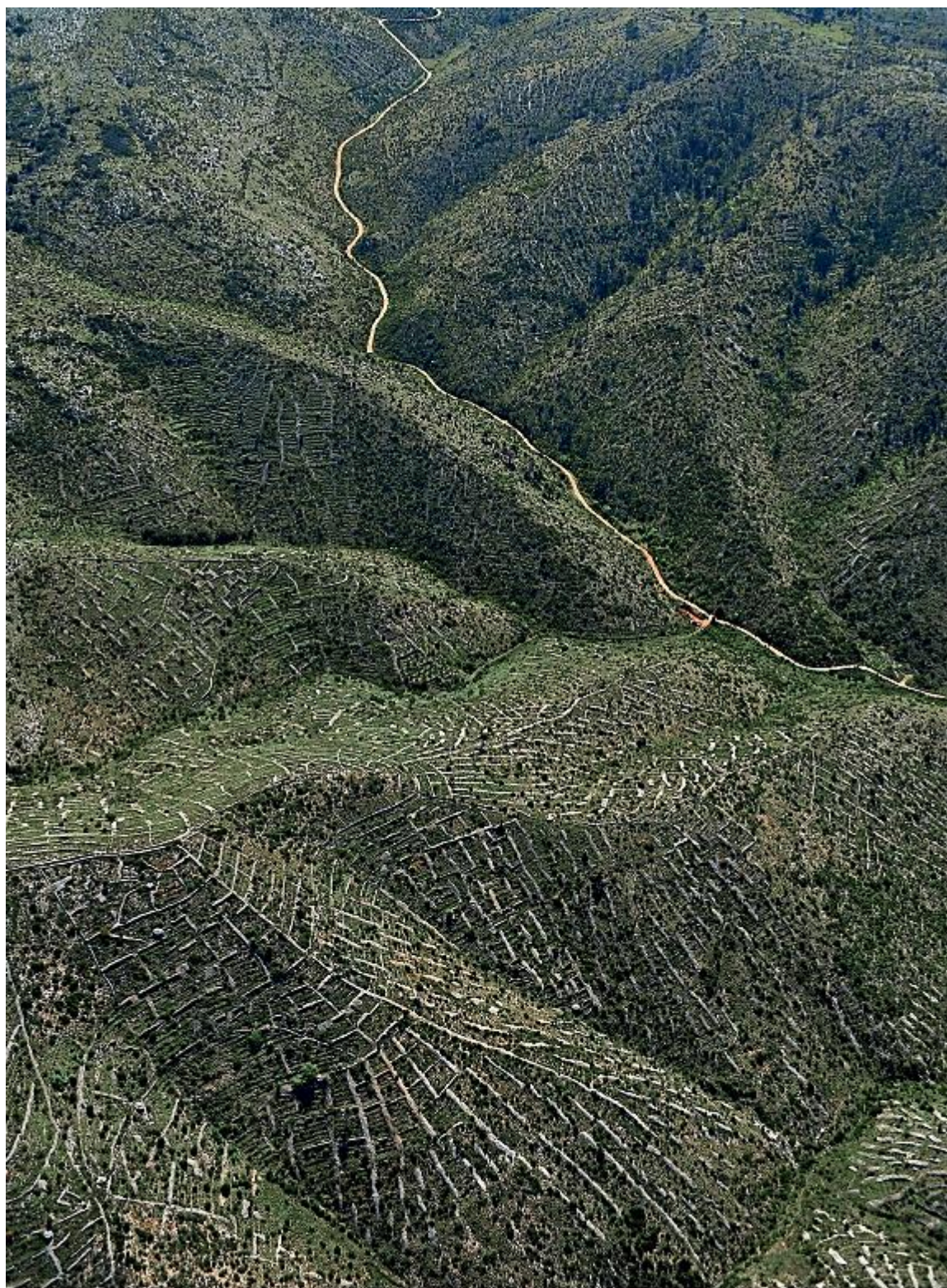
Nowadays, we are witnessing the networking of cultural, tourist and economic facilities in Dalmatinska Zagora as well, which, just like continental Istria, is starting to attract visitors to the wine and cycle paths. A reconstruction programme of eco-villages has been launched, with 28 rural sections in the reconstruction programme having been protected. But most importantly, there is a new awareness of the value of this heritage arising from this very ground. The new motor way has revealed a landscape of absolute beauty and brought other unexpected communication benefits throughout the county.



In a dozen years or so, Split and Dalmatia counties will be able to boast of a dozen sites and cultural phenomena inscribed on that UNESCO list. Even apart from these monuments, there are hundreds of no less valuable monumental complexes and units that make a suggestive framework to a particular manner of everyday life that has enchanted, and still enchants.

Split plans to present in a unique way many universal values, clothed in local heritage, in its preparation to bid for the title of European Capital of Culture (Croatia has a mandate in 2020), by creating an entire league of UNESCO sites along the Croatian coast, which will also be joined by Mostar and Kotor. Split itself, as well the entire county, aims to be presented to Europe and the world as a vibrant environment where much of its culture is on display as everyday life.

Even apart from these monuments, there are hundreds of no less valuable monumental complexes and units that make a suggestive framework to a particular manner of everyday life that has enchanted, and still enchants. We are dealing with an assemblage of cultural circumstances that are often still experienced as a personal discovery, and that will soon be integrated as a special and distinctive contribution in the universal history of European civilisation.



2. State of the Art in the research on limestone and cultural heritage

This chapter represents the first step and it aims at collecting the seminal and up-to-date publications on the topic of stone cutting, quarrying, etc. in your research area. Care should be paid to the interdisciplinarity (sources from the fields of architecture, ethnology, geography,...).

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Glossary of jargon terms

The stonecutting trade of middle Dalmatia produced a terminology of Roman origin yet with a distinct Croatian rhythm and sound. This huge terminology corpus is largely defined by influences of colonial Venetian in Dalmatia, adapted phonologically and morphologically to Croatian language (this holds true for nautical terminology as well) to a various degree of adaptation regarding individual dialects. Linguists paid more attention to the Adriatic maritime terminology. Numerous Italian maritime terms in Venetian Dalmatia should be seen as the consequence of centuries-long Venetian domination over the Adriatic. “Venetian maritime terms invaded the Croatian area during the period of sail travel which led to the occurrence of “nostromisms” (*noštromizmi*), a unique linguistic phenomenon unparalleled in other languages.” The same could be maintained for the jargon related to “kavaduri” and “škarpelini”.

Interestingly enough, it seems than only Croats say in their local dialect that the stone is being gathered, an expression that reflects the ancient belief that marble grows in the quarries. According to Pliny the Elder “the marble grows in the quarries; and those who work in the quarries assure us that the wounds thus inflicted upon the mountains fill up spontaneously. If such is the fact, luxury has good grounds for hoping that it will never be at a loss for a supply of materials for its gratification”.¹ This miracle seems to occur in the Appenines alone: *miracula Italiae ipsius* – offering Pliny the opportunity to point out that *nature is capable of healing the wounds inflicted by luxuria*.²

Here, we present – for the first time – a glossary of stonecutting terms in use in the island of Brač, having used for this purpose the glossary “Rječnik bračkih čakavskih govora” assembled by Petar Šimunović who died August 5th 2014, no more than a day before he was supposed to survey these very pages! (This study prompted us to compare the listed terms to the ones in use in Vrnik – which is being done at this very time; the result will be a separate publication – the glossary of the Brač and Korlčula stonecutting trade!)

¹ ... et inter plurima alia Italiae ipsius miracula **marmora in lapidicinis crescere** auctor est Papirius Fabianus, naturae rerum peritissimus, exemptores quoque adfirmant compleri sponte illa montium ulcera. quae si vera sunt, spem est numquam defutura luxuriae. (XXXVI. 24).

² Jacob Isager, *Pliny on Art and Society: The Elder Pliny's Chapters on the history of Art* (1998): 204.

PRELIMINARY GLOSSARY OF STONECUTTING TRADE IN BRAČ

Workplace:

kôva *f* »kamenolom« Kovich je posvuda na Broču (B). J 88, M, Mu 162, Tom.

petrôda (DH) *f*. V. petrora.

petrôra *f* »kamenolom« *Na Broču su petrôre* (D). —> petroda.

Quarry-specific terms:

batidur, batidura *m* 1. »alka na vratima«). 2. »onaj koji macolom udara po trapnju«.

cipadūr, cipadura (Š, Pč, L) *m* »komanar koji odvaljuje i cijepa kameni blok« *Cipaduri cipodu kamen u kovi* (D).

diladūr, diladūră (L, Pč, Š) *m* »kamenar (koji završno obrađuje kamen)« *Ti uber kamen, a diladuri čedu mu da zôlhu ruku* (D).

grezūn, grezuna (L) *m* »pomoćnik u kamenolomu«.

kavadūr, kavadura (L, Š, Pč) *m* »radnik koji cijepa kamenje u kamenolomu« *Velëti su trudă vidili pučiški kavadūrî duôkli se stîña brôla nă ruke* (Pč).

manavôl, manavola *m* »pomoćni radnik pri gradnji; zidarski nadničar« *NT izučî zanôt, po je ostô manavol* (B). *On ni meštar nego manavol* (D). J 114. —> manovol.

petrarêz *m* »kamenoklesar« *Na Broču se već rilko dupero petrarez za škarpellna* (DH).

škarpelin *m* (Pč). => škarpelin.

škrpelin *m* »kamenoklesar« *Va(s) svuôj vik san učini ka škrpelin u petrôdi* (Pč). *Môj posôl je čudo fin, mene zovu škrpelin* (Š). —> škarpelin.

žbocadūr, žbocadura (L, S) *m* »klesar grube obrade kamena« *Posôl žbocadurîh je vražji posôl u petrôdi* (Pč).

Lime pit terms:

japjèničor *m* »vapneničar« *Japjeničori lavuraju u rabotni don i ol svelca* (D).

paljôč, paljoča *m* »ložač (vapnenare) ubacivač granja u otvor vapnenice« *Ćapo vuôn dobru žurnôtu ko paljoč ol japnenicie* (B).

Work in quarries:

cîpăt, cîpon *ipf va lit* cijepati, cijepam 1. »sjeći, cijepati, kalati« *Muž mi cilo jutro cipo darva* (B). 2. »mlatiti, vrći, udarati cijepom po žitu« *Cipodu cipoči na guvnu, svi su u jednoj vodi ol pota* (D). 3. »lomiti (kamenje)« *Cipaduri vas don cipodu kamen u petrodi* (D). *fig* »(halapljivo) jesti« *Gledoj Motu kako cipo kruh i slaninu* (Pč).

dîlot, dilon *ipf va lit* djeljati, -am »rezati (drvo, kamen), rezbariti« *Dilon držalo za motiku* (D). *Dilon lavel za Modnu kužinu* (D). *Dilaš držalo za piket?* (S). *Vudn dilo svake figure u darvu* (B). J 45.

iskavăt, -vôn *pf va* »dubenjem izbaciti kamenje« *U kôvi san iskavô pustih stin* (DH).

kargăt, kargon *pf va* 1. »podići, odvaliti (npr. kamen) polugom« *Kargô san polugon jedon kamik ol pe kvintôlih* (D). *Kargoj ti kamik; potriba mi je ol nega* (B). 2. »natovariti« *Kargôjte dobro vapor CD*. 3. *fig* »svaliti na koga teret, krivnju« *Kargoj ti na nos, ma i tisi kriv koliko i mi* (B). J 86, Mu 168. -> kargovat.

kargovăt, kargojen *ipf va*. *Kargajemo stine za izravnat terien* (B). *Mola ti je poluga; kargaješ ried, a nikako ga kargat* (Pč). * *vulg* kargovat Boge, Gospe (D) »psovati«. => kargat.

kargovône, -o (D) *n* »podizanje i odvaljivanje (npr. kamena) polugom«.

kresăt, krešen *ipf va lit* kresati, krešem 1. »udarati, strugati kamenom o kamen« *Kremen stav u makiñetu da kreše iskre* (B). O kresat u obroz/brk (D) »govoriti kome oštro i izravno« *Sin mi krešie svakomu dreto u obrôz* (B). —> kresot.

krësot, kreson *ipf va* »kresati« *Gren kresot kremik* (N). => kresat.

kuñêra *f* »procijep (u kamenolomu)« (*pjesma:*) *Nike su zaspale kal su se minere i kuñere kopale ter škrape cipale* (S). *Dubili su kuñere u kôvi* (D).

kuñerăt, kuñerôn *ipf/pf* (Pč). => kuñerovat.

kuñerovăt, kuñerojen *ipf va* »dupsti kunjere« *Trăpñen se kuñerôje, ma vâ jemat fuôrce* (Pč). —> kuñerat.

lăstre, lăstor *f pl* »limene pločice (stavljene u kunjeru a između njih je klin po kojem se tuče da se kameni blok rascijepa)« *Lastre uvôlimo u kuñieru, izmeju ñik zabijemo klin; po ñemu tučemo macon duôkle se stiña ne rascîpo* (Pč).

lavurăt, lavuron *ipf vn* »raditi«

manavolit, manavolin *ipf vn* »nadničariti kao ispomoćenik graditelju« *Svaki don manavolin za priživit* (B). *Grien manavolit jer danas imon dvo meštra*(B). J 114.

nabrät, naberen *pf va lit* nabrati, -berem 1. »skupiti branjem« *Nabrata san dva kila čupak, pa ću napraviti rižot ol hih* (S). *Nabrola san zeja za večeru* (N). 2. »odlomiti (kamenje u kamenolomu)« *Kal u kôvi nabereš kor facôdih, doću hi prignat* (D). 3. »nabrati, napraviti nabore« *Naber mi fuštdn da mi lipo stoji*(N). J 126.

ožmarat, ožmaron *pf va* »grubo oblikovati kamen« *Zidôr ne grie na kuću bes tajiente. Š huôn ožmarôje stihe, vadi brokve iz armadure, tukne po stini da leže u môltu* (Pč). *Dôj mlôt da ožmarôn vi kantun* (Pč).

pašarîn -ina *m* »izduben procijep u kamenolomu da bi se odvalio kameni blok« *Čini je buže, fôše, jorke; probivô pašarinë* (S).

pašarîn¹ *m* (S). Vu. => pašarin.

piketät, piketon *pf/ipf va* 1. »isklesati, klesati piketom« *Vajô nan još piketat sve facôde za krûnu kolo grëba* (D). 2. »okolčiti/okoličivati piketima«.

pilat, pilon *ipfva lit* pilati, pilam 1. »raditi pilom« *Marangun je vaze pilu i eno ga pilo trupac* (D). 2. *fig* »gnjaviti« *Fermaj me pilat, nišan ol vöje* (S). J 153. => pint.

pobučardon, -a, -o (pobučardoni) *adj* »obrađen bučardom« *Stina pobučardôna dobra je za präge* (Pč).

raskargät, raskargon *pf va* »odvaliti kameni blok s kamene mase« *Kal raskargämo blok u petrôdi, onda dohödidu na ried žbacaduri* (Pč).

rašät, rašon *ipf va* »ravnati i obrađivati kamen rašinom« *Škarpelin rašä stinu pri nego je izbrusi* (Pč).

rašät se, -šon se *ipf* »obrađivati rašinom kamen« *Rašînon se rašä stiha pri nego će se brusiti* (Pč).

svrdlät, svrdlon *ipf va* »bušiti svrdlom« *fig Svrdlo me u kolinu, prominuće vrime* (Pč). => isvrdlat.

špuntät⁴, špunton *pf* 1. »ugrubo obraditi kamen« (S). 2. »obilježiti urezom kamen« *Špuntoj nis ti banak da znomo di ćemo prsić* (Pč).

špuntavät, špuntajen *ipf va* »obavljati grubu obradu kamena« (S). Vu.

špuntovät², špuntojen *ipf va* »obrađivati kamen špuntaljorom« (S). Vu.

ubrät, uberen *pf va lit* ubrati, uberem 1. »skupiti s mjesta gdje raste«. 2. »pobirati (povrće)«. 3. »posjeći (drva)«. 4. »odlomiti kamenje (u kamenolomu)« *Sve stîñe za greb som san ubro u kôvi (D). J 222.*

Types of rock:

banak², bonka *m* »kameni blok koji se odvaja od kamene mase« *Bõnci u brigù su postivõni jedôn na drùgen (Pč).*

brûs *m lit* brus 1. »kamen za oštrenje alata« *Imož brus da nabrusin nože? (D).* 2. »tvrdi kamen, modruj« *Požicjun će zovemo Brus puna je kamena modruja (D). J 30.*

brûšňok (D) *m lit* brusnik »tvrdi kamen, modruj«.

grezarïja *f* 1. »grubi, neobrađeni predmeti«. 2. (S) »neobrađeno (odbačeno) kamenje u kamenolomu« *Meštre Mate kupi grezariju za kuću (S).*

kāmen, kamena *m lit* kamen, kamena *prov* *Ko tebe kamenon, ti nega kruhon (D). J 84.*

maròk *m* »velik, odvaljen i neobrađen blok kamena« *Ukr cali su veće maròkih nego bruôd more podnit, eno mu je muôre rôzon murôde (Pč)*

modrûj, modruja *m* 1. »modri vapnenasti kamen« *U dolcu su dvo velo kamena modruja (D).* 2. »čir sa sukrvicom« ; *ichth* »Type morskog psa« (M). —> modrok.

piladura *f* »ravna kamena ploha metala nastala pilanjem žičnom pilom« *Kad ispilômo blok, u brigù ostane piladura (Pč).*

rêd² *m* »živac kamen« *Koza se popiela na oni veliki starmi ried (B). Po je iz velega reda (N). Vajo mi izminat red u dolcu pri nego pôšmen maškinat (D).*

smrdečac, -ejca *m* »bituminozni vapnenac« *Rimjani su u brôškin petrôdima činili grebe ol kamena smrdejca kojega je bilo kolo Škripa (D).*

stînä, stine/stina, stinie (B, Pč) *f lit* stijena »kamen« *On je tvrd ka stina. Ne možeš ga lako slomit (S). Sto san na stinu i po! (D). bibl Ti si, Petre, stina, na toj ću stini uzgrodi crikvu svoju i vrog pakleni neće noj nauditi (D). prov Stiña do stîñie palôc (Pč). * modro stina »modra galica, vitriol« Vazmi mi dvo kila modre stine za polit ložje (D). De, J 198. -> stina.*

škòrac, škorca *m* »sloj sitnog kamenja, savura« *Kamenori ne tribidu u mašurima škòrac po petrôdi (Pč).*

žila / *lit* žila 1. *bot* »ogranak korijena«. 2. *anat* »žila, tetiva«. 3. *anat* »krvni sud«. 4. »osušena volujaska tetiva«. 5. »sloj kovine, kamena, vode... u podzemlju« *Nôša san žilu ol prkña i močã ga iskopã baren dvo vaguna (D). J247.*

Types of tools:

bučōrda *f* »nazubljeni mlat za finiju obradu« *Vî kōmad vâ izdīlot na bučōrdu* (Pč).

cîngul¹ *m* »klin, klip proštac« *Stäv dvo cîngula u ovi banak da bude štabiliji* (D).

čmîre, čmîr (D)/čmîrih (S) *f pl* »drvena nosila s prečkama« *Pol težinon čmirih svoje tilo sviju* (S). Mu 241. —> čivîre, čvâre.

gâter *m* »golema pila za kamen« *Gafer raspiloje blok u ploče* (Pč).

grüva¹ *f* »nogari za podmetanje kad se dižu veliki tereti (u kamenolomu)« *Išâli su manovoli veli kus kamena na grüvu* (S).

grüva² *f* »stara primitivna dizalica« (S). Vu.

gûbja *f* »oblo kamenarsko dlijeto« *Učin fužu nuôn vecon gûbjon* (Pč).

impöšt *m* »podmetač pod kamen (u kamenolomu); pod željezo koje valja probiti (u kovačnici) i si.« *Učln dvo tri impöšta* (Pč).

klîn, klina *m* »drveni ili željezni šiljak za kalanje drva ili kamena« *Bes klina se ne može pricipat blok* (Pč).

kojûn, kojuna *m* »kameni klin« *Namist tu koluônu, stav u fêmenu cimenat i uvûc kojun* (Pč).

kuû, kuna *m* »klin« *Olni san dvô kuûa u petrôdu* (Pč). *Zabivô san kune u škripe i cipô kamen, tako se pri brôlo kamene u petrôdi* (D). J 101, Mu 179, V.

macôla *f* »bat, Type mlata, klesarski mlat« *Macuolon se tuče po puntarulu ili po litu* (Pč). *Doj mi macôlu i nostavak da nabijen obruče na bačvi* (N). *Doni san i(s) Splita ženi macuôlu da može natuć bakalor, a ne da mi žiloviega pričoje* (B). C, J 112, Mu 188, V.

macôlica *f dem* od macôla (N).

martelîn *m* »kamenarski čekić« *Meštre Šime je izgubi martelin, po lavurd tajenton* (D). J 115.

martêlina (L) *f* »nazubljeni klesarski mlat«.

mezona *f* »poluga osrednje veličine« *Skonsôjte malo boje tuon mezonon* (Pč).

paštêka *f* »koloturnik u kamenolomu« *Dôjmo vi komad priko paštêke* (Pč).

pikèt *m* 1. »mlat sa zašiljenim završecima u klesarstvu, klesarski mlat zašiljen na objema stranama« *Pasôj sve prage piketon* (L). *Piket je žbocaduru nôjvažniji alat* (Pč). 2. »kolčić za obilježavanje pri mjerenju zemljišta« *Jemetar je piketo ogradu, a mi smo na misto piket stavili mejoše* (D).

pilà, *pile flit* *pila* »nazubljena alatka za piljenje« *Jemo danas majko sôrtih pil: marangunsko, pila za gvozd, motorno pila, pila za kamen..., a jô duperôn šegac*(D). J 152.

polùga / *lit* *poluga* »motka kao potporanj« *Polugon kargôjemo stihe i(z) zemje* (D).

puncòt *m* »mali klin (umetnut među lastre u procijepu kamena)« *Puncòt grie u môlu kuñieru, a klin u velu* (Pč).

rašin *m* »kamenarsko dlijeto zaoštreno na obje strane« *Rašanon se rašà stiha pri nego će se brusit* (Pč).

rašpa¹ *f lit* *rašpa* »Type turpije« *Nasodi san raspi ručicu* (N). J 179, M, Mu 216.

rôdola *f* 1. »naprava za rezanje razvučenog tijesta« *Zôjmî rôdolu i učin hrstule* (D). 2. »okruglo drvo po kojem se kotrlja (npr.) kameni blok« *Pero Goić je dõni tri rôdole i odvuka kamenicu is konobe do kamijõna na pijacu* (D). M 219. -> **rodèla** (Pč).

šćapadûr, -*dura m* »odbijač nalik na dlijeto« *Be(z) šćapadura ne hod u petrôdu* (Pč).

špuntaljôra *f* »klesarski mlat za obradu kamena zaoštren s obje strane« (S). Vu. —> špuntarijora.

špuntarijôla *f* »zubatni mlat plosnatih završetaka (za grubu obradu kamena)« *Pobačôjte pijacu špuntarijuôlon* (Pč). —> špuntaljora.

tajênta *f* »Type zidarskoga mlata« *Kakov si ti meštar, doša si na žurnôtu a doni si somo tajentu* (DH). * doć komu pol tajentu (D). »doći kome na red (da odgovorno plati za ono što je učinio)« *Čuvoj se da mi ne duojdeš pol tajientu* (B). *Biži, biži, ma doćeš mi pol tajentu* (M). Mu 227.

trāpañ, *trapria m* »zašiljena čelična šipka za bušenje kamena« *Vazmi trapañ, macu, prôha, kordile, nabijôč i moćà izdubit i upôlit dvi mine na kopošôntu, di san poče dubi za greb učinit* (D). —> trāpan.

zubăča *f lit* *zubača* »Type ručne blanjalice« (S). / Vu.

zubâtica *f* »nazubljeni mlat« (Pč). Du.

zubătka *f* »Type nazubljena mlata, martelina« / (S). Vu.

Technical terms related to architecture of stone houses – parts of houses, techniques, masons ...

arkat, arkon *pf* va 1. »postaviti krovnu konstrukciju« *Vajaće mi arkat vas krov* (D). 2. »jače ustrmiti krov« *Ako ćeš kuću pokrit pločima, triba ti veće arkat krov, jer je manjo težina na gredami* (D).

armadura *f lit* armatura 1. »skela« *Učinili su velu armaduru za inkartat kuću izvojnka* (D). 2. »konopčić kojim se vezuje mreža uz pluta i olova« J 19, M, Mu 127, V.

artišt *m lit* artist »obrtnik; kamenoklesar (Pč)« *Pokojan tost me ni ti ni blizu kuće, jerbo da nieće dat ćier za artišta; voli bi težoka za zeta* (Pč). —artišta (S).

balatura *f* »shod, volat ispod skala i shoda (sulara) ispred ulaza u konobu« *Izošle su dvi rose, a mi se sakrili ispol balature* (Pč). J 27, Mu 130, V.

balauštra *f* »kamena ograda« (S). Vu.

baŋkina *f lit* baknina »rubni kamen (na cesti)« *Ugrod ovode dretu baŋkinu* (D). V.

barbakôn, barbakâna *m* »vjenac oko kupolasta završetka poljske kućice (bùne)« (Pč).

bartvela (B) *f* »šarka, spojnica na vratima« *Ruvinala se je bartvela, tuko mi kupit novu* (B). O bartvela na libar (B) »preklopna šarka« *Za vo vrota tile bidu mi se brtvele na libar* (Pč). C, J 29, Mu 137. —> brtvela, britvela.

bašamènat, bašamênta *m* (S). Vu. => balšamènat, bašimènat.

bašimènat, bašimiênta *m* (Pč) *Vas je bašimenat olpo* (Pč). => balšamenat, bašamenat.

bâščina *f lit* baština »ostavština, djedina« *Žive na tujuoj baščini* (B). *Ti si, Gospodine, baščina moja* (D).

bašica *f* »pločasti, kvadratasti kamen za gradnju« *Ubro je i udilo čudo bašic*.

batisiĉ *m* »udubljenje na dnu studenca u koje se skuplja talog« *U batisiĉu je malo vode* (D). —> batistiĉ.

brôjda *f* »nosači s poprečnim šipkama na koje se prostire vinova loza« *Izve son loze na brojde* (B). T.

broñěvina *f lit* branjevina 1. »javni dio zemljišta gdje nije dopuštena ispaša« *Ne pušćoj beštije u broñěvinu* (D). 2. »bijeli kameni biljeg (ćulak) koji upozorava da je na okolišnom zemljištu zabranjena ispaša« *Jõphõn obiljen kamik po gomiloh zovemõ broñěvina* (D).

bucõl, *bucola m* »izrađena kruna na otvoru nakapnice« *Na gustimu je stõri puno lipi ol kamena udiloni bucol* (B).

bũñ »ostava za pepeo na kominu ispod dimnjaka« => *bũñica* 2., *bunc*.

bũña³ *f lit* bunja »kamena okrugla zasvođena poljska kućica« *Kal dažji na ložju šalvomo se u bunu* (D).

bũñãc, *bũñca m* »primitivna kućica za živinu« *Ugni kokose u bunac i zatvor kapuñeru* (D).

bũñica *f* 1. »kokošinjac« *Kokose su po noći u buriici* (B). 2. »ostava za pepeo na kominu ispod dimnjaka« *Naloži bgori u buriicu* (D).

bũña¹ *f* »četrvtasto udjelan kamen čija je prednja strana grubo izrađena« *Daću Šimi da mi udilo bune za kuću* (Pč).

cĩguli (S) *m pl* »neobrađeni obložni kameni«.

cẽncea *f*. »rub (puta)«, 2. »kamen koji se ugrađuje u taj rub, rubnik« *Kozã gre po cẽnci ol putã* (L).

crikva *f lit* crkva 1. »Crkva« *Olvrga se ol Crikve* (D). *Znõn napamet dese(t) zapovidi Bõžjih i pe(t) zapovidi svete matere crikve* (D). 2. »crkva« *U Supetru je lipo crikva* (D). J 34.

čamatõrij *m* (L). => *cimiterij*.

čavrũn, *čavrũnã m* »krovná greda« *Saghila su mi tri čavruna na krovu, va mi hi prominit* (Pč).

ćulãk, *ćulka m* »uspravljeni kamen (obojen vapnom) na gomili kojim se upozorava daje ondje zabranjeno napasanje stoke« *Impjatali ste se ka ćulci po gomilama* (S). *Sr Zlatan Jakšić je izdatã lipu pismu obo ćulku* (S). *U storuoj mirini imo ćulkih* (B).

diladũra *f* »obrađeni, izdjelani kamenovi« *U viẽn kantunu je stivõna fino diladura* (Pč).

dĩlo *n lit* djelo »čin, rad; rezultat rada« *Ko učini rjavo dilo, pbsli se kaje* (D). *Učin dobro dĩlo, Budg će ti plotit* (B). J 45.

dĩlońe, -o *n nom verb* od *dĩlot lit* djelanje.

facôda *f* »obrađeni građevinski kamen« *Ožmaro san ugrubo dvo mietra facode od jutra* (Pč). *Ona kuća je ugrođena ol somih facodih* (B). V.

fāša *f* 1. »povez«. 2. »pojas«. 3. »ešarpa, vrpca, lenta«. 4. »kameni obrub na cesti« *Ne hol po faši; pašćeš* (N). Mu 236.

fašinor, fašinora »sudionik na fašini« *Pošaližali smo kalu, bilo je nos piet fašindrih* (Pč).³

fortifikat, fortifikon *pf* va »utvrditi, učvrstiti, osigurati« *Fortifikaćemo armaduru i ćapat griede klônfinan* (Pč). *Fortifikojen kupe na kruov ol kućie da hi bura ne rašundrô* (B). *Fortifikoj grede na dolñen podu* (N). V. —» fortifikovat.

foša *f* »jarak, graba« *U fõšu butoju smeće po sve naokolo smrdi* (D). Mu 239, V.

fraka *f* »potisna daska na uljnoj i vinskoj preši« (*iz pjesme:*) *Makinorl meću paštu u športe ol brüle; na ñih slõžu take sve do frake, ter natežu velu manavelu dokli pašta postane pašćica* (Š).

fratün, fratünä *m* »daska za ravnanje«, **O** zidorski fratun »zidarska daska za ravnanje žbuke« *Isfratunôj zid velin fratunuôn* (Pč). **O** fratarski fratun »redovnička sandala«.

frontešpica *f* * kruov na frontešplcu »krov na četiri vode« (Pč).

fugadūr, -ura *m* »majstor koji popunjava fuge na zidovima« *Bõjega fugadura ol Striša, jo nisôn vidi* (Pč).

fugät¹, -gôn *pf vn nav* »popuniti užljebine na zidu vezivnom građom (cementom)« *Nõjpri vajo istuć i očistit fuge, po fugat* (DH).

fumōr, fumora *m* »dimnjak« *U puno kuć u selu ne dimidu već fumori* (Pr). *fig Išla je u Split pročistit fumor, porkača* (Ps). J 57, Mu 240, V. —> humor.

fundamenat, fundamenta *m lit* fundamenat, -enta 1. »temelj« *Nalili smo fundamiente ol konobe, a kuću ćemo grodit pōvr* (Pč). 2. *fig* »podloga, osnova« *Ti razgovori su bes fundamenta* (N). *fig Dimja ti jema slabe fundamente, ka kanete* (S). C, J 57, K, M, Mu 208, 240, V.

gomîlnica *f* »poljska kućica kao zaklon« *Upoju je pũno gomînic da se judi sakriju ol dažjã* (D).

³ **fašina** *f* »javni seoski posao« *Uvike smo imali uredjene pute jer smo hodilipo nekoliko putih kroz godišće na fašinu* (B). J 55.

fašinat, -non *ipfin* »raditi obvezatni javni seoski rad« *Trilni jemon čo fašinat na putu pul Bub; sve je pridobila drača i kupina* (D).

grundôl, grundola/**grondôl**, grondola (Pč) *m* »streha, prvi red ploča na strehi« *Stan pol grundol da se ne smočiš* (D). *Slabi su nan grundoli na kući* (N). *fig Gle, grondole u ne ženske, dobro je stavjena* (DH).

gurla *f* 1. »cijev«, 2. »odvodni kanal za kišnicu« *Dvuor son posaližô i stavi gurlu da u more otiče voda* (B). 3. *fig* »grlo« *Če se dereš na svu gurlu?* (Pč). *fig Jure je velo gurla, može popit damijdnu vina na don* (B). 4. *fig* »vagina« *Mišala se sa soldatima, bičedu noj pročistili gurlu* (D). J 66, Mu 149, Tom, V.

gustîrna *f lit* gustijerna »nakapnica, cisterna« *U gustirni je već malo vode* (N). C, J 66, Mu 134,149, V.

gûvno *n lit* gumno 1. »City na kojem se mlati i vrši žito« *Razgrne se zemja i učini guvno; prostre se vrića, na nu se stavi šenica, mloti se šćpuôn. Kal boci vitar, onda se vije* (D). 2. »City u nekim selima gdje je na kamenom (plōšno guvno) guvnu sastajalište ljudi (npr. u Škripu)« *Na škripsken guvnu razgovorô san sa ženami koje su poskrojali samôpak* (D). *Guvno se učini za mlotit šenicu* (B). J 66.

inķārat, inķorta *m*. *Ispi je inķarat na staron kući* (S). *Ni ni trenu vi inķarat, olkal san ga stavi, kd provi meštar* (Pč). => inķort.

inķartat, inķarton *pf va* »ožbukati, nabaciti žbuku« *Som ću inķartat ziđe, a strop va da inķarto provi meštar* (Pč). Br, J 70, Mu 158, 160. -> inķartovat.

inķaštrāt se, inķaštron *se pf* »ukliještiti se, zabiti se« *Inķaštra mi se maškln izmeju dvi stine, ne mogu ga izvuć* (S). *Inķaštrd mi se kamen u humor, po mi se dim vroćo u kužinu* (D).

inķuñāt, inķurion *pf va* 1. »popločati, nabiti kamenje (na putu, dvoru, zidu, gomili...)« *Inķuhd son dvudr, po ga je beleca vidit* (B). 2. »zatvoriti rupe, učvrstiti« *Inķuhali smo gomilu na majko mist, da ne, bila bi se sva rasula* (Pč). —> inķuriovat.

inķuñovāt, inķuriojen *ipf va*. *Ča činite? - Inķunojemo put* (B). => inķuñāt.

japjenica *f lit* vapnenica »vapnenara« *Puno son japjenic ugrodi, upoli i ukarcd* (B). J 79, V.

japjenka (D) => japjēnica.

jirôndula *f* »zasun na prozorima« (B). Vs.

jôpno *n lit* vapno »vapno«. J 79.

jopôn, jûphā *m*. *Poš ste prôdoli jopôn?* (D). J 79, V. => jopno.

josik, josika »tor, ograđen prostor za stoku, svinjac« *U josiku je puno gnoja* (D). —> osik.

kāla (D) *f* »mali, uski put« *Intrali su se u kali* (D). J83, V.

kalëta *f* »mala kala, uski seoski put« *Ol jute je otuë kupinu u vašoj kaleti* (D). *Di ste nošli ovod u kaleti činiti jubôv, mi smo tð činili u sakretu!* (D).

kamara *f lit* kamara »soba« *U našoj kući su tri kamare* (B). Br, C, J 84, M, Mu 164. -> komora.

kamarica (B) *f lit* kamarica »mala soba, sobica«. —> komorica.

kamarin, kamarina *m* »mala, postrana soba, sobičak« *Učini je kamarin ol šalvarobe* (D). J 84, V.

kāmenica *f lit* kamenica 1. »kockasto kameno korito za ulje« *Litos smo učinili dvi kamenice uja* (D). 2. »kameno ulište«. J 84.

kanižela *f* 1. »duga, uska parcela, prolaz« *To ni veli kus zemje, nego molo kanižela* (N). 2. *nav* »uski poprečni koridor na brodu« *Svð san vrime stô u kaniželi po me propuho vitar* (D). J 85.

kantinëla *f*. »daščica (na krovištu), prečka na ljestvama« *Uze san dvi kantinele, pribi trese i učini skale* (Pč). J 88, Mu 166, V.

kantun, kantuna *m* 1. »ugao, brid« (*rugalica*.) *Antun, pantun hiti govno u kantun, is kantuna u bačvu da mu dica ne plaču* (B). 2. »kockasti kamen koji se ugrađuje u uglovnica« *Uber osan kantunih u petrodi jer mi tokô podignut kuću bare za dvo kantuna* (D). 3. »mjera uglaonog kamena« *Pantalun je bi visok čovik, dabi šest kantunih* (D). *Vaze mi je kantun vrtla* (Pč). *Kal grodimu kuću uberemo grubo kamene za ziđe, ma za kantune ol kuće vajô udilot kantune ka vele facôde; Tonjko je svoju mirinu išô za tri taka kantuna, Izmeju dogrdoi zid i di mu je bi šufit, učini je gorñi pod; i nôn bi vajalo iša kuću za tri četiri kantuna, spòred luminôrijon; dobili bimo majkô mista: za dvi-tri komore brž* (D). 4. »kut« *prov Žena darži tri kantuna ol kućie* (B). Br, J 85, M, Mu 166, Tom, V.

kantīr, kantira *m* 1. *vin* »kamen na kojem je naslonjen tāk pod bačvom« *Bačva leži na četiri kantira i dvo taka* (D). 2. »uspravljeni kamen na dušpirima vapnenare« *Prober stine za dušpire i kantire na japjenici* (D). 3. (D) »potporanj npr. za brod u škveru«. J 85.

kaštil, kaštila *m lit* kaštel *milit* »utvrda, zamak, kaštel« *Govoru da su kaštili u Pučišća sposili misto kal su bili napali turci, a vrôg znô jesu, nisu* (D). B, Br, C, K, Mu 170, Tom.

klesarija *f* »klesarska radionica« (S). Vu.

kôgole *f pl* 1. »put nabijen neobrađenim kamenom« *Na storen putu ol Supetra do Stivana su kogole* (D). *Nojlišje su kogole od postirske rive do crikve* (D). 2. »neobrađen kamen za teracanje putova«. Mu 171. — koguli.

kolnik, kolnika/kolnik, kolnika (D) *m lit* kolnik 1. *vin* »kamenjem ugrađen put u vinogradu« *Grien po kolniku, nikal po zemji* (B). 2. »zid od naslagana kamenja« *Kolnik je ugrōdjen umartvo, a mir uživo* (B).

krēmen *m lit* kremen, -ena 1. *geol* »tvrdi kamen«, 2. »kamen za upaljač«. * *zdrov ka kremen. Gledoj ga zdrow je ka kremen, ništa mu ne udi* (D). J 79.

kôgole *f pl* 1. »put nabijen neobrađenim kamenom« *Na storen putu ol Supetra do Stivana su kogole* (D). *Nojlišje su kogole od postirske rive do crikve* (D). 2. »neobrađen kamen za teracanje putova«. Mu 171. — koguli.

kogulät, -lon *pf va* »potarasati put oblucima« *Postirani jemodu nôjlipje kogule na Brbču; oni su kogulali put od rive do crikve i svu pijacetu* (S).

kôguli, kôgulih *m pl*. *Ol stine su ploče na krovu jerule i koguli u dvoru* (S). => kogole.

koliba *f lit* koliba »potleušica, mala (poljska, dvorišna) kuća« *Ugrodi son u luozje jelnu kolibu* (B).

kolōna *f lit* kolona 1. »ukrasni stup potpornjak« *Lovre je udilo dvi kolone za poduprit kor u crikvi* (D). 2. *nav* »debeli usađeni stup na pristaništu za vezivanje brodova« *Na rivi je puno kolonih* (D). B, J92, Mu 172, Tom.

kolovaja *f* »usko zemljište na pristavama« *Pokosi san trôvu, a bilo je veće ol šiest kolovajih* (Pč).

kongulät, kongulon *pf vn* »ugibnuti, popustiti (npr. daska na podu)« *Kongulale su daske u tinelu, vajaće hi puntat gredami da ne zēhodu* (CD).

konōba *f lit* konoba »(vinski) podrum« *Bes konōbie težok ne može* (B). Br, C, De, J 93, Mu 174, S.

konol, konola *m lit* kanal, kanala 1. »prokop za otjecanje vode«, 2. *geogr* »uski morski pojas između dva otoka, te otoka i kopna« *U konolu je puno brodih i vapuorih* (B). 3. »oluk pod strehom« *Na kući mi se je zakarkô konol pok mi voda teče kroz mir* (B). C, De, J 93, K, Mu 174, T.

konteja *f* 1. »vlastelinstvo« *Bilo nan je, sinko, konteje do na vr glove, če vi mlōdi razumite!* (D). 2. »ime dijelu naselja« *Unašen selū se nahōdu dvori koji se zovu konteja* (N). 3. *fig* »otmjena kuća« *Tvoj dvor s tōkima kućima pari mi ka konteja* (D). J 93, Mu 174.

kontrōda *f* »ulica, kala« *Obošo son sve kontrōde duōkle son te nošo* (B). *Naše kontrōde su tisne* (B). C, J 101, K, V.

kotorāta »četrvtasti otvor (s ljestvama) na podu (kuće)« *Poj u konobu kros kotoratu* (D). J 96.

krakūn, *krakuna m* »zasun« *Vi(j) je namaknut krakun ol kuće* (N). J 96, K, S, V.

krôv, *krova m lit* krov, krova »pokrov kuće«. * krov na jednu, na dvi, na četiri vode »krov na jednoj strani, na dvije strane, na sve četiri strane kućnih zidova«. * stavit (kuću) pol krov (D) »pokriti kuću krovom, dovršiti gradnju«. J 99.

kūća *f lit* kiića »zgrada za stanovanje« *U nos se dobro žive, doboto je svak ugrodi kuću* (B). J 100.

kućetina *f lit* kućetina »golema kuća« *Kupi je posi rata jelnu storu kućetinu u Milnoj i malo po malo uredi je da je ne biš ni pozno ako je nisi pri bi vidi* (D).

kućica (D) *f lit* kućica 1. »mala kuća«, 2. »pomoćna, mala kuća, štala«.

kućišće, -o *n lit* kućište »City za kuću«, »ruševina kuće«. * ne imat ni kuće ni kućišće »biti puki siromah« *NI moš, brate, ni kuće ni kućišće, a ženi biš se* (D).

kujba *f* »kupolasti završetak zdanja, kupola« *Naše okrugle kućice, japjenice, niki kampaneli i nike store crikvice imodu kujbe* (D).

kužina *f* »kuhinja« *Zimi non je u kužini puno teplo, jer ložimo špaher po cili don* (B). Br, J 103, K, Mu 179, V.

kvadrèla *f* »četrvtasti kamen izrađen s lica 'na puntu mlota' kojim su sagrađena pročelja mnogih otočkih kuća« (S). *Kvadrela je provo facôda za naše starinske kùće* (D).

laštra *f* »prozorsko staklo« *Oprola son laštre ol ponistrie* (B). *Razbije dvi laštre na ponistri ol učelka* (CD). J 105, Mu 181.

lavêl, *lavela m* »(kameni) sudoper« *Šporke pijate san ostavila u laviel, opraću hi posli* (B). *Oper pijate u laviel* (B).

lavurät, *lavuron ipf vn* »raditi«

likadina *f* »zadnji, tanki i ravni premaz cementom, vapnom, asfaltom...« (*pjesma:*) *Dok gledon svoju obrod'enu stinu, kojoj san dodô još likadinu, tada ne mislin na tugu* (S). —» ligadina.

livelat, *livelon pf va* »dovesti u traženu (vodoravnu ili okomitu) ravninu« *Vazmi livel i škvdru i liveloi mi lavel u kužini* (D). *fîg Livelacu te ja ščapon po skini* (S). —> livelovat.

lôz, laza *m* 1. »lijeha, gredica« *Usbd malo kapulice na loz* (B). 2. »ogradica, vrt blizu kuće« *U lô(z) son usbdi pomiduôre i milune* (B).

lôzà *f* »ulaz u ograđeno zemljište« *Zatvor tu lozu jer će beštije skokat u vrtal* (D). J 105, V.

loza, loze *f* lit loza 1. *bot* *Vitis vinifera* »trs« *Usodi si dvista luôz* (B). 2. »središnji stup s navojem na tijesku« *Svaki darveni turan imo dvi loze* (B). J 109.

lužêra *f* 1. »mali (primitivni) krovni svjetilnik« *U šufitu su dvi lužere* (D). 2. »niša«.

mandrač, mandrača/mandrbć, mandroća *m* *nav* »zaštićen portić za čamce« *Stavi son kaić u mandrač; na siguro je* (B). *Zimi se staviju brodići u mandrač* (B). (*pjesma:*) *Ol stine je stvori statue, kolone, mandrôće i toće* (Š). C, J 114, Mu 186, Tom, V.

mandroš *m* *geogr* »ograđeni dio luke« (Pč). => mandrač

manavôl, manavola *m* »pomoćni radnik pri gradnji; zidarski nadničar« *NT izuči zanôd, po je ostô manavol* (B). *On ni meštar nego manavol* (D). J 114. —> manovol.

manavolit, manavolin *ipf vn* »nadničariti kao ispomoćenik graditelju« *Svaki don manavolin za priživit* (B). *Grien manavolit jer danas imon dvo meštra*(B). J 114.

mašur, mašura *m* »drveni ili limeni sud u obliku korita za prenošenje i presipavanje« *Dones mi u mašurii gribja da zagnojîn ovo cablô* (S). *Potribita su nan dvo mašura za odnit zemju ispri kuće* (N). J 208, S, V.

matun, matuna *m* 1. »opeka« *U nos se ne grôdidu kuće ol matuna nego ol kamika* (N). *Stinu mi noge, po mi žena uvečer zamôto jedôn topli matun na podan nog u pòsteji* (D). 2. *fig* »glupan, bedak« *Ne važimji ten matunu ništa u kôlkul* (D). V.

meja *f* lit međa 1. »međa, međaš, granica«, 2. »pristava koja pridržava zemlju na terasasto obrađivanom zemljištu« *Vajb učinit puno mejih jernieće-mo moć kopat lozjie* (B). 3. »kamena ograda (put) u vinograd« J 117.

mejäk mejka (DH) *m* »žlica s dugom drškom kojom se miješa malta na melu«.

mejät, mejon *ipf va* »miješati (da se dobije žitka masa)« *Mikô mejo prkañ i jopoñ na melu za inkartat bucol i pjover* (D).

mejôš, mejoša *m* lit međaš, -aša 1. »međa, međaš« *Stav mejôš uža moje i tvoje, neka se znô cihôvo je cô CM*). 2. »međašni kamen, mrgin« *Furbo si ti, prmisti si mejoše u dolcu, ma jô znon di su bili pri; vrotićeš hi nose, il ćemo zvät jëmetra CD*). J 117.

melò *n* 1. »City gdje se umiješa žbuka« *Učin melo za paštun* (D). 2. »žlica s dugom drškom kojom se miješa žbuka« J 117, V.

měštar, meštra *m* 1. »učitelj«. 2. »majstor« *Ones meštru kosirače da bi tempero. Danas non meštar piturōje* (B). *Odnes postole na meštra* (B). *Danas mi meštar grōdi kuću, a jo manavōlin* (B). *Za sve se hoće meštar od skulie* (B). Br, C, J 118, K, M, Mu 190, Tom, V.

měštrić (B, Pč)/meštrić (Ps) *m* »meštar nižih kvalifikacija, priučnik«.

měštrit, meštrin *ipf va* »obavljati neki obrtnički posao« *Brat i otac meštridu iza kuće, ma vidićemo kako kal kapuniera bude gotova* (Pč).

mezarija *f* 1. »kamenje srednje veličine«, 2. »prag koji se podmeće ispod sredine bloka radi lakše manipulacije« *Stav komad na mezariju da ga možemo obrćot* (Pč). *Stivōj mezariju uza zid* (Pč). Tom.

mezarōla *f vin* »drveni sud ispod tapuna na bačvi (oko 20 l)« *Nalij mezarōlu vode da operen bačvu* (D). Mu 180.

mezarolin *m* »mala mezarola (oko 5-10 l)« *Stav pol bačvu mezarolin ako teče* (D). J 118.

mezomurōl mezomurola *m* 1. »stup potporanj; greda kao potporanj«, 2. »pregrada« *Prigrodiću kamaru mezomuroluōn* (B). Mu 188.

mir, mira *m* »zid, zidina« *Tō već ni kuća, tō su sōmi miri*(N). J 119, S.

mirina¹ *f* »stara razvalina, ruševina« *To je pri bila kuća, a sad je mirina* (CD). *Poj, vež tovara u mirinu* (D). J 119, T.

mīrje, -o (D) *n* »ruševina«.

mlačić (D) *m* »mali čekić«.

mlōt *m lit* mlat 1. »bat, čekić, malj« *Udri mlōton po kamiku, razbićeš ga* (N). 2. *ichth* »Type morskog psa koji ima glavu kao mlat«. J 121.

mošūja (GH) *f* »poljska kućica«.

motika *flit* motika 1. »alat za kopanje« *Razbi son dvi motike* (M). *Motika jemo držalo ili toporišće, no ěe se nasōdi motika; držalo se rasplōti i nađije u uho i sa kīnon šaldo; tin dil zove se petica; gorñi vrhi su uha, sa strone su krila, a dol je vrh ol motike; ěe vrh motike bližje držalu, motika je zatvorenijo; za meku zemju duperōmo široku motiku, a za tvrd uđu (CD). 2. »širina motikinih krila kao mjera za dubinu« *Namočilo je motiku robe* (D). 3. »mjera površine koju težak može uskopati u jednom danu« *Ostalo mi je dvi motike kōpi za uskopat* (D). J 123.*

mramor *m lit* mramor, -ora »izbrušeni kvalitetni (brački) kamen« *Obložili su grieb mramoron* (Pč). *Naš kantunol imo ploču ol mramora* (B). J 123, Mu 191.

mramoran, -rna, -rno (mramorni) *adj lit* mramoran, -rna, -rno (mramorni) »koji je od mramora« *Na stolu je mramorno ploča* (B).

mrgin *m* »međašnji kamen« *Između našega i tujega poja je mrgin* (Ps). Tom.

mùlan, -ana *m* »ručka kojom se okreće gornji kamen na žrvnju« *Čin je došla doma, ćapala je za mulan ol žrha i počela farat* (Š). —> mulon.

muligîn/mumgîn (B) *m* »pregradni zid od ožbukanih daščica« *Po mi je muligin u komori* (D). Mu 192, V. —> munigin.

muliginat, muliginon *pf/ipf va* »ugraditi/ugrađivati muligin« *Po je inkdrt na mulighnu, vidu se štrikete vajaće mi ga muliginat iznova* (D).

munigîn *m*. *Vajd mi na duôlhi puôd ugrdoit munigin i učinit dvi kamare* (B). C, J 125. => muligin.

muräj *m* »zid, zidina« (S). Vu.

napa *f* »naprava nad kominom na dnu dimnjaka radi skupljanja dima« *Zavir u napu navr špahera, tamo ćeš noć* (Pč). *Na kraj nape son stavila sviću od uja* (B). C, J 129, M, Mu 194, Tom, V. -> mapa 2.

nerulin *m* »daščica na prozorima i vratima koja dijeli dva komada stakla« (S). Vu.

ògrada *flit* ograda 1. »pregrada« *Učin ogradu naviše skôl da dica ne podu* (Pč). *Učin ogradu okolo vitla da ti ne skôču brôvi* (N). 2. »ograđen prostor« *Tamo je puno ògradih da se znô čihdvo je čô* (N). 3. »čestica zemlje, parcela« *Kupi san dvi lipe ògrade po ću hi nasodit ložjen* (D).

pënula *f* »drveni klinasti uložak za ravnanje kamenova pri gradnji« *Ućilo san penule za podlogat pol facôde da ostanu u livelu* (D).

pënulica *f* »mala penula«.

pêrgul *m* »balkon« *Eno ti ga, sedi na piergul, pije kafu i fumb* (B). *Năși perguli pûni su cvića, merita ih vidit* (S). Br, J 151, Mu 204, Tom.

pergulôda / »veliki balkon, odrina na terasi s kamenom ogradom« *Ugrodi son pri kućuon veliku pergulodu ča moremo liti voŋka sedit i hlodit se* (B).

petrin, petrina *m* »poljsko sklonište ugrađeno kamenom« (*pjesma:*) *Ugrad'eni su kućice i petrinî di se judi skriju kal se za lavura nogli dažji sliju* (S).

petrarêz *m* »kamenoklesar« *Na Broču se već rilko dupero petrarez za škarpellna* (DH).

pijaca/pjaca¹ (B) *f lit* pijaca/pjaca »seoski trg« Lipe i šesne brdske pijace, svaka na svoj mod (D). Pijacu u Prožnica zovu selo, a pijacu u Sumartinu -ulica (D). Vodi je je priko pijace šotobraco. Vidi je to va(s) svit (S). (pjesma:) Šetala pijacu kidala postole, jema svoga draga, kupiće jon nove (S). J 152, Mu 208, Tom. -> placa.

pijāca² *f* »naličje stijene« Čapāćemo nōjprī špigule, onda pijācu (Pč).

pila *f vin* »Type kamenice pod drvenim tijeskom za vino (bez zapisana naselja njezine uporabe)«.

pilāstar, -tra *m* »četvrtasti stup, nosač« Koliko su naši škarpelini udiloli pilastor! (Pč).

pilaštrin *m* »obrađeno četvrtasto kamenje za gradnju« (S). Vu.

pjôver *m* »popločani slijev kojim teče kišnica i skuplja se u studenac« Če će ti gustima ako ne napraviš pjôver(D).

plakūn, plakuna *m* »oveća kamena ploča« Pri su znali košnice učini ol četiri plakuna i zvôli su hi ulišća (D).

plōča *f lit* ploča 1. »plosnati kamen ravne površine« Ova je kuća pokrivena plōčima (N). Ne po-lij po plōči ol stola (D). Na svaken grebu je ploča (D). 2. »kameni stol na kojem se prodaje riba« Gren na ploču kupit ribe (D). O poć pol plōču (D) fig »umrijeti«. J 156. 1. -* plojka 1.

plōčast, -a, -o (pločasti) *adj lit* pločast, -a, -o (pločasti) »plosnat i ravan« Ovi kamik je plōčast (B).

plōčjê, -6 *n coll* 1. »plosnato kamenje« Na toj gomili je majkô pločjô (D). 2. »kamenogumno« (Bč).

plôjka, plovka (S) *flit* plojka 1. »ploča«, 2. »stupica (za ptice, glodavce...)«—> pipka, —> ploča 1.

plokāta *f* »popločen prostor među kućama, popločen trg«.

plōnā, plone (D)/plona *f* »prostor pod (drvenom) konstrukcijom krova« Svo san ditinstvo svoje proživi po plonima u kužini, u čadu i dimu; kroz lužere u plonōh izahodi je dim, ulizô vitar i pokoji zrok sunca (D). Stavi šilo pol plonu da še ne izgubi (M). (pjesma:) Skidaj pršut s plane, pa pogosti znane (S). Pol plone son stavi sušit kaštradinu. Pol plone daržin bukare (B).

podīna *f* (samo kao toponim) »zaravan na brdskom proplanku«.

pojāta f 1. »koliba« *Nima već pòjat po gori; kròvi su in se ulehli, miri zaskotnili. Od rihih su ostale samo mirine* (S). 2. »staja« (S). Vu.

polāča f »kamena poljska kuća« *Imomo u luôzje jelnu veliku polaču* (B).

polžuôr, polžora m »prozor« (*priča:*) *Moja puška dosimje i daje, čak do u tebe na polžuor, na polžuor* (B).

ponāra f 1. »otvor na krovu« *U našoj kužini pol plone jemali smo dvi ponare* (D). 2. »(prozorska) niša« *U konobi jemomo dvi ponare, a u šufitu lumindrij i dvi lužere, kroza rilh nan je dohodila svitlost, izahodi dim, a zatvorali smo hi balunon ol vriće* (D). S, V.

ponīstra f »prozor« *Rastvor ponistre da bude arije u kući* (N). J 57, M, Mu 241.

porīstrica (D) f mala ponistra.

portēla/purtēla (B) f 1. »poluovalni otvor na prednjem dnu bačve« *Čaća zakopije portelu s malo kanave da ne kopi* (L). *Buter je pršegô prilhe dno na bačvi i učini je portelu, kros koju san se sto putih provuka kal je vajalo oprat bačvu i otuć striš* (D). 2. »otvor na prvom katu kojim se silazi u konobu« *Učinili smo purtelu na puôd za hodit u konobu* (B). -> v. **kotorāta**. Mu 210, 251.

portelica f »mala portela«. J 175.

pôrtik m 1. »pristupno stubište, trijem« *Zô ne je bila kužina, portik il šufit* (Š). *Nike kuće u Nerežišća imale su porcêre i pôrtike* (D). 2. *eccl* »predvorje«. Mu 210.

portūn, portuna m »velika ulazna vrata« *mladi je svaku večer doprati do portuna ol dvora, ma nijon uliza u kuću* (S). *Otvôrte portun da može kor u dvor* (DH). J 162, M, Mu 210, V.

posaližāt, posaližon pf va »popločati salizem« *Olkal smo posaližali dvuôr, tri puta san popužila* (Pč). *Selčani su posaližali bilim mramornin plôčan cilu selašku pijacu* (S). *Posaližô san dvor da se ne nosi zemja u kuću* (N). J 162, Mu 210.

potaracāt, potaracon pf va »sravniti, popločati, učiniti teracu« *Potaracô gomilu na Nive za sušit višnje i smokve* (D). Mu 210.

potlehušica f lit potleušica »skromna prizemna kuća« *Pri je bilo potlehušic bes poda, humora i komore sômo sa dvi-tri ponare i dvi-tri lužere, sa puno saje i sa puno nevoe* (D). *Ti brž, brate, u Novoj Zeladndiji misliš da ti otac jemo lipu kuću na pjantaren, a ta je kuća onaka kakovu si ostavi: siromaško potlehušica. Imoj to na pameti kal uvečer brojiš svoje dolore* (D). V.

prigadur, -dura m »prekopni kanal«. => progadur.

prigrada (D) *f lit* pregrada »pregradna stijenka, zid koji dijeli prostoriju« *Prigrôd koridur jelson prigradon i dobičes šalvarobu* (D).

prigrodit, *prigrodin pf va I. lit* pregraditi, pregradim. *Ovi(n) ćemo vrtal prigrodit inulon gomilon i napraviti lozu* (L). II. *lit* prigraditi, prigradlm. *Prigrôd uza zid i ovi plakun, može nan tribovot ka sidilo* (D). prigradivat.

pristava *f vin* »kameni potporanj u terasasto obrađivanim vinogradima« *Moje luôzje je sve do onie pristavie, ča son ti je parstuon pokôzô* (B).

prkañ, *prkña m* »fini žuti pijesak (kad se poveže s vapnom služi kao vezivno sredstvo u građevinarstvu)« *U Drstule san iskopô veće ol dvo vaguna prkña kal san grodi kuću* (D).

prog, *praga m lit* prag 1. »greda s donje (i s gornje) strane vrata« *Nećeš mi vej pasat priko praga* (D). 2. »dugi kvadarski kameni blok, dovratnik, nadvratnik, nadprozornik...« *Vidi san dvô-trî velo praga u petrôdi* (D). 3. »kamena greda, zaravan na bilu brda« *Gôr na pragu ol Molega huma vidi san ti koñë* (D). 4. »kamena greda u moru, od koje počinje strma udubina«. J 165.

progadur, *progadura m* 1. »prokopni kanal uz kraj puta« *Zavoli se u progadur* (D). 2. »otvor blizu mora gdje se miješa slatka i slana voda« *Boci san špicu u progadur* (Pč). —> prigadur.

pulpurëla *f nav* »nabacano veliko kamenje kao provizorij do izgradnje lukobrana« (St).

pustiña *f lit* pustinja 1. »pustoš, pustina, pustinja« *Svi ćete poć ča, a u mistu će zavlodat pustina* (N). *Pasonega rata sin mi je umra u pustiñi u Elšatu* (DH). 2. »samostan na osami« *Na Broču su bile pustine u Blacima i u Murvici* (D).

raškajät, *raškajon pf va* »rastresti (npr. pločani krov, pločani naplav i si.)« *Koze su mi raškajale krov ol teze i vajaće mi ga prpoškajat* (D). —> raškajovat.

raškajovät, *raškajojen ipf va* (D). => raškajät.

raštëla (D)/**roštëla** (B) /»rešetka« *Na poñistru ol konöbie stavi son roštële* (B). Mu 216, Tom, V.

raštelôda *f* »rešetkasta ograda« *Lipu si raštelodu napravi, ma čedu ti se isto kokoše provukovat* (D). J 179, Mu 216.

ravnat, *ravnon ipf va lit* ravnati, -am 1. »slagati« *Eno ti otac namo, ravnô štrikete na miru* (Pč) 2. »činiti ravnom« *Gremb ravnat gomilu, pô ćemo nô he prostîrot koverture i šušit višhe* (D). *fig Muž jon je pusta godišća ravna kosti. Bidna!* (S). J 179.

rôsôha *f* 1. *nav* »račvasta naprava u kojoj brodograditelj pila daske« (M). 2. *fop* »čest toponim na Braču«.

sagumät, sagumon *pf va* 1. »zgužvati, zgnječiti, dokrajčiti, neuredno zbiti« *Sagumä je košuje na sebi* (M). 2. »učiniti po nekom kalupu«. V. —> sagumovat; sagušmat, sagutat, svagutat.

saliz (B) *m* 1. »izdjelani kamen 30x30 cm kao ploča za popločavanje podova, konoba, putova i si.« *Stan na ti saliz, nemoj stōt na zemji*(D). 2. »tlo popločeno salizima« *U mene u konobi je sve saliz* (D). J 186, K, V. -> šaliz.

salizät, salizōn *pf va* »popoditi salizima« *Doša je meštar šalizat dvor* (M). *Olkal smo salizali kužinu, toliko putih san popuzi*(Pč). —> salizovat.

salizovat, salizōjen *ipf va* (D). => salizat.

savūra/ševūra (S) *f* 1. »sitno kamenje« *Jō ću maškinat a ti ćeš tribi savuru i mašurima je prnišat na gomilu* (D). 2. nav »balast« *Stav u brod savuru da bude štabiliji* (D). O učinit šavuru nav »nakrcati savuru« *Učinili smo savuru* (M). De, J 187, Mu 224, Tom, V.

savurnōr, savurnora *m* »hrpa sitnog kamenja« *Jedva šan se uspe uža savurnor* (M).

skāle, skol *f pl* »stube, stepenice, lojtre« *Po je niza skale* (L). *Vazmi skale ol maslin* (DH). * učinit skale »popeti se stubištem« *Obnemōgo son, ne mogu skale učinit* (B).

skalina *f* »stepenica, stuba, prečka na lojtrama« *Vaše su skaline propete* (B). *Ostrigla me na skaline* (S). B, J 190, Mu 223, Tom.

skalinoda *f* »veliko (javno) stepenište« *A znoš i som koliko je skalinode za duoć na Ratac* (Pč). *Tamo je veliko skalinoda* (B). J 190, Mu 223.

sklōp, sklopa *m lit* sklop, sklopa 1. »skladna, povezana cjelina« *U vien sklopu kuć ni nijelno većo ol mojje* (Pč). 2. »izdjelano kamenje koje se preklopima povezuje u gradnji« *Ubēr sklope za ugrōdit japjēnicu* (D).

skūdāl, skūdla *m* »poprečna letva nad krovnim / gredama« *Škudli su široko stavjeni po ni adatala kūpa* (Pč). — **škudal**.

sļima *f lit* sljeme »središnja krovna greda« *Slima je oslabila; vajo je prominut jer će past kuverta* (N). J 192.

sōguma *f* 1. »Type bačvarske naprave za mjerenje obline i skeleta bačve« (B). 2. »mjerna naprava, kalup, model« *Soguma može bit od late ili ol korte; š ŋuōn činimo siñōlē u stini* (Pč). 3. »kalup, model, šablona«.

sōha / *lit* soha »veliki odeblji potporni viličasti kolac« *Dovuka san dvi sohe ol česminovine za učinit kotac* (D). *Sohon polpiremo kolce, a sošičon podupiremo piz kal prtimo* (D).

sòhast, -a, -o (sohasti) *adj* »račvast poput sohe« *Ubèr mi, Miće, dvo sòhasto kolca za ugrođīt kotac* (D).

sohornĩce, sohornic *f pl nav* »rašljasta soha na vanjskom rubu škafa« (B).

sòmić *m* »završni trokutasti dio zida na učelku kuće« *Iznad somića stav lastavicu di sāl ćuhto i ventulô hrvosko bandira* (D).

stāgna *f* 1. »širok seoski put«, 2. »prošireni put u naselju«.

stazà *flit* staza »put, prtina, putić« *Intrali smo se na staži* (D). J 198.

stazica (D) *f dem* od staza *lit* stazica.

stāža *f* »Type daske kojom se zidovi ravnaju i liveliraju površine poda ili zida« *Izmirili smo dvuōr stažon* (Pč). *Namist dobro stažu da ne ispadne krivi mir* (S). *Ćapoj stažu i vuc da ostane rōvno ligadina* (N).

stinčica */* »mala stijena« *Ušla mi je stinčica u postol po me žujo* (D).

stiñe, -o *n lit* sfijenje »kamenje« *Dōgno je živo stiño u dvor za bidunāt (betonirati) konobu* (D). M.

stōn *m* »stanište, pastirska kuća s pomoćnim prostorijama, Type katuna« *Moća u Mihoja na ston kupit sira* (D).

stōpa *f lit* stopa 1. »otisak stopala, trag stopala« *Iz ovih stop gren ti reć ocu ča činiš po mistu* (S). *Poznô san po stōpima da su ničihōvi koñu bili po ložju* (D). 2. »mjera (oko 1/3 m)« *Namōklo je cilu stopu* (D). J 199.

striha *f lit* streha »dio krova koji prelazi zidove kuće« *Kal dažji, stan pol strihu dokli ne pritihne* (D). V.

strūga *f* 1. »otvor u ograđenom prostoru u toru, uz koji se muzu ovce«, 2. »uski prolaz«.

Stūbal *m* »ograđeni bunar s naplavom uz cjedilo«.

stubañāk, -banka *m* »kameno postolje uz koje zapinju špice na ploki« (S). Vu. => blaziña 2.

stublić *m* »malo korito u škrapu; toponim« *Nape san plōke na stublić i ujo košića i bravaricu* (D).

stublinā *f* => stubal.

stūp *m lit* stup »okomit potporanj« *Podupra san sulor sa dvo stupa i sal je štabil* (D). J 200.

sulôr, sulora *m* 1. »shod, terasa pred ulaznim vratima na gornjem podu do koje vode stepenice« *Krcat hó(j) je sulor cvičen: čokete, mrtila, boka de kavalo, plonta, sparožica, gujino cviče, vijole, rusule, noć i don, svetega Antona cviče, Gospino cviče... svake sorte i svakega kolura* (D). 2. »terasa pred ulaznim vratima« *Liti se dokasna sidi na sulbru, a ne gre se spa* (D).

svôd, svoda *m lit* svod, svoda 1. »svedeni oblik zdanja« *Bog je stvori svod nebeski i krug zemajski* (D). 2. »nebeski svod« *Svuod je pun zvizd* (B). J 203.

svoltât, svolton *pf va* 1. »zasvoditi« *Svolto san konol mimo dvora i sal mi već ni kala po dvoru* (D). 2. »izgraditi volat« *Jeste svoltali japjenicu?* (D). J 203, Mu 222. -> svoltovat.

svoltovat, svoltojen *ipf va* => svoltat.

svrdlât, svrdlon *ipf va* »bušiti svrdlom« *fig Svrdlo me u kolinu, prominuće vrime* (Pč). => isvrdlat.

šaliž *m*. Stavi *san u kužinu, u konobu i po dvoru šaliž* (N). V. => saliz.

šamatôrij/čimatuôrij (Pč) *m* »groblje oko crkve s ostalim prostorom« *Grien borbi na šamatuorij* (B). *Dica se igrodu po šamatoriju i gazu po grebima* (DH). *Biće precesjun po šamatoriju* (D). => cimiterij; —> šematorija; —> šematorij.

šerâj, šeraja *m* »kamen trapezoliko obrađen, koji se umeće po sredini gornjega praga« (S). Vu.

škaja *f* 1. »sitno kamenje, savura« *Dones mi jedôn mašur škôj za poškajat krov* (D). 2. »kožni ostrizak kojim se zatvori rupa na potplatu cipele« *Probužô mi se postôl po će mi kaliger stavit škaju* (D). J 207, Mu 246, Tom.

škajat¹, škajon *pf va* 1. »podmetnuti tanke pločice pod ploče na krovu koji prokišnjava« *Meštre Šime, dojdite mi dvo dona škajat krov jerbo mi je protapanô na majkô mist* (D). 2. »potplatiti kožom probušeni potplat na cipeli« *Nison jo kaliger pok da znon škajat postole* (L). J 207.

škajica mala tanka škaja. Mu 246.

škarpelin *m* (Pč). => škrapelin.

škrapelin *m* »kamenoklesar« *Va(s) svuôj vik san učini ka škrapelin u petrôdi* (Pč). *Môj posôl je čudo fin, mene zovu škrapelin* (Š). —> škarpelin.

škrijă *f* »oštra pločasta stijena« (*pjesma:*) *Puste je pute, na škriji plesno rasikla* (S).

škûdal, -dla *m* »letvica iznad greda na krovu na koju se polože ploče ili kupe« *Kal pribiješ skudle, počecemo pokrivat krov na obe vode* (N). —> skûdal.

škura *f* »prozorski kapak« *Škura je škura* (Pč).

škurèta *f* 1. »mali prozorski kapak«. 2. »daščica s utorom kao dio prozorskog kapka« *U dvi škurete mi zabij klonfe za uvukovat puntu* (D). Mu 249.

škvadrât, škvadron *pf va* 1. »graditi, tesati pod pravim kutom« (Pč). 2. »postavljati što u škvaru«.

škvara¹ *f* => škvara.

škvara² *f* »naprava kojom se mjeri je li što pod pravim kutom (u škvaru)« *Dodoj škvaru da namistin ovi kantun* (N).

šolija *f* »ravna ploča uz donji prag na prozoru« *Va prominut šoliju na ponistri, storo se izila* (Pč). —> šolja.

špāla *f* 1. *pl* »rame, pleće« *Svu tu savuru prini san na svoje spale CD*). 2. »pročelje vapnenare« (Š). J 209, Mu 250.

špalèta *f* 1. »plečka, lopatica«, 2. »butina« *Osič mi pol špalete mesa i naplol se dima CD*). 3. »zidarska lopatica«. J 209.

špatula *f* »lopatica, dio zidarskog i ličilačkog alata«.

špigul *m* 1. »istak na kamenu, drvu... koji ulazi u odgovarajući utor i tako biva učvršćen« *Ova dvo kamena ne mogu razdvojiti jer su povezana špigulon* (Pr). 2. »brid« *Jemoj velu opazu na špigule u kantunima* (Pč).

špuntât⁴, špunton *pf* 1. »ugrubo obraditi kamen« (S). 2. »obilježiti urezom kamen« *Špuntoj nis ti banak da znomo di ćemo prsić* (Pč).

štānat, štonta *m* »rukohvat na stepeništu« *Nono se drži štonta kal gre uza skale i niza skale* (D). (*pjesma:*) *Kal se vroti iz Amerik, nasloni se je na štanat i uperi vištu u kopošanat* (S). V. —> štont.

štradun, štraduna *m* »široki put u mjestu« *Homo na štradun, tamo ćemo trefiti prijateje* (B).

štroda / »široki put u naselju« *Na štradi se u našen mistu miščani oprasćaju ol mrtvaca: Dovedu ga do na štradu i u tugi nadodadu: finilo je sve u redit* (S). *Kal grien uza štrodu, držin se zida, kal grien štrodon nizbrdo, nosin šćop* (Pč). *Na štrodi se u selu prodoje riba* (DH).

štròp¹, stropa *m* lit strop, stropa »plafon« *Ne skošte po šufitu, pašče strop u tinelu, vej daske zehodu* (D).

štuk *m* 1. »prozorski kit« *Na ovima(n) caklima(n) vej ni štuka, opol je* (D). 2. »žbuka (s plafona), štu-katura (u crkvi)« *Opol ti je štuk sa stropa u tinelu* (D). J 211, K, Mu 253.

štukat, štukon *pf* va 1. »zakitati« *Kupi san štuka za štukat laštre na ponistri* (D). 2. »izravnati praznine i ožbukati (plafon)« *Štuko san štrope u komo-rima* (D). Mu 253. -> štuko vat.

štukatura *f* 1. »ono što je izravnano, izvedeno i ožbukano«, 2. »sadrenje, gipsanje (na stropu)« *prov Štukatura i pitura fa bela figura* (S). *Raspucola je štukatura kolo Gospe na stropu u crikvi* (D).

štukèta *f* »tanka letvica« *Kup dvo maca šuket, po ćemo štuka strop* (D). Mu 253, V.

štuketät, štuketon *pf* va »obložiti šuketama« *Vajo ovi ošit šuketat, po inkartat, po će postat muligin* (D).

šuder *m* lit šoder »zdrobljeno kamenje« *Posu san šuder po dvoru da ni kaluže* (D).

šufit *m* »tavan« *Miši nan škrtodu u šufitu, nočas ćemo ugna mašku gori* (CD).

tajîg, tajiga *m* »drveni povraz oko vrata stoke na koji se učvrsti zvono« *Udilo san dvo tajiga ol česminovine i stavi san na nih hlapure, biće mi sad lako noć brove u Vrh* (D). —> tajTl, —> tojîg.

taraca *flit* terasa. *Kad je liti čudo vruće, spise na taraci* (B). J 213, K, Mu 228, Tom. -> teraca.

taracät, taracon *pf/ipf* vn »popločiti, popločavati« *Nikidan smo taracali vaz dvor, više nimaš di zadit nogon* (S). Mu 228. -> teracat.

tavêl, tavela *m/tavela* *f* (Pč) 1. »(kameni) sudoper« *Pun je tavel sudih, kal ćeš hi oprat?* (CD). *Do son škerpelinu dešieñ kako će mi udilot taviel* (B). 2. »keramička, kamena ili cementna pločica« *Stavi san tavele u kužinu* (D). V. —> tavela.

tavela *f* »cementna, kamena ili keramička pločica« (Pč). => tavel.

tavelat, tavelon *ipf* va »popločati tavelima« *Tavelô san kužinu* (D).

teler, telera *m* »prozorski okvir u koji je umetnuto staklo« *Vajaće mi litos pitura sve telere na ponistrami* (CD). *Pukla mi je laštra na telieru* (B). J 214, Mu 228. -> taler.

têmej *m* lit temelj »podloga, temelj« *Ako učiniš temeñ kako vajo, lako će ti bit grodit* (D). *Rekla mi je meštrovica, da moj moli nimo temeja, a zoč mu ga ni dola* (CD). J 214.

têmpal, *templa m eccl* »hram« *Ne hol goloruka i bez vela na glovu u tempal Božji CD*). *Puôćemo u tiempal Božji učinit zovit (B)*.

těsla *flit tesla* »drvodjelski alat za tesanje« *Vazmi teslu u mararjguna za udilot dvo kaprijuna (D)*. J 215.

teslät, *teslon ipf va* »raditi teslom« (Pč).

teza *f* »mala pomoćna kućica« *Ugrodi son u duvor bokun tezie, jer mi je to bilo ol prikie potriebie (B)*. *Stivoj drva u tezu kra kotla (D)*. V.

tinêl *tinela m* »blagavaonica, primaća soba, soba za svečaniye prigode« *Tukaće mi obilit tiniel (B)*. *Zimi jimo u kužinu a liti u tinelu (D)*. J 216, K, Mu 229.

traje, *traj f pl* »teretna nosiljka u obliku sanduka s ručkama odsprijeda i otraga« (S). Vu.

tramezōl, *tramezola/tremezol (B) m* 1. »uzdužna glavna krovna greda« *Stav tramezol od učelka do učelka (D)*. 2. *nav* »kontra kolumba na brodu« *Je ti dobro šalad tremezol u levutu? (B)*. *Vajo u brod stavit šoldi tramezol da drži sva rebra (M)*. De. -> tremezol.

trapanät, *trapano ipf vn* »propuštati (tekućinu)« *Trapand ti bačva u konobi (D)*. *Počeli su mi postale trapanat (D)*. *Trapana mi krov ol kuće (S)*.

trěsa *f* »poprečna daska/greda koja pridržava za nju pribijene daske« *Ostavi san žmul na tresu poviše portele na bačvi (D)*.

učělak, *učelka m* »zabat kuće, pročelje zabata kuće« *Zatvor škure na ponistri od učelka CD*).

vrōca (Š) *f* »mala vrata«.

vrōta, *vrot n pl lit* vrata 1. »otvor na zidu, ogradi...« *Kal su došli mladenci ij crikve, klekli su na prōg ol vrot i kal hi je otac blagoslovi kršćenon vodon, ulizli su u kuću i počelo se pirovat (D)*. 2. »uski morski prolaz«. 3. (Bč) »prolaz kroz uske kamene litice«, * *űnula vrōta* »jednostruka vrata« *U mene su Mula vrot (D)*. * *dűplo vrōta (B)* 1. »dvokrilna vrata«, 2 »dvostruka vrata« *Do san mararjgunu dvo puntížela da mi učini duplo vrot na konobi (D)*. * *bit na vrot fig* »neposredno pred, prije čega« *Božić je na vrot (D)*. J 234.

vrōtnica *f* »okvir za vrata« (D).

zagōšen, -a, -o (zagošeni) *adj* 1. »zagasiti« *Još je korut, obuc vestu zagošenega kolura (D)*. 2. »koji se gasi polijevanjem vodom« *Živi jōpoň iz japjenice stavimo u jamu, pōlijemo vodon, pokrijemo prkhon i tako se učini zagōšeni jōpōň (D)*.

zogôn, *zogona m lit* zagon »prostor za domaće životinje u dvorištu« *Ugni beštije u zogon (D)*. *Ne čin mi zogon ol kuće (D)*. *Grien odrišit gaće u zōguôn (B)*.

zòja/zòja *f nav* »kut škafa što ga čini spoj dviju sastavljenih razmi« (M).

zòklôp, zoklopa (D) *m lit* zaklop »zavor, zasun« *prov Svako buža nojde svuoj zokluop* (B).

zòmět *m* »temelj, početak gradnje« *Učin dobar zamet, poslije lako* (S). 2. »začetak« *Tila mi je potrigat polog, a unutra je vej bi zòmět* (D).

žalvīca *f* »prsten na žrvnjima u koju se utakne mulan« (S).

žardin *m lit* džardin, džardina/đardin, đardina. *Ispri kućie mu je lipi žardin* (B). => jardin.

žardinět (D) *m* »mali njegovani žardin«. —* *jardinět*.

žbolcūn, žbolcuna *m* »svornjak« *Skoči mi je žbolcun s krakuna i po pol vrota* (D). *Skrivi se žbolcun, po ne mogu zatvori vrota* (N). *Izdrecoj žbolcun da moremo zatvorit vrota* (B).

žbukat, žbukon *pf va lit* žbukati, -am »premazati žbukom« *Žbukali smo svu kuću* (D).

žlib *m lit* žlijeb »Type kanala, oluk« *Vino teče žlibon u kamenicu* (B). *Poprav žlib ispol krova ol kućic* (B). *Okolo toća je žlib kojim otiče uje. Još ga možeš vidit u našen dvuoru* (Pč).

Furniture

armarun, armaruna *m lit* ormar, -ara »dio pokućstva u kojem se drže odijela, rublje i si.« *U*

armaruncin (D) *m* »skladni, izrezbareni ormar«.

armarunić (D) *m* »mali ormar«.

jòca *f* 1. »sobni stalak za umivaonik« *Na jòci se nahòdi kajin i bròka* (B). 2. *f* »Type ručne blanjalice« (S). Vu.

kredenca *f* »kuhinjski ormar za suđe« *U našoj kuhiñi su dvi kredence* (D). Br, C, J 97, **K**, Mu 177, Tom.

skancīja/škancīja (B) *Ne stavij sir na skanciju jerbo će ga izist maška* (D). * stavit zube na skanciju »ne imati što jesti«. J 207, M, Mu 246, V.

škabêl -bela *m* »starinska komoda« *Jeman to nidir zapišeno. Mislin da je u notesu na škabelu* (S).

šofò *n* »divan, kanape; izrezbareni krevet za jednu osobu« *Biće di spat jerimon dvi posteje i jelno šofò* (B). *Liti spin na šofò u kuhini, jerbo komore afitomo fureštima* (B). *Poza večere svi sededu na jelno storo šofò u kužini* (Pč). J 211, Tom, V.

tavulin *m* »(gospodski) okrugli stolić« *Sela si za tavulin ka gospoja, biš da ti kafu učinm* (D). B, J 214, K, Mu 227, Tom.

Types of land / geology

bubõn, *bubõnà m* »okruglasti kamen, kamena gromada« *Stuoj odaje tih bubonih da se ne pritumbodu no te* (Pč).

crjeničina (S) *f lit* crvenica »crvenica, crvena zemlja, črmanj«.

čarnica *f lit* crnica 1. »humus, crnkasta zemlja« *Čarnica je dobro i plodno zemja* (B). 2. »smokva, trešnja, murva, šljiva čiji su plodovi crnkasti« *U vartlu ìmomo dvi bilice i tri čarnce* (B). 3. »crnkasti plod smokve, šljive, murve, trešnje« *Smokva čamica gustuoža je doboto ko zemuôčica* (B). —> crnica.

črjenica *f* »zemlja crvenica, črmanj« *U mene ni ni plihuje, ni plažarice, ni gñile, ni prkña - sve je črjenica* (D).

fošol, *fošola m* »graba, zaboј, brazda, lijeha« *Učini san fošole, još mi va usodit loze* (Pč). *U vartlu son napravi fošole za usodit buôb i biž* (B).

fracijun *f* »granica katastarske općine« *Nikad je fracijun nerežiško dosizola do bolskega Rota* (N).

gandõj, *gandoja m* »manja udubina na kamenitoj / obali (pri moru)« (B).

gārma *f* »usjedlina poput špilje (uz more)«. —> grma.

gladnica *f* »zemlja loše kakvoće«.

gomila *f lit* gomila 1. »nabacana hrpa kamenja« *Unikima je mistima na Brdču somo gomila do gomile* (N). 2. »pretpovijesna gradina« *Store gomile bile su fortice i zokloni ka će: Velo gomila, Brkata glavica, Koštilo, Koščun, Brščanova gomila, Gomila na Stražišću, Velo i Molo Gračišće i tòko drugih* (D). 3. »pretpovijesni grob« *U puno gòmil na raskrižjima i na vrsima nahodili su se grebi: četiri ploče na lebar i ploča ozgõra, a unutra zgrčene kosti pokojnika* (D). 4. »kameni pregradni zid građen u mrtvo« *Svima našin putima su gomile zbõnde, i sve su naše ograde ogrõjene gomilima* (D). 5. *fig* »mnoštvo«.

grìpe, grip *pl* »litica, hrid (samo kao stari ilirski toponimi u Ložišćima na Ratu i u Škripu kod groblja)«.

grīža² *f* »litica, hrid« *Okolo Škripa je dosta griž* (Š). J 64.

gròhot² *f* »kamenja, hrpe kamenja (samo u toponimiji)«.

grotâm, -ama *m* »gromade kamenja« (S). Vu.

grotôm, grotama *m* »teren koji ima mnogo grotâ; kamenjar« (D).

jêrula *f* 1. »visoko ograđena lijeha (uza zid, oko stabla i si.)« *Svit sedi na jeruli ol koprive i razgovoro* (D). 2. »lijeha (u vrtu)« *Posija san dvi jerule salate* (S). 3. »malo zemlje u duguljastoj škrapu« * živit kako cvit u jeruli »živjeti udobno« *Če noj, žive ka cvit u jeruli* (N). C, V.

ježa *f* »lijeha« *U našen vrtlu su četiri ježe* (D). J 81.

koltivat, koltivon *ipf va* 1. »obrađivati, kultivirati (poljoprivredno zemljište)« *Vajo zemju koltivat, ako će dôvat renditu* (D). 2. *fig* »njegovati, skrbiti« *Sin ga lipo koltivô* (D). *Tvoje su grône bile koltivône* (S).

koltura *f lit* kultura »brižljivo obrađen nasad« *Vidi se da je ova zemja u kolturi* (D). —> kultura.

komp, *m* 1. »veliki nenaseljeni prostor« *U Patagudniji naši škojôri živu al u grodu, al u kompu* (B). 2. »zemljište, prostor« *Imon dosta kompa, mogu dvi kuće ugrodit*(B). —> kanap.

konfin *m* 1. »granica«, 2. »zemljište katastarske općine« *To je još u našen konfinu, a ono u ložišken* (D). 3. »međe katastarske općine« *Stori put na Vajicu je konfin Hunca i Dračevica* (DH). Br, C, K, Mu 178. -> kunfin.

kremeňâčina *f geol* »tupinasta zemlja« (S). Vu.

krš, krša *m lit* krš, krša 1. »kameniti predio« *Imomo ništo zemje u karšu* (B). 2. »zdrobljeno granje« *Vazmi pregršć krša za u peć* (D).

krševit, -a, -o (krševiti) **ADJ** *lit* krševit, -a, -o (krševiti) »kamenit« *Na nuõn krševiton kosi ništa ne uspije* (Pč).

küčje, -o *n coll* »mnogo kamenih kukova na okupu« *Tamo je puno küčjo* (Mr).

ledina, ledine *flit* ledina »ugar, neobrađena zemlja« *Sve je zapusti: kojie luozje nikada, a sada sve ledini* (B). J 105.

lokat, lojta *m lit* lakat, -kta 1. *anat* »zglob nadlaktice i podlaktice« *Boli me lokat* (L). 2. *fig* »City na odjeći koja prekriva lakat« *Lasketaju mu se lojti na jaketi* (B). 3. »određena mjera za dužinu« *Dvo mietra su tri lojta* (B). 4. »uska zemljišna čestica (samo kao toponim)«. De. —> lakat.

mekota *f lit* mekota »uzorana ledina« *Tamo ni stiño nego je sve mekota* (B). J 117.

mekuja *f vin* »Type vinove loze«.

mekuš *f* »mlada, zelena trava« *Ni litos mekuši jerbo ni dažja* (D). *U mažu su muli i tovari ludi jer žeru mekuš* (B).

mõča *f* 1. »vlažna, natopljena zemlja« *Odnes ti gnoj na mõču* (N). 2. »plodna zemlja na proplanku koja nije poduprta pristavom«. J 121.

močilo (Mr) *n* »vlažno, kaljužasto zemljište« (samo kao toponim:) *Nosa san živinu na Močila* (Mr).

mujit, mujin *ipf va* »prekopati zemlju da se poništi trava« *Vajô mi poj mujit jerbo mi je muhor prikri ložje* (D).

mūnat, munta *m* »stog, hrpa, uzvisina« *fig* *Ispod sela je veliki munat stiño* (B).

murāva (N) *f* »tratina kojom se cijedi voda (samo kao toponim)« *Poviše Nerežišč su murave* (N).

novinā *f geol* »zemlja privedena kulturi« *Ovo nan je u duocu novina, a ono tamo na Bračutiye starina* (Pč).

novināt, novinon *ipf va* »obnoviti ugar« *Usodi san ditelinu a do malo ću godišć jopeta novinat ložje* (D).

piskūja *f* »pjeskovita zemlja« *Zemje plažarica i jarîna iste su kô i piskuja* (D).

plasa (Bč) *f* »čistina u šumi« (samo kao toponim).

plat *m* »zaravan«. St.

plaža *flit* plaža 1. *geol* »šljunkasti predio uz more; kupalište« *Na Broču su lipe plaže* (N). 2. »proplanci uz more (s južne strane otoka Brača)« *Sva Nerežišća gredu prko lita u plaže, tamo su din ložjô, i nojbôjo vino je is plô* (N). 3. »prisojni proplanak uz more« *Neuzlavurôn teren pri bondi zovu u nos plaža* (D).

plažarica *f* »žuta kamenita zemlja po plažama« *U tri moje ograde je plažarica* (N).

plemenščina *f lit* plemenština »zemlja koja je bila zajednička cijelome rodu« *Na Broču imo zemoj če se se zovu plemenščine* (N). *One se ne prodoju* (N).

plihuja *f* 1. »škrt, oskudna zemlja« *Če mi more rest na plihuji, ništa* (Š). 2. »posjed oskudan zemljom« *Teško je uskopat mijorë trsah i suhah plihujih* (Š).

plôj, plaja *m* (samo kao toponim) »proplanak uz more« (Mur).

plôjba *f* »barica, nakupina vode«.

poje *n lit* polje 1. »obradiva čestica« *Naša su poja daleko* (D). 2. *geog* »ravna udolina u kršu« *U nos je sve brdovito, somo su Buhe u poju* (D). J 160.

pöla *f* »litica« *U nos u Zidne su dvi diigaške pole* (D).

prisika *f* »popriječna dolina«.

prisoj, prisoja *m* »obronak izložen suncu« *U plažoh su ložjô u prisoju, zato su vina jôkă* (D).

privala *f* »strma udolina u svom nastanku«.

privôj, privoja *m lit* prijevoj, -oja »ulegnuće, sedlo, prijevoj« *Pasaćete priko privoja i olma ste na drugu bôndu* (S).

privôr/privuor, privora *m* »prevala, usedlina« *Koze ćeš noć u privôru* (B)

prižba *f* »sedlasta užina na rtu« (Ps).

prjüžina *flit* pfljuža »jalovo, neplodno zemljište« *Na toj prjüžini nimo ništa, di di bus cmija, koje drača i stručak kaduje* (Š).

pröcip *m lit* procijep 1. »pukotina u kamenu« *Zadilo mi je živo nogu u procip i šćetilo je u kolinu* (D). 2. »svježi sir« *Kal pošmemo sirit, biće škute i procipa* (S).i 170, V.

propod, propada *m* »duboka ponikva u kršu« *Oce mi posu po propadu* (D).

puzalo (Bč) *n* 1. »obronak na kojem klizi zemlja«, 2. »City za dječje igre«.

rashum (GH) *m geog* »brdo na rasprodolju«.

rasoha (Sp) *f geog* »dolina na početku svojega razdvajanja«.

ravanac, ravonc *m* (L). => ravnica.

ravnica *flit* ravnica *geog* »ravan« *Lako ti je gonit po ravnici, ma gön ustrmo ka jô* (D).

rôṭ, *rota m lit* rt, rta 1. »uzvisina na sastavu dviju dolina« *Stavi san beštije na rōṭù, lako ćeš hi noć* (D). 2. »rt, usko izduženje kopna u more« *Ako si na Bolu, poj se kupoj na rot* (D). 3. »zašiljeni vrh na opanku« *Ugazi mi je na rot ol opojka* (Pr). De.

rovanac, *rovonca m* »ravnic, ravničasto zemljište«

rudinā *gen* rudine, *acc* rudinu, *nom pl* rudine *f* 1. »zelena tratina« *Rudini je na Trolokvima* (N). 2. »dio naselja u Dračevici«.

sadra *f* »škrapa, slka, kamenita obala« *A greš na sadru parit oči. Bi si boji doma stat* (S).

sadro/šadro *n* »zadjev, škrapa pod morem« (M)

skāla² *f* »hrid, kamena podina« *Naša san koze na skali di brstu brščôn* (D). B, J 190.

slatina *f* »vrela pri moru s bočatom vodom«.

spjāža *f* »oku otvoren prostor, čistina, ravna golet« *Sr Zlatan i(z) Seloc napisb je libar pisom: »Zavitri i spjaže«* (D).

starinā, *starine* »ugar, neobrađena zemlja« *Sva maslinada mi je u starini* (S). *Dico, ako ne budete rabōtot, sve će naše zemje postat starine* (D). *Masline na starini nimodu kriposti i slabo rodidi* (Pč). J 198.

suputnica *f lit* suputnica »sporedni put« *Ti poj suputnicon i ujōčeš ga* (D).

šepurina *f* »izvor uz more«. => šupurina.

škrapa *f lit* škrapa *geol* »kršast, izlijebljen kamen« *Zadilo mi je živo nogu u škrapu* (N). *Po škrapima san usodi rašojke ako se ujmedu* (DH). *Visalo izdoje fōje »Glos sa škrop«* (N). J 208.

škrt *m* »tanak, neplodan sloj zemlje« *Otac kbpo po škrtu krllon ol motike* (CD).

škuja *fgeol* »udubina u kamenu« (*pjesma:*) *Brecodu zvoni sa kampanela, u svakon škuji plač škarpelina* (Pč).

štrika¹ *f* 1. »pojas (zemlje)« *Na ovu štriku dolca nojboje reuši kapula* (D). 2

šupurina (Bb) *f* »izvor uz more (ili u moru)« *U Boboviščima se kupomo pol šupurinu* (D). — > šepurina.

teraroša *f* »zemlja crvenica, črmanj« *Jemon u poju dvo lancuna teraroše pod lozōn* (D). J 214.

tràmit *m* »prostor, zemljište« *Tamo je na tramitu* (S).

tràp, *trapa m vin* »iskrčena zemlja za sađenje« *Parićali smo duboki trap, sad moremo saditi lozu* (S).

tufac, *tufaca m* »tufinasta zemlja« (B). Du.

ùzdolica (D) *f lit* *uzdolica* »staza koja vodi dolinom do njezina nastanka«.

zosik, *zosika m* »rub brazde« *Težok se muči cili vik i pode nindir na zosik* (V).

ždrilò *n lit* *ždrijelo* 1. *anat* »cjevasti organ u grlu«. 2. »klanac« *Koni su mi bili obredjeni u ždrilu u Samogradima* (D).

GENERAL GLOSSARY (based on Freudenreich)

ala tedeska — tj. na njemački način građena kuća sa širokim zabatnim zidovima (Dalmacija, Istra).

argati — ležaji za stropne grede kao udupci ili konzole na zidu (Dalmacija).

armadura — skela za gradnju (Hrvatsko Primorje, Kastavština).

armir — oveća pravokutna udubina u zidu. Može se nalaziti u svakoj prostoriji, a drže se u njoj različiti predmeti, ponajviše staklenke s uljem, octom, vinom, rakijom i si. Često se zastire zavjesom (Dobrinj, Krk); v. *ponara*.

babak — kod pokrova žljebnjacima donji žljebnjak položen kao užljebina (Ogoljeli kras).

badža — otvor na krovu za odvod dima, s pokretnim poklopcem; (Ogoljeli kras) v. *kapić*, *vidali-ca*, *vidjelica*.

balatura — natkrivena ili nenatkrivena terasa sa stepenicama, kojima se ulazi u kuću (Hrvatsko Primorje, Istra); v. *baratura*, *solar*, *sular*.

banak — klupa i radni stol (Pag); nisko ognjište

baras — na drvenim ili željeznim stupovima položeni prutovi po kojima se penje vinova loza; v. *bars*, *odrina*, *pergola* (Dalmacija) te *li(je)ha*, *brajda* (Hrvatsko zagorje).

barkun — dvokrilni prozor s okvirom od kamena, iznutra ustakljen, izvana drveni kapak (Pag).

bars — v. *baras*, *brajda*, *li(je)ha*, *odrina*, *pergola*.

baština — polja i pašnjaci udaljeni od sela.

batuda — tucanik, sitno rastućno kamenje, osobito za gradnju cesta; v. *gruh*.

bilig — srednjevjekovni golemi kameni spomeni na »bogumilskim« grobovima — klesarski ukrašeni (Dalmacija, Bosna i Hercegovina, Hrvatska;) v. *stećak*.

boj — kat, sprat (Dalmacija, Bosna); v. *pod*, *tavan*.

bragijera — kliješta u krovištu za razupiranje, vezanje i ukrućivanje ro-ženica, *miloglavaca* (Mljet); v. „krov 11.“ — *s pajantama*.

bruška — *šibra*, mali kameni otpaci za punjenje sljubnica kod ziđa od kamena lomljenjaka (Kastavština).

bunja — 1. sklonište, obično kružnoga tlocrta, od kamena lomljenjaka nadsvođeno (poput košnice). Naziva se još i *čemer*, *jama*, *kašun*, *kalim*, *kućarica*, *kućica*, *močila*, *mogila*, *polja-rica*, *pudarica*, *trim* (Ogoljeli kras);

2. Udubina, rupa u zidu za golubove, ili u zemlji za zvjerke.

civire — v. *civare* (Dalmatinski otoci); v. *čiver*, *čivke*, *čivire*.

cokul — podnožje (Poljica).

čeljst — srednji poprečni vezni kamen kao okvir vrata (Poljica).

čemer — 1. Pastirsko sklonište od kamena kružnog tlocrta, v. *bunja*, *čeme-rica*.

2. luk u zidu (Ogoljeli kras); v. *somić*.

čemerica — v. *čemer*.

čep — kamen zaglavnjak u luku (Poljica).

f u m a r — dimnjak, *komín* (Hrvatsko primorje, Dalmacija).

gajfun — izbočeni zatvoreni prigradak u prvom katu kuće (Krk — Velebit)

garma — udubak u zidu (Pag); v. *armir* (Istra); *ponara* (Dalmacija).

glava — završetak dimnjaka s pokrovnom pločom.

gomila — 1. kamene ograde polja i staza od naslaganog kamenja (Ogoljeli kras); v. *gromača*
2. v. *gradina*.

gromača — *grumača* — 1. ograde polja i staza od nasuho naslagana kamenja poput zida. Pri obrađivanju zemlje na Krasu odstranjuje se kamenje i slaže na granicu plodne zemlje — ili se

nepravilno nabacuje na živu pećinu — ili se pomno slaže poput ogradnih zidova koji omeđuju obrađene čestice i terase (Ogoljeli kras); v. *gomila*, *gromila*.

gumno — taracani kružni prostor sa stupom u sredini za mlaćenje ili vršenje žita (Ogoljeli kras); v. *arman*, *gubno*, *guvno*.

gurla — 1. limeni žlijeb v. *slijevao*.

2. grlo za odvod kišnice s balkona i terase (Olib, Dalmacija);

gustirna — izgrađena sabirnica za kišnicu (Ogoljeli kras) v. *cisterna*. **gustijerna** — v. *cisterna*. **gušterna** — v. *cisterna*.

guvno — v. *gubno* (Mljet)

hramac — ovčarnik na Krasu. v. *mrgar* (Punat, Krk)

hrbat — sljeme na krovu (Dalmacija).

jama — sklonište u polju kružnog tlocrta građeno od kamena lomljenjaka; v. *bunja* (Hvar, Korčula).

japije — kose gredice krovišta (Dalmacija); v. *pajante*, *roženice*.

japnenica — poljska peć za vapno, vapnenica (Kras).

japno — vapno (Kastavština, Hrvatsko primorje, Splii).

jara — otvorena staja slamom pokrivena uz kuću ili uz *mošunu*, obično se u nju sprema sijeno i slama (Draga, Krk, Obrovac na Zrmanji).

kamenjara — kuća zidana kamenom lomljenjakom, neožbukana (Ogoljeli kras)

kanalica — žljebnjak, crijep; v. *kupa*, *ilipci* (Dalmacija).

kanat — 1. pašnjak ograđen suhim kamenim zidom (Ogoljeli kras).

2. kostur od greda za stijehe drvenih kuća; v. *na kanate*.

kanata — proslava kad se kuća stavi pod krov (Ogoljeli kras); v. *gliha*, *likovo*.

kan tun — raskršće, raskrsnica, ugao kuće, brid kamena (Kastavština, Hrvatsko primorje, Dalmacija).

kaštanjele — drvene konzole za usidrenje prozorskih kapaka iznutra (Pag); v. *pontica*.

kašun — 1. poljsko spremište kružnog tlocrta, pokriveno pločastim kamenom (Istra); v. *bunja*. 2. škrinja, kovčeg (Dalmacija).

katun — pastirski stan (u dinarskim planinama)

kava — kamenolom (Hrvatsko primorje, Dalmacija)

klačina — vapno (Mljet); v. *klaka*.

klak — vapneni mort (Ogoljeli kras).

klaka — vapno (Mljet), v. *klačina*.

klanjčić — uski prolaz među kamenim ogradama u polju (Kras)

klobučina — svod preko ulice (Dubrovnik).

komarda — 1. pastirski stan, poljska kućica; v. *mrgar, hranac*, (Krk);

2. mala drvena kućica za prodaju živeža (Mljet)

komin — 1. kuhinja (Dubrovnik);

2. ognjište i dimnjak (Dalmacija);

komo — onizak ormar s dugim *škatulama*, povlakama (Hvar); v. *boro*.

komojstra — lanac o kojemu visi kotao nad otvorenim ognjištem (Krk); v. *komostrača, komoštra, verugi*.

komoštra — v. *komojstra, komostrača, verugi* (Hrvatsko primorje, Dalmacija).

konak — v. *stan* (Pag).

konalica — crijep — žljebnjak; v. *kupa, ilibac* (Dalmacija)

kondut — nužnik (Dalmacija); v. *kundat*.

kono — kameni žlijeb, kao glavni vijenac na okapu krova, ugrađen na kamene konzole v. *slijevac* (Ogoljeli kras).

konoba — podrum, spremište hrane, alata i slično (Ogoljeli kras); v. *stranj*.

korte — *kortile* ulaz kroz predvrt u kuću, s *pergolom* (Orebić).

kosar — primitivna staja od pletera za sitnu stoku (Ogoljeli kras).

krov — 1. **jednostrešni** (tehnički izraz), tj. samo s jednom kosinom: *na jednu vodu* (Ogoljeli kras).

2. **na dvije vode** — dvostrešni krov, *krov na lastavicu* (Plitvice, Ogoljeli kras);

3. **na jednu vodu** — v. krov 2. jednostrešni (Ogoljeli kras).

4. **na lastavicu** — dvostrešni krov, krov na dvije vode (Ogoljeli kras);

5. **skošeni** (tehnički izraz) tj. sa četiri strehe ili sa četiri kose površine, *fermar* (Markovac — Metković);

6. **s pajantama** (tehnički izraz) tj. krovna konstrukcija s klještim a što vežu parove roženica: *bragijera*, *pajante* (Mljet); *klješta* (Mljet)

krušna peć — sa zidanim svodom od kamena ili od opeke. Prema klimatskim i lokalnim okolnostima gradi se uglavnom: 1. — u kuhinji uz otvoreno ognjište; (Ogoljeli kras).

2. — da se spriječi prekomjerno ugrijavanje kuhinje, gradi se kao izbočak izvan zgrade, a loži se otvorom *zjedo* iz kuhinje (Ogoljeli kras).

3. — u katnicama gradi se krušna peć kao izbočak u katu na kamenim konzolama, a loži se iz kuhinje (Ogoljeli kras).

kućarica — sklonište u polju kružnog tlocrta građeno od kamena lomlje-njaka; v. *bunja*.

kućica — v. *bunja* (Otok Brač).

kućište — *potkućnica*, zemljište na kome je sagrađena kuća; v. *dvorno City*, *podvornica*.

kunturata — četverokutni otvor u podu za silaženje u konobu (Krk), v. *konturata*.

kupa — žljebnjak, v. *kanalica*, *konalica* (Ogoljeli kras)

kužina — kuhinja (Dalmacija); v. *valrenica*, *ugljenica*, *ognjenica* (Bukovica, Ravni kotari, Dalmacija)

lašćaduri — kovani prihvatnici na vratnim krilima (Ogoljeli kras).

lave I — praonik (Dalmacija); v. *pilo*.

laz — 1. uski otvoreni prolaz u zidu gromače kroz koji može proći čovjek a ne može stoka (Krk);

2. *laz pričalnic*, prolaz za kola ili stoku kroza kamenu ogradu, zatvara se letvenim vratima (Krk);

3. *laz dračan* zatvara se *dračinom* i granjem (Vodice).

laznik — bočni kamen koji zatvara prolaz *laz* (Krk, Vodice).

ledenica — ponor u kojem se dugo zadržava snijeg i led (Ogoljeli kras); v. *sniježnica*.

lijenka — (l e n k a) vodoravna letva ili grana na *odrini* po kojoj se vije loza (Ogoljeli kras).

lijepiti — ožbukati (Dalmatinska zagora).

lubnjača — koliba od kolja, pokrivena *lubum* tj. sirovom korom mlada drveta, na pr. lipe (Ogoljeli kras).

lučnjak — dio pastirskog stana, za jagnjad poslije lučenja od ovaca (Dalmacija).

ljutac — kamen lomljenjak, vapnenac s Krasa (Plitvička jezera, Ogoljeli kras).

macola — veliki željezni bat koji osim ostaloga — služi i za razbijanje kamenja (Krk, Dalmacija).

magara — izba, konoba (Šibenik).

marangun — drvodjelja, stolar (Krk, Dalmacija).

martelina — zidarski čekić (Dobrinj, Krk).

matun — opeka (Dalmacija).

međa — niski zidovi među parcelama, zidani na suho kao oznaka posjeda (Dalmacija) v. *mejaši*.

mednica — kuća sa zidom od kamena lomljenjaka na suho zidanom kao međa. (Mljet).

mejaši — niski zidovi među parcelama, označavaju posjed (Dalmacija, Hrvatsko zagorje).

melta — vapneni mort (Ogoljeli kras).

merina — 1. staja (Hvar);

2. zidina, zidine, *mir*, *mirina*, *mirin* (Hrvatsko primorje, Dalmacija).

meska — nabijač, njime se u vinogradima otoka Hvara, miješa grožđe u *mast* (mošt) da bi se iz vinograda u mješinama prenijelo u selo do prešnice (Otok Hvar).

mir — zid (Hrvatsko primorje, Dalmacija) v. *merina*, *mirina*.

mirina — zidina, isto što i *mir*, *merina* (Kastavština, Dalmacija).

mitoglavci — roženica (Mljet); v. *rož.enice*, *japije*.

močila — spremište u polju (Dubrovnik); v. *hitnja*.

mogila — v. *bun ja* (Dračevo Polje — Šibenik).

mošuna — staja za ovce od suhozida pokrov od tr stike ili slame (Krk, Pag, Rab); *nuišna, mušina, mošun, mušunja*.

mošunišće — City gdje je stajala *mošuna* (Krk, Rab, Pag).

mramor — (mramorovi) kameni spomen na grobovima (Dalmacija, Bosna, Hercegovina) v. *stećak*.

mravun — stolar (Pag).

mrgar — ovčarnik na krasu, dvorište ograđeno *mrgarićima* (Krk, Pag).

mrgarić — ograđeni dio *mrgara* za striženje ovaca (Krk).

mrtvi mir — zid od kamena lomljenjaka bez veznog materijala, morta (Ogoljeli kras).

mul — lukobran; *mulić* (Dalmacija).

mužar — prostor za muženje ovaca u *mrgaru* (Krk).

napa — natkrovlje iznad ognjišta kao sabirница za odvod dima u dimnjak (Ogoljeli kras, Dalmacija).

naplov — taracana površina na kojoj se sabire i s koje otječe kišnica u cisternu (Ogoljeli kras).

nebo — ožbukani strop (Poljica); v. *šluk*.

nogostup — prijelaz kamenima položenim u korito bujica, potoka ili rijeka (Dalmatinska zagora, Velebit); v. *gaz*.

obor — ograda (Pag).

očeti — petlja od željeza ugrađena u kameni dovratnik ili u doprozornik ili u zid (Ogoljeli kras); v. *brutvela, muzi*.

odrina — *sjenica, baras, bars, pergola* s poprečnim motkama *lijenkama* koje počivaju na stupovima *sohama* (Ogoljeli kras)

oganj — *ognjište* (Pag, Brač).

ognjenica — kuhinja s otvorenim ognjištem (Ravni Kotari); v. *vatrenica, ugljenica*.

ognjište — City s otvorenom vatrom za kuhanje (Ogoljeli kras).

ogradice — niski kameni suhozidovi oko parcela plodne zemlje (Ogoljeli kras); v. *mejaši, gromača*.

ošit — tanki razdjelni zid od trstike ili šiblja, ožbukan (Krk, Pag); v. *pared*.

ošit od pirakot — tanki razdjelni zid od sjekomično ugrađene opeke (Pag); v. *pared*, *pretin*.

ozublje — završni red kamena sa slojem trnja na ogradnim suhozidovima *gromačama* (Cres).

palac — kuća ma kako malena bila, ako su joj zidovi mortom i vapnom građeni, a ne *na suho* (Dalmatinska zagora).

pared — tanki razdjelni zid od trstike ili šiblja, ožbukan; (Krk, Pag); v. *ošit*, *pretin*, *tinac*.

pasika — udubak u podu konobe za sabiranje vode, oko 30 cm promjera, a oko 20 cm dubok (Trogir).

pergola — *pergula*, lagani kostur sjenice po kojoj se penje loza (Dalmacija)

pilo — praonik (Dubrovnik), v. *lavel*.

planja — nazidnica, podložna stropna greda, leži na *zubovima*, *argatima* (Mljet, Dalmacija); v. *argat*.

pločarica — kuća pokrivena kamenim pločama (Ogoljeli kras).

pločata kuća — kuća s pokrovom od kamenih ploča (Ogoljeli kras), **pločara** — v. *pločarica*.

polača — *polata*, seoska kamena kuća, pokrivena pločama (zadružnih obitelji) uz glavnu kuću kao zdanje za goste ili za članove zadruge.

poljarica — spremište u poljima kružnog tlocrta od kamena lomljenjaka (Ogoljeli kras); v. *bunja*.

ponara — udubak u zidu (Dalmacija); v. *škafa*, *armir*, *garma*.

ponistra — prozor (Dalmacija).

potkupije — *potkupe*, tavan tj. prostor ispod *kupa*; v. *šufit* (Južna Dalmacija).

potleušica — prizemnica, *pozemljuša*, *prizemljuša* (Južna Dalmacija).

površnica — podrožnica pod sljemenom (hrptom) krova (Južna Dalmacija).

pozemljuša — prizemnica, *prizemljuša*, *potleušnica* (Južna Dalmacija)

prag (pragovi) — 1. komadi kamena, tvore dovratnik tj. gornji i donji prag, te prag od *live* i *desne bande* (Južna Dalmacija)

preša — tijesak za mljevenje maslina (Krk, Dalmacija); v. *toš, toč*.

pretin — tanki zid od pletera koji jednu prostoriju dijeli u dvije (Krk).

pretinit — pregraditi, razdijeliti prostoriju tankim zidom — opekrom ili pleterom. Takav se zid zove *pretin* ili *pared* (Krk).

prezid — potporni suhozid za terase u poljima i vinogradima, Ogoljeli kras).

pritresati — kućice sa zidovima na suho građenim — kad su jako za-čađene ili su premale — sruše se pa se obnavljaju starim kamenom uz dodatak novog poput crijepa na krovu koji se *pretresa* ili prepokriva (Dalmatinska Zagora).

pucal — kameno grlo cisterne (Dubrovnik).

puco — grlo cisterna od kamena (Kotor).

pudarica — sklonište od neobrađenog kamena u polju, kružnog tlocrta; v. *bunja*.

punta — 1. dulja motka kojom se izvana učvrste prozorski kapci; v. *kaštanjela*;

2. dio sela sa stajama za blago u zimi (ljeti je blago u planini na *kanatima, konacima*, tj. pašnjacima udaljenim od sela) (Pag, Velebit).

puntarol — željezni šiljak za obradbu kamena (Krk)

rebalt — drvena ograda za kamene stepenice s prihvatnikom (Pag).

repar — niski ogradni zid terasa, *balatura, solara* — služi kao klupa (Dalmacija).

rime — (*rimice*) — letve za žljebnjake pokrova (Ogoljeli kras).

rogovi — kose gredice krovišta; *rogi* (Velebit); *mitoglavci, japije* (Mljet); v. *rozenice*.

roženice — 1. položene kose gredice krova; v. *ja-pije, konjići, mertak, mitoglavci, rogi, rožnice, rožnjići* (Velebit, Mljet); v. i *pajanta*

sija — City na obali gdje ljudi sjede da se porazgovore (Dalmacija).

skale — skaline, skale, stepenice (Ogoljeli kras).

slijevac — kameni žljeb, glavni vijenac na okapu krova, ugrađen na kamene konzole (*zubove*), sabire kišnicu i odvodi je u cisternu (Ogoljeli kras); v. *gurla, linda*.

solar — mala terasa pred ulazom u kuću (Mljet); v. *balatura, sular*.

staje — dvije debele paralelno postavljene grede na kojima u konobi počivaju bačve (Dobrinj — Krk).

stan — 1. potleušica, nastamba pastira, na pašnjacima u planini (Ogoljeli kras);

2. gospodarska podružnica sela za izradbu sira (Pag)

stazuni — letvice za žbuku koso pribijene na stjenu (Pag); v. *kolenika*.

stećak —• sredovječni golemi kameni spomen na grobovima — klesarski ukrašen (Dalmacija, Bosna, Hercegovina); v. *bilig* (biljeg), *kam* (kamen), *mramor* (mramorovi).

striha — mala streha nad prozorom protiv osunča-nja (*striha nad barkunom*) od kamenih ploča ili od žljebnjaka (Pag).

suhi zid — zid od kamena lomljenjaka zidan na suho tj. bez morta. (Ogoljeli kras).

sular — mala terasa pred ulazom u kuću (Mljet); v. *balatura*, *solar*.

sušica — *građeno u sušicu* tj. ziđem od kamena lomljenjaka na suho (Ogoljeli kras); v. *suhi zid*.

sante — zabat (Markovac — Metković); v. krov **1** dvostrešni.

šegac na puntu — ručna pila (Pag).

ševar — 1. *ševr*, *sevar* slama za pokrov krova.

2. trstika, pokrov trstikom (Vrgorac, Dalmacija).

šimla — daščica za pokrov krovova (Pag); v. *šindra*.

šimlatica — kućica pokrivena *sindrom* (Pag).

skale — stube (*skale na prvi pod* = stube na prvi kat) (Ogoljeli kras)

škip — korito za prenašanje građevnog materijala (Šibenik).

škrapa — 1. kamen lomljenjak kakav se nalazi na krasu;

2. rupe, otvori, mali ponori, bezdani u živcu kamenu (Ogoljeli kras).

škril — kamena ploča, prirodna ili obrađena (Dobrinj — Krk).

škrilje — komadi kamena lomljenjaka (Ogoljeli kras)

škuri — vanjski puni daščani kapci bez otvora, na prozoru (Dalmacija, Hrvatsko primorje).

šmur — (*šmurić*), drvena ili limena posuda za prijenos zemlje (Dalmacija).

štuk — žbukani strop, *nebo* (Pag).

šufit — tavan, potkrovlje (Hrvatsko primorje, Dalmacija); v. *Potkuplje*

tabula — kamena ploča za pokrov (Ogoljeli kras).

taraca — terasa (Dubrovnik).

teza — sjenica kružnog tlocrta za ovce (Ravni Kotari) sa zidom od kamena lomljenjaka visokim oko 130 cm, s otvorima za zračenje. U sredini *teze* ugrađena je osovljena *soha* — kod velikih teza i četiri *sohe* — kojima se podupire pokrov od šiba, i grana s lišćem radi sjene i hladovine. Vrata od kolja vezanog *gužvom*.

tinel — *linjal*, najbolja soba za dnevni boravak (Dalmacija).

toč — (*toš*), prostorija i postrojenje za gnječenje i tiještenje maslina (Ogoljeli kras); v. mlin 2 za mljevenje maslina.

tor — 1. staja za ovce, građena na suho od kamena (Ogoljeli kras);

2. zaokružen prostor za stoku, pokriven *grmom* tj. šibljem s lišćem zatvoren *lisom*, (vratima) (Velebit).

toš — mlin za masline; v. *toč*.

trim — sklonište u polju kružnog tlocrta od kamena lomljenjaka (Hvar); v. *bunja*.

turanj — tijesak za grožđe (Hvar).

vapnenica — poljska peć za pečenje vapna (Ogoljeli kras); v. *japnenica*.

volat — luk ispod *balature* za ulaz u konobu (Hrvatsko primorje, Dalmacija); v. *balatura*, *volta*, *čemer*.

vratnice — priklesani kameni dovratnik, ali i vratna krila (Poljica).

zatoka — vrata za vađenje, postavljena u kamenom suhozidu (Krk).

zid — zide od kamena lomljenjaka s *meltom*, bez *melte* nije zid nego *sušica* (Mljet).

zid na suho — zid od kamena lomljenjaka, bez veznog materijala; (Ogoljeli kras); v. *mrtvi mir*; (*mrtvi zid*), *sušica*.

žile — vodoravne roženice na krovu za pokrivanje kamenim pločama ili žljebnjacima (Mljet).

živac — tvrda cjelovita kamena pećina (Ogoljeli kras)

4. Limestone quarries

(...) as to the mountains, Nature has made those for herself, as a kind of bulwark for keeping together the bowels of the earth; as also for the purpose of curbing the violence of the rivers, of breaking the waves of the sea, and so, by opposing to them the very hardest of her materials, putting a check upon those elements which are never at rest. And yet we must hew down these mountains, forsooth, and carry them off; and this, for no other reason than to gratify our luxurious inclinations: heights which in former days it was reckoned a miracle even to have crossed!

Our forefathers regarded as a prodigy the passage of the Alps, first by Hannibal,² and, more recently, by the Cimbri: but at the present day, these very mountains are cut asunder to yield us a thousand different marbles, promontories are thrown open to the sea, and the face of Nature is being everywhere reduced to a level. We now carry away the barriers that were destined for the separation of one nation from another; we construct ships for the transport of our marbles; and, amid the waves, the most boisterous element of Nature, we convey the summits of the mountains to and fro...

Naturalis historia by Pliny the Elder reads like a kaleidoscope of oddities and isolated themes, however, it demonstrates his Weltanschauung page to page. *Luxuria* and *avaritia*, *inventio* and *mirabilia* are ever present and always recurring themes. The common denominator of his ideas will be demonstrated in parts of book XXXVI, quoted below.

These sentences remind us of the exponential rise in scale of stone quarrying and stone use in the Roman period. Quarries are omnipresent – a testimony of the society and its social organisation. Most of the stone quarried to meet general demand for ordinary architectural and sculptural projects came from the closest possible sources. „The availability and particularly the excessive cost of transport have always played a role in shaping the pattern of stone use, the importance of which is difficult to overstate. Stone is heavy; most of the stones moved long distances in the Roman period weighed between 2,500 and 2,700 kg/m³. On individual building projects transport could end up accounting for a massive proportion of

total expenditure.”⁴ First-rate quarries were therefore in demand preferably sited on ridgelines, because prospecting was easy and removal of the overburden greatly simplified. It is no wonder that the first Greek colony in the Adriatic was based in the eastern part of the island of Korčula, in the “epicentre” of this quarry archipelago.

Hvar must have been the same. Residents of Paros, renowned for marble, must have realised the stone potential of Pharos which they established in 385/4 BC. The northern part of the Pharos bay exhibits traces of stone extraction in six places. These are shallow surface quarries where no ditches were required, only holes in certain intervals.⁵

There is a staggering number of similar sites along the Adriatic coast at which Roman extraction can be identified, as well as in medieval and early modern times. Generally these were ambulatory, provisional quarries open for specific local building.

However, there were bigger quarries in the Adriatic as well. The Stone Quarries Database compiled by Ben Russell as part of his research project on *Sculpted Stone and the Roman Economy*⁶ numbers 17 of the numerous quarries of the Roman Dalmatia:

http://oxrep.classics.ox.ac.uk/databases/stone_quarries_database/

All along the Croatian coastlines many small quarries from which material could be loaded directly onto waiting ships can be pointed to. Several quarries from the Zadar area were exploited for the high-quality white limestone. Traces of these quarries where stone for the Roman Iader was extracted can be seen in Rava, Iž, Sestrunj. The small island of Lavdara where traces of stone extraction can also be seen was named after the stone extraction activities (lat. *lapidaria*). Traces of ancient quarries have been evidenced in Tetovišnjaci, Šilo, Aba Vela and Smokovenjak in the Kornati islands as well as Lavdara and Mala Lavdara near Sali, Savra and the southeastern part of Sestrunj, the northeastern part of Vrgada,

⁴ „In the case of the Baths of Caracalla, DeLaine has estimated that over 50 per cent of the total construction costs were eaten up by shipping and haulage.“ Russell, Ben (2013). *The Economics of the Roman Stone Trade*, Oxford: 95.

⁵ Popović, Sara (2012), 'The Quarries in Stari Grad bay: deciphering the provenance of stone used for building the city walls of ancient Pharos', *Archaeologia Adriatica*, vol 6 No. 1: 117.

⁶ The database includes all those quarries at which activity in the Roman period is proven or suspected. As such it builds on the ground-breaking studies of A. Dworakowska (especially *Quarries in the Roman Provinces* (Warsaw: Zakład Narodowy, 1983)) and those by F. Braemer. It is intended to be used in conjunction with B. Russell (2013), Chapter 3 of which focuses on the overall distribution and chronology of the quarries listed in this database.

southeast of Pašman (near Pustograd), the island of Frmić, the southern approach to the Pašman canal and near Biograd.⁷

It is generally assumed that quarry activity declined in the late antiquity. Recent research in the Mediterranean where equal decline was assumed has shown that several places continued to see the “classical” quarry activities, though considerably weakened in productivity, possibly relying on “inherited” supplies of stone blocks and architectural plastics, which means a more detailed survey of Adriatic quarries in the late ancient period would be in place.⁸

We shall pay attention to three areas from which the most famous Dalmatian stone originated.

⁷ Škegro, Ante (1999). *Gospodarstvo rimske provincije Dalmacije*, Zagreb: 162.— Mate Parica from the Archaeological Dept. of the University of Zadar is working on his PhD thesis on the issue of quarries from prehistory to the modern era.

⁸ How can we tell whether a marble quarry was or was not in use 1000 or 1500 years ago? Evidence of mediaeval quarrying in the West has only recently been sought, but does exist, za razliku od dokumenata. Mostly, later activity will have destroyed evidence. (B. Russell (2013).— “Mediaeval builders wishing to use marble had to quarry it from the ample workings left by the Greeks and Romans, find suitable materials (and, if necessary, rework them), or find classical stockpiles of fresh material. Mediaeval authors were well aware of both extraction and, esp. of transport problems. We should bear in mind the slippery nature of the terminology. ‘Quarry’ (late Latin *quadraria*) refers to squared blocks, as well as to the action of cutting them—so it would not be illogical to refer to stockpiled blocks (often at points of extraction, of course), or indeed to the squared blocks to be found at ancient sites—as quarries.” (Ibid.)



Ancient quarry Rasoha near Splitska on the island of Brač

THE BRAČ STONE

The quarries of Plate, Oklade, Zastrazišće and Rasohe between Splitska and Škrip on the island of Brač, in this archaic landscape with its exceptionally rich archaeological and artistic stratigraphy, were at work the whole of Antiquity, under direct state and military supervision.

However, we should point out that near Pučišće traces of ancient quarries are also undeniably present. The Slatina quarry (called Surlitanova Petrada), is a relatively small quarry where one finds channels in the rock (*tagliata romana*), locally named *pašarine*. Without them harvesting of rock was unimaginable. "One sees *kunjera* in which steel wedges with side plates were driven, splitting the rock in a conceived direction. Splitting rock with the help of *punčoti* is also evident; small holes were filled with wedges creating lateral forces which split the rock. Using this method rocks surfaces of up to 2 sq. metres could be split, depending on

the type of rock and direction of splitting (*veroš* or *kontra*).”⁹ On the eastern side of the hill near Tešišće, some 350 m from the sea, there is an old quarry Samograd in which large *kunjere* were used for breaking rocks. Wooden wedges soaked with water caused the rock to split.

The biggest reference that can be given for the stone of Brač is the Palace of Diocletian. Late ancient stonecutting workshops were also present – they sent characteristic sarcophagi as far as Ravenna and Aquileia.¹⁰



The Splitska shore with stone blocks waiting to be loaded on a ship, around 1960.
(Aleksandar Kuček)

⁹ Frane Marinović, 'Pučiški kamenolomi kroz sto godina, a i ranije', in: *Klesarska škola Pučišća 1909 – 2009*, Pučišća 2009: 177-190.

¹⁰ It is curious that the price of only one sarcophagus is known—an undecorated, limestone piece from Salona (i.e. from Brač stone) – with the measurements: 2.12 x 0.85 x 0.80 m. It seems to date to the late third century or later and cost 15 solidi. Based on the price of gold in the Price Edict (72 solidi = 1 pound of gold = 72,000 denarii), this sum is equivalent to a massive 15,000 Diocletianic denarii, or approximately 150 late first-century AD denarii. B. Russell (2013):29.

In the Early Renaissance, quarries around Pučišća were started up, and in them, throughout the centuries, whole dynasties of stone carvers and masons were trained. As well as George of Dalmatia, Andrija Aleši and Niccolò di Giovanni, dozens of their assistants also worked on the carvings in the quarries.

In this period some of the most daring constructions in Croatian architecture were built.

When we are talking of Brač – alongside the extraordinarily interesting vernacular building and the number of examples of polished units of little towns that drop down into its northern bays, and alongside the striking complexes of hermitages that nested above its southern shores - what picks the island out from a number of others is the exceptionally rich stratum of the architectural heritage of Late Antiquity and the early Middle Ages: some 30 buildings, spread over the whole island, many of which are intact up to the roofline.



The Radojković kaštel in Škrip

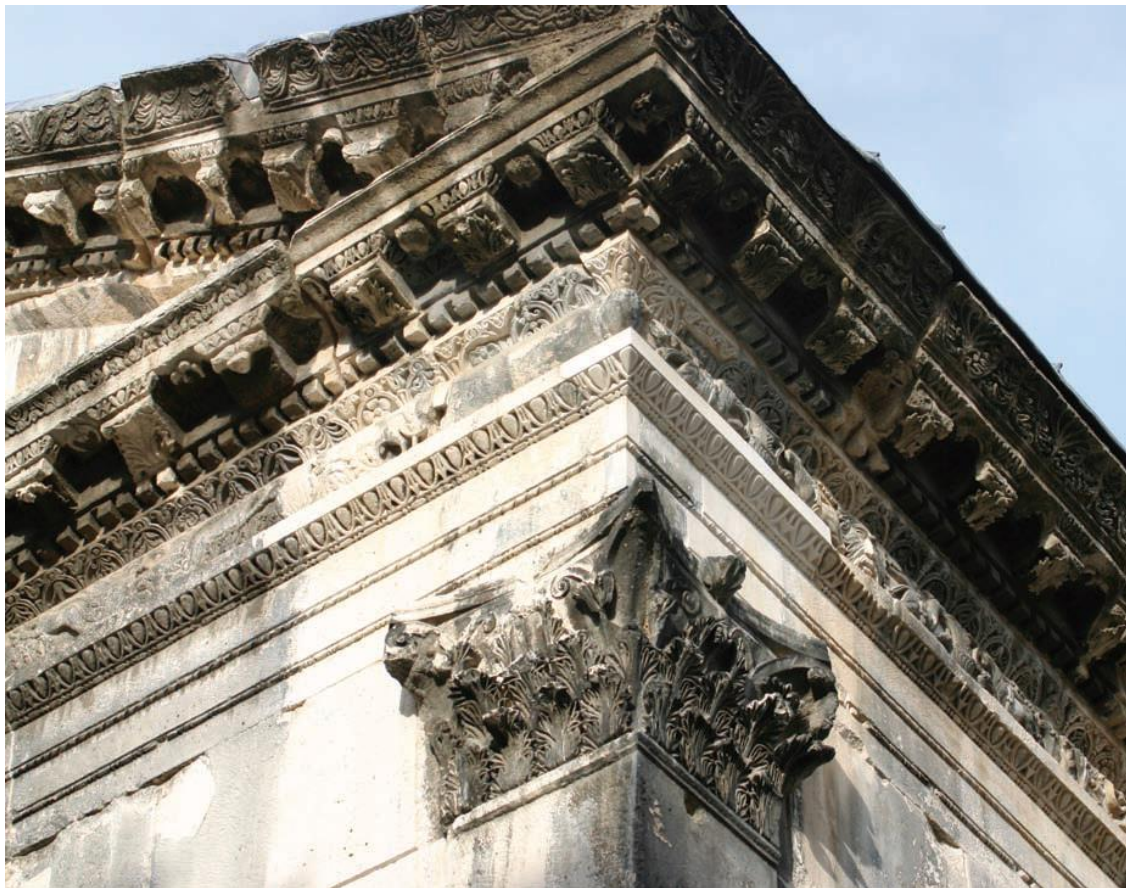
Stonecutting skills have often enabled stonemasons to perform camouflaging interventions in the architectural tissue of older buildings. In a series of extraordinary monuments of religious architecture, perhaps the most eloquent paradigm is constituted by the Parish Church of St Mary in Donji Humac, in which to this day the Romanesque fresco with a depiction of Our Lady that has a reputation for miracle working is revered. In the Baroque period, the church was extended and lifted, widened, and even deepened by the lowering of the floor of the whole space, so that in practice it was only the miraculous fresco that stayed in the same coordinates: all was done by an impressive engineering operation truly worthy of the masons of Brač.

Brač and stone are synonymous; the Brač stone mounds, early Christian churches, solitary monasteries like the one in the southern slopes of the Vidova gora mountain, as well as hundreds of other examples of this fine architectural tradition are unconceivable without an uninterrupted stonecutting tradition.



Annual stonecutting workshop for guests and tourists in the Stonecutting school in Pučišći

The stone carving school in Pučišća, in which a hundred pupils a year have a complete course, is one of three such schools in Europe; it has been at work continuously since 1909. It is toured by 6000 visitors a year, always fascinated by the range of traditional tools and techniques, which are as alive here as they were in the Renaissance, as well as by the enthusiasm of the teachers, who transfer their knowledge to the youngsters, as the carvers of the Bokanić dynasty in the Renaissance and Baroque taught their skills to their own successors.



Southwest corner of the Mali hram of the Diocletian palace, cut from the Brač stone

The stonecutting profession survived in Croatia mainly due to the continuity of this school. Perspectives facing young men after having finished their schooling are rewarding indeed. From the conservational point of view alone it can be maintained that it was their skill that facilitated a whole string of demanding interventions in the last decade – from the restoration of the Trogir cathedral steeple and the dome of St. George's cathedral in Šibenik to the recent restoration of the temple of Jupiter/the baptistery in Split. In fact, this very knowledge based on traditional techniques and tools enable us to take up ambitious reconstructions where we

would usually follow the line “better to conserve that to restore – or better to restore than to reconstruct”.

The excellent stone enabled a number of brilliant buildings, and not always on a monumental scale, from Early Christian and Early Croatian, from the Renaissance and Baroque, to the booming Brač 19th and 20th centuries, when on the island, more than anywhere else in Dalmatia, a lively feeling for the harmony of architectural composition and building of even the most modest houses was preserved. In the past century, stone from Vrnik stone was incorporated into the parliament building in Budapest, from Seget into the Hofburg in Vienna, Hvar stone into the Berlin Reichstag and Brač stone into the White House in Washington. Semi-colonial foundations certainly helped to promulgate the ideology of stone use: „stone equalled permanence; its durability made it the perfect medium in which the socio-cultural priorities of the status quo were monumentalized; it was an expression of political allegiance, at the same time demonstrating a control of wealth, resources, and labour“, providing a 'material map' of the empire.¹¹



¹¹ B. Russell (2013): 11-12.

THE KORČULA STONE

Residents of Dubrovnik had several quarries at their disposal; however, stone was often harvested on site (particularly for filling up the inside of thicker walls), saving investors' transportation costs. The best carving stone used for the more prominent architectural parts usually came from the quarries situated in the islands of Vrnik, Sutvara and Kamenjak, southeast of the Korčula town in the Pelješac canal. Named after quarries, they were inaugurated by Romans; as is evident from characteristic grooves – traces of stone splitting, situated too deep to have originated from a later period. During the Roman period it was customary to leave the top layer of stone intact; timely removing of this stone layer, which could be several meters thick, would require explosives. Three places in Sutvara feature traces of a textbook case of the underground stone extraction.

It is a limestone – used locally in the Roman Imperial period and possibly exported regionally (it certainly was later, from medieval times). The most interesting is the case of Vrnik, the quarry-island which looks like an old dilapidated city: heaps of age-old stone waste feature stone walls, man-made cliffs created during two millennia, some as high as 40 metres. There are 29 quarries on the island, and all its inhabitants are stonemasons.

Marinko Gjivoje exhibited the characteristics of the Korčula stone in detail.¹² The Vrnik stone is white limestone with lots of seashells on the surface. Exposed to weather, it turns dark-yellow in the south and greyish in the north. This is the most durable stone in Korčula and the whole of Dalmatia; it is handy for building sea-shores since it is impervious to sea tides.

The small island of Sutvara there is limestone particularly suitable for the storage containers for oil. It is less frequently used in building, because it is prone to decomposing on the surface and does not tolerate heavy loads. It is decorative in appearance, but loses its beauty in 5 to 6 years due to deterioration. However, experience has shown that the deep stone from Sutvara is of high quality, so it remains in use.

¹² Gjivoje, Marinko (1954). 'Otoci kamenara', P. o. *Grđevinar*, br. 2, Zagreb; Idem, (1969). *Otok Korčula*, Zagreb; Idem, (1970). 'Antikni kamenolomi na Korčulanskim otocima', *Zbornik otoka Korčule*, 1, Zagreb: 68-75.

The limestone from the Badija Island is heavy-duty stone useful for steps and such. The dolomite from Krmača in the Korčula Island can also deteriorate, but is useful in paving etc.

In *Oskorušica* (the area around the Žrnovo village) the limestone is softer type, very white and highly shiny. It was used in the reconstruction of the Sv. Dujce steeple in Split, maintaining its pearly white even after a century. These are, in fact, two types of limestone: the more light-coloured type, like the Brač stone, and the darker one – like the stone from Sv. Stjepan in Istria.

In the Vrbovica bay there is white, yellow-nuanced limestone as well as brown stone with rudist fossils (“pigavac”). The Pelegrina limestone is unresearched just like the stone from Humac of the same structure, used for pavements, steps etc.

The Vaja stone was used in the building of “Bijeli dvor” in Dedinje, Belgrade; before WWII several blocks of this stone were dispatched to New York where the stone was used as a replacement for marble linings.

The Korčula limestone is also very useful in the production of lime due to its whiteness; the so-called *klačine* (lime-pits) in which lime was produced have been known for centuries.

Relying on vast archives, Croatian arts history has shown that Korčula stonemason families participated in a series of building projects from the 14th to the 19th century, from Kotor and Dubrovnik to Hvar, Split, Zadar, Venice and elsewhere. Many stonemasons from Korčula learned their trade in Dubrovnik where they settled when the city became an important centre of stonemasons who established the confraternity *fraternitas camenariorum* (notice the Latinized form of the Croatian term “kamen” – stone), first mentioned in 1478., which took part in processions of St. Vlah under their own flag. A document from January 1514 states that the confraternity numbered 58 members.

The Gothic-Renaissance palaces and the cathedral in Korčula and the Franciscan monastery in Badija are perhaps the best testament of the stonemasons’ skill in the execution of complex stone sculpting and architectural programmes. The beauty of the Korčula stone and buildings was also celebrated by numerous writers. The Milan dean Pietro Casola marvelled the

Korčula buildings and the cathedral during the 1494 visitation, saying that the city was “like a well carved jewel”; a poet wrote: “*Ornamente od svita famoza Korčulo*”.

“There is marble in Korčula, too. Around 1725 the harvesting of white, darkish and pink marble started in the south shore of the island between the bays of Orlanduša and Pavja Luka, near the village of Žrnovo; the stone can be nicely polished. The pink marble which the people call “rumenac” is similar to the Italian “Pavonazzo”; it was used in the making of several altars in the Korčula churches.”¹³



Grbovi korčulanskih klesara (lapidarij Muzeja grada Korčule)

For centuries stonemasonry was one of the most important economic disciplines in Korčula. The “Banka sv. Mateja” confraternity related to the stonemasons’ trade was situated in the island of Vrnik (since 1685).

The Vrnik stone was later greatly exported to the east (Istanbul, Galac, Braila) – up until 1880 when some unscrupulous entrepreneurs became supplying the less resilient stone from Krmača which, exposed to weather, quickly deteriorated. This led to the boycott of the

¹³ Gjivoje (1969): 131.

Korčula stone, even though stone from Vrnik received excellent reviews in the 1927 stonemasons' fair in Paris.¹⁴

Between 1921 and 1941 the number of stonemasons rose above 400, making the stonemason's trade the most frequent one next to ship building.

In 1864 junior high school was established in Korčuli which boosted the development of stonemasonry and ship building – the two disciplines usually mention together. In 1881 a nexpert course was established in ship building and stonemasonry which led to the establishing of the Specialist School for Technical Drawing. Between 1921 and WWII the school continued to function as vocational school featuring a stonemasonry and ship-building courses. Due to teh lack of students the school ceased to work in 1960/1961; however, several stonemasonry workshops continued to work.



¹⁴ Ibid: 133.

THE TROGIR STONE

In his *Naturalis Historia* Pliny the Elder refers to the “Trogir marble” (in the reference: “Tragurium marmore notum– Trogir, known for marble). In fact this is limestone from the Eocene, unusually responsive to the work of the chisel and to polishing, for which reason we can find it in the most prominent places in Diocletian's Palace, on the Golden Gate, the portals of the imperial mausoleum and of the Temple of Jupiter, and in Trogir in Radovan's portal and in so many other places.

Yet Pliny got this completely wrong: the Greek word μάρμαρον, from μάρμαρος, Latin *marmor*, simply referred to all stones capable of taking a polish, irrespective of their geological classification. In terms of their petrology, therefore, many materials traditionally described as 'marbles' are in fact 'limestones'. Moreover, there was no basic difference in technique between marble and limestone (some varieties of which are as hard as marble), for that matter other relatively soft stones. (Olesen) Anyway, the term *marmor* features the root *mar* - gleam, glimmer = the white or gleaming stone, marble; the Greek form μάρμαρος has a double root, meaning cristalline rock which sparkles in the light, later : marbel. The same root is found in the Latin terms for the “sea” (*mare*) and “pearl” (*margarita*). The connection is in the glimmer of the surface; this glimmer after sufficient polishing must have been enough to secure the Trogir limestone the term “marble”.



Master Radovan: the assembly of angels, portal of the Trogir cathedral

This particular work – and the Trogir stone – was lately celebrated by the recently completed restoration of Radovan's portal; now cleaned it was restored its original colour resembling an old parchment. Here we are concerned with sculptural materiality, or the sought material polychromy. We must not forget that all sculpture, in a literal sense, is coloured. The choice of dark grey marble for the opening of the portal, its threshold, for the octagonal pillars and arches is surely motivated by the aesthetics of the whole composition, and also by symbolic reasons. This is a stone metamorphosed from calcite and dolomite and is in places almost completely black. The surfaces were originally highly polished for the texture of the white granules and black veins to stand out against the golden – and in no way neutral in colour – Trogir limestone.

There must have been awareness of the nature of the stone used, and almost certainly used symbolically. This is particularly proved by the resort to a special quarry from island of Brač, used for the arch that is on the upper side of the edge of the lunette. In restoration it was thought that we were dealing with some probable earlier restoration improvisation, for it had a markedly amorphous grey colour. So frequently worked in the local Early Christian architectural decoration, this is a white porous stone that with polishing acquires a high gloss, simulating the gleam of black marble. But this glow fades relatively fast, for the surface oxidises, turns into an unprepossessing grey. The rediscovery of this stone in the Duecento must have been the result of searching and experimentation.



5. Main types and characteristics of karstic architecture

Presentation of the region, its geographic features and characteristics of its urban forms (not necessarily »towns«, but also or mainly villages), to be followed by an outline of the different locally typical building types and constructions (possible division into sacral buildings (and subtypes) and profanes buildings (and subtypes); dry walls. Photographs of the present state and wherever possible historic pictures should be included.

The characteristic types of karst architecture in Dalmatia stem from the basic housing unit. Buildings are either housing and economic or public and sacral; building complexes are either housing and economic or solely economic, however, these can be further divided into hamlets, villages, towns and cities. Open public space and cultured landscape plays a significant role in the morphology of cities and the way of life; specific topographies are a key element of in the establishing and development of a city.

In Dalmatia specifics in the traditional stone building vary with regard to the location: the coastal region, the islands or the hinterland; even within these units there are subtle discrepancies. However, traditional architecture does feature some standardizing tendencies from the basic urbanist system to the size of lots, typical house exteriors, slanting of roofs and materials used in building.

Rural settlements in the dealt-with area were usually developed organically near a quarry, adapting to the configuration of the terrain and using the benefits of space (the sun, protection from winds). They used sunny orientations and sheltered positions. Hamlets were created by the addition of residential and commercial complexes; their location was determined by fertile areas, meaning that settlements never invaded fertile fields but were built next to them. On the other hand, settlements along the coast and on the islands were determined by sheltered bays.

The inhabitants of villages used paths paved with stone and surrounded by stone walls. Villages made a part of a network of roads linking clusters of families, villages with parish churches and cemeteries, with wells, with neighboring villages, vineyards and fields. Local residents had a name for each path and trail.

Villages were supplied with water from well with spring water. It was well known from which well a family could use water. Apart from common wells, there was a substantial number of those in private ownership, situated in the gardens, vineyards, orchards. Most of them are located along streams, rivers and rural roads.

Basic residential units stemmed from different types of karst architecture; in Dalmatia stone houses were covered with a typically slanted gable stone roof on a wooden construction, featuring small openings according to climatic conditions. Single-spaced, it developed into two storeys in height, featuring several rooms and functional, separate-volume complexes.



Houses in the hamlet of Ume, Tugare

- TYPES OF HOUSING ACCORDING TO URBANIST ORGANISATION: hamlet, town, city



Tugare, Ume hamlet



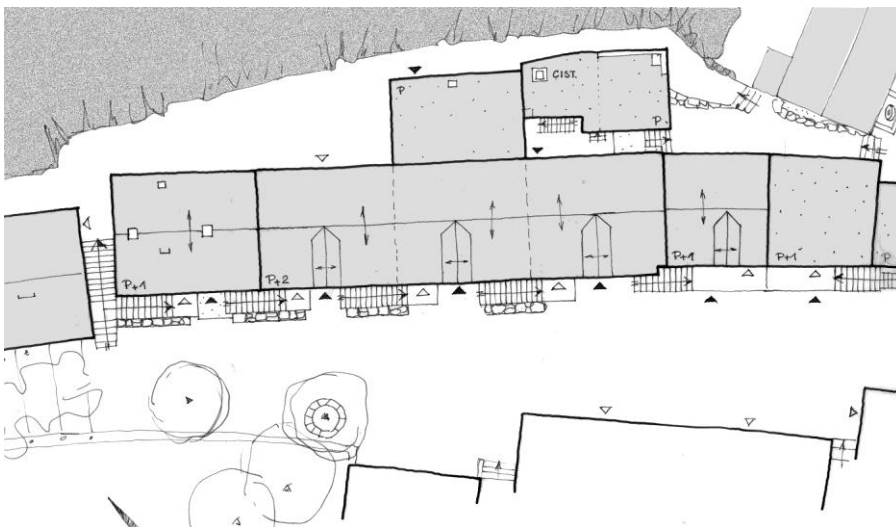
Vrboska, island of Hvar



Trogir

- HOUSES AND HOUSING AND ECONOMIC COMPLEXES

A case of organisation of houses: Mimice, Medići hamlet (archive KO Split):



This residential house is oriented towards the south, with the background of a natural configuration of the terrain – the Biokovo rocks. The house is accessed from the common public space formed by an extending the access road. On the ground floor there are inputs for economic purposes – the so-called taverns, while the “sulari” lead to the floors and living quarters.

Generally speaking, housing and economic complexes are the basic units of rural settlements. Although there are many variations, they generally consist of a basic housing unit in which the top floor is a kitchen (the kitchen is often, especially in the area of the Dalmatian hinterland, a separate building complex). On the ground floor there is a tavern or a barn. An element of this complex is a barn with a fenced courtyard and a bread oven – either in the interior or as a separate object. An example of such a complex:



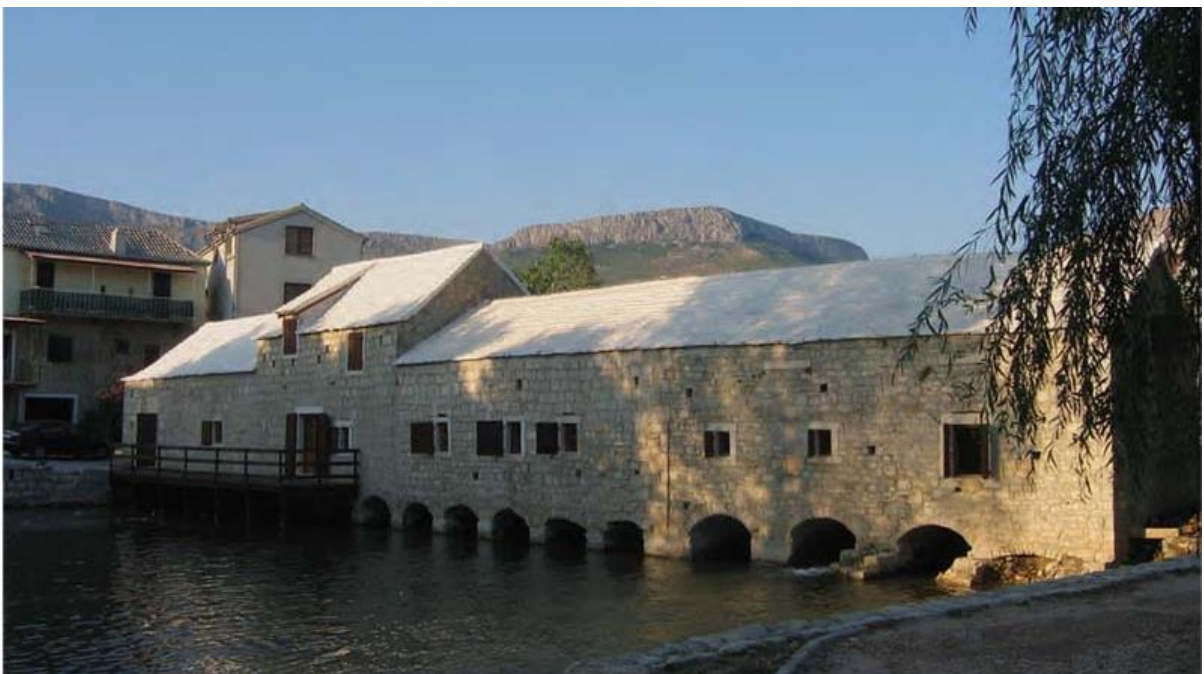
Kostanje, Gojsalić complex

- ECONOMIC QUARTERS: mills, barns, filed posts, furnaces etc.

Stone mills are regular units in Dalmatian hamlets. Along the Adriatic coast there was a series of wind-powered mills; however, unlike watermills they weren't preserved. They were marked on cadastre maps for Istria and Dalmatia in the 1830's. Raised by local authorities or families, they were vital to the existence of individual villages; they varied in type and size and were also remodelled to fit water power. Usually they featured either horizontal or vertical cogs.



Renaissance mill with a tower



The "Gašpina mlinica" mill, Solin (foto: S. Buble)

- SACRAL ARCHITECTURE: from a small village church to a cathedral

Traditional hamlets were dominated by churches, most commonly by single-naved stone churches with an apse, covered in stone plates. Chapels lined the roadsides.



Church of St. Rok, Ume, Tugare

The church of St. Rok in Ume is a typical case. The facade features a door on the central axis and a small rectangular window on either side. Doors and windows are framed with stone sills. Above the door there is a stone rosette. The top of the facade of features a belfry. Inside the church there is a wooden altar in the apse and a wooden choir. In the early 19th century walls and ceiling were painted with floral and geometric motifs. The church building was renovated in 2007 and the interior was restored together with the wooden altar and wall paintings. The church is taken care of by the confraternity of St. Rok.



Trogir, Cathedral

- **PUBLIC BUILDINGS:** from brotherhood houses to city halls

Brotherhood houses represented the centre of the organised public life in rural areas. In the Ume hamlet there were two brotherhood homes, one at the entrance to the village along the road that leads to the Upper Village: a small, dry-wall hovel in which the brothers kept wood, rifle and “maškule” from which they fired shots in case of storms in order to disperse the clouds thus preserving crops. This house was also an observation post controlling the path that leads to the village. The other house is in the Lower Village. There the brothers met, agreeing on joint operations; wine was kept on the ground floor; brotherhoods had jointly worked vineyards from which they got revenue by selling the produced, using the money for the maintenance of the church.



Ume, Tugare. Remains of a brotherhood house



Trogir, City hall

6. Architectural elements and decoration in karstic architecture – typical features

Short outline of characteristic elements and specificities of the local architecture. It can be based mainly on existing literature. Since typical features may vary from region to region, add

whatever element is related to your area. Please pay attention to indicate of the locations of the objects (on the building itself as well as the geographic location). In cases where the research area is small and well researched, it is welcome to extend it with fieldwork that evidences the representative examples by documenting the whole building according to the »Description sheet« (to be finalized by WP4 leaders within May 2013). The choice of representative examples should be determined by the presence of platy limestone on the building.

In Dalmatia traditional houses were generally made of stone, floors and roof structures of wood and roofing of laminated limestone. The simplest forms of stone constructions were carried out in dry wall, which served mainly for the construction of boundary walls, field houses and outbuildings in rural households.

In rural architecture **stone walls** are the most common feature – or buildings made of semi-carved stone with lime mortar; in urban areas the dominant building material is fully processed stone which is commonly coated with (lime) plaster, however, in this case only corners are often built from stone. Stone is lined in the so-called “korše”. In rural building **stone frames** are a common element in **windows and doors**, facilitating easier assembly of wooden frames etc. Above the stone lined openings there is often a stone slab **canopy**; in the stone wall above the opening there can be a **relieving arch** made of better dressed stone with a single radial point, since the opening alone cannot withstand the weight of the wall above. Plates of naturally crushed stone were used for **roof tiles**. Properly installed stone-slab roofs are of great importance not only as protection against precipitation but also aesthetically. With its soft curve, the typical outline of a traditional Dalmatian roof softens the simple geometry of the roof and contributes to the characteristic appearance. Stone slabs have been in use in **roofing** since prehistoric times. Roofs of most rural and many town houses have been – until recently – mostly made of thin stone slabs produced by breaking-off the surface parts of the rock along the natural contours. Basic shapes of roofs are gabled and hipped, however, pent and three-paned roofs are also quite common. More complex forms of the roofs were generally avoided in order to simplify the design, which led to pure volumes and spatial coherence. The loft can be done without increasing the housing and the facade walls, with the necessary daylight entering through windows in gables (with gabled roofs) mainly through the windows of the **luminaries**. The latter have the same cover as the entire roof, the front ones assuming the same characteristics as the facade, so that they are often built in stone with openings framed by stone frames. Stone roofs generally have pent luminaries. Under the

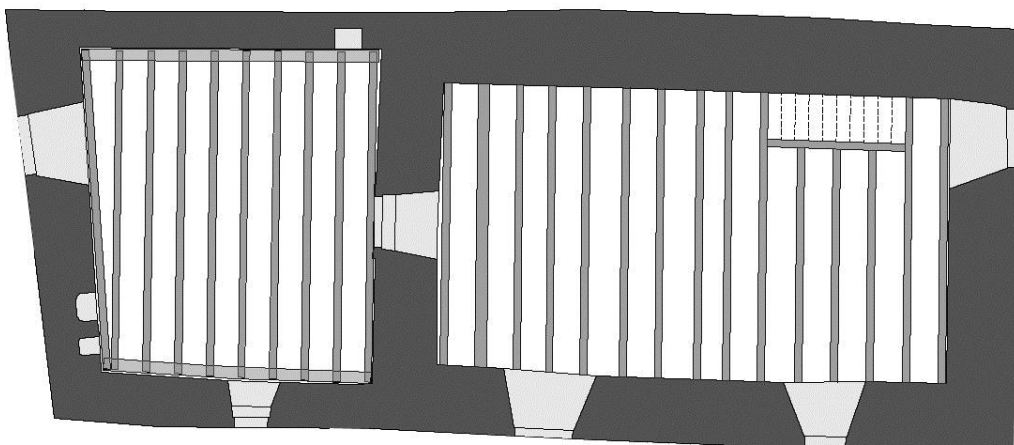
roof there can be a **stone gutter** supported by **stone consoles**. The latter can also be situated under windows, supporting a **stone slab** of laminated limestone (or a wooden board) for drying fruits and vegetables or display of flowers, while through the holes in the brackets above the upper part of the window served for hanging curtains. Houses often display the **year of construction**, as well as various other **symbols**. The “**balatura**”, a stone staircase leading to the residential floor above the stables or cellars, is a widespread element throughout the region of Dalmatia; a **stone bench** be located next to a building, either detached or as a part of the equipment of garden. Due to the mild climate, much time is spent in the open, and with benches there are numerous items of yard equipment: the **toć** for olives and **turanj**. The following is regularly executed in stone: **boundary walls, wells, flood planes, kamenice**. Economic complexes without housing function are also carried out in stone – from **mills** to even stone **beehives**. Outdoor **paving** in stone exhibit endless varieties in rural and urban areas. The **interior** stone **floors** are quite common, **stone steps** even more so. The thick walls often feature stone **shelves** of various sizes and console protrusions – the so-called **kablenice**. Within certain apartment and economic complexes there stone hives (e.g. the Dol family Gospodnetić on the island of Brač). Hives are made of stacked plates of limestone, covered with stone roof.

PHOTOGRAPHS of architectural elements and details:

stone walls



*Stone walls of the house of Mile Gojsalić, Kostanje.
Dry wall and semi-carved stone with lime mortar.*





window and door openings



Stone openings in the houses in the Ume hamlet

stone frames



Stone frames – functional and stylistic



Kostanje, the Gojsalić complex, three-part arch above the door

roofs



Cases of stone roof, stone roofing and tile roofing

roof



Lovreč, typical case of stone roofing



Characteristic roofing in Bukovica and Ravni kotari

stone arch



Mljet, stone consoles

stone slabs



Kostanje, the Gojsalić complex, stone slabs on consoles under the window

year of building



Ume, year of building

the “balatura” (staircase)



Ume, the “balatura”

built fences



Ume, a case of a built fence

wells



Ume, family well

alluvial plane



Žužeca gustirna

pavements



Hvar, Vrboska, outdoor paving

the “ponara”



Humac, ponara

dry wall



Ume, retaining walls

the “toć” for olives



Ume

the “turanj”



Ume

furnaces



Ume

chimneys



Imotski

7. Materials and techniques (link to WP3)

*This is the key chapter and is to be based on both existing literature and fieldwork. For this latter purpose use the »Description sheet« (to be finalized by WP4 leaders within May 2013). After a more general presentation of the uses of different types of limestone for different parts of the architecture (link to Chapter 5 and 6) it should focus on the specific uses of platy limestone in your area – these types depend on the local characteristics. Namely we deal here with roofs, floorings (indoors, outdoors), shelves, benches as well as with different constructions in dry-walls. This part of research should go in depth so to evidence the method of collection/extraction, the construction techniques, **the types of slates** (»skrile/škrle«) used for the roofing, the types of roofs, possibly also the timber roof constructions that support it as well as – **wherever possible the provenience of platy limestones**. You are free to add other topics that you find important, especially if related to your area.*

In addition to the shape and function of one of the constituent elements of each building are structure and material. These two components are closely related to each other, and thus the shape and type of the structure is largely dependent on the material from which it is built. Various types of stone are used for different purposes, depending on the mechanical properties (strength, resilience), the appearance and the treatment. The largest number of buildings and entire settlements built of a material that is extracted in the vicinity. To create architectural decoration suitable stone must be chosen for processing, while the strength is of minor importance. For paved streets, on the contrary, resilient rock is required. Platy limestone is rarely used for exterior paving. These are the elements and processing techniques and setting plate limestone.

STONE ROOFING

Stone slabs have been used for roofing since prehistoric times. The roofs of most rural and many town houses have been – until recently – made of thin stone produced by breaking off the surface parts of the rock along the natural contours. The stone cover is very heavy, because of the three-layer thick panel which endures wind gusts but requires a strong wooden construction. Traditionally slabs were composed without mortar; they were made by cleaving, not cutting, to maintain the continuity of their natural fiber, thus extending their life span. Due to this technique stone roofs placed on a wooden roof structure are much more irregular than tile roofs. This type of roofing is very durable, especially if maintained by regular coating with lime that closes the cracks in the slates, contributing to water resistance and reflecting the strong sunlight which reduces the heating of the stone roof.

Due to the extinction of trade in recent times, especially in the cities, this rock is replaced by round tiles and other types of cover easily available in the market.

Basic shapes of roofs are gabled and hipped, but pent and three-paned roofs are also frequent. More complex forms of roofs were avoided in order to simplify the design and secure pure volumes and harmony in urban settlements. In each village, and often in an entire area through a unified slope of roofing took shape through centuries, which depended on several factors: the type and weight of the cover, the climatic conditions and the available lumber. Slopes range from about 33 to 45 degrees. Stone slab roofing requires a steeper roof – the same is true of straw cover which is also very rare.

Often the cause of decay lies in the poor choice of materials, or their inappropriate use. Careful selection of stone types for a particular purpose crucial to its durability, as well as the inclusion in the stone structures (the position of the natural layers of stone to the direction of load transmission).

WOODEN CONSTRUCTION

Roof structure of traditional buildings was regularly made of timber, mainly coniferous. Structures are mostly simple and complex carpentry details to a minimum. The simplest type of roof structure is gable roof. Such a roof is made up of wooden beams positioned obliquely (horns), which is in abutment with the bottom of a horizontal beam attached to the wall (roof supporting block), and at the top to abut one another directly or via a ridge. Except for a very small range, the use of tie beams that connect opposite-wall beams on the longitudinal walls neutralizes the horizontal component of the gabled roof. It is very important to transfer the load from the horn to the wall over the tie beams and roof supporting block, or that the joint is well designed, to avoid sliding in the support of the horn and the consequent pushing of the top of the wall to the outside.

In roofs without the loft the horizontal forces are supported by wooden beams (ties) connected to the supporting blocks on opposite walls, and also serve as construction of the attic floor. In roofs with the loft, horizontal force are supported by the “pajanta” – a horizontal beam that connects the horns at a height that allows the normal use of the attic space.

STONE ROOFS

Plates of natural crushed stone were used for covering tiles to create a roof. Thin stone slabs (2-3 cm) were carefully processed and laid side by side in lime mortar, covering most of the upper surface of the wall, with a slight slope to the outside. This produces a solid and durable support for the front rows of tiles as well as sufficient projection (20-25 cm) to the eaves protecting the wall, or to serve as a drip edge. Since a properly installed roof of stone slabs has an aesthetic function it is difficult to distinguish the aesthetic from functional, because a

lower slope at the edge of the cover drives rainwater away from walls, improving the protection. A detailed joint top of the wall supporting the roof structure and the roof commanded the respect of centuries-old experience, applying a fine relationship between beams, thick walls and projecting eaves. If this ratio was disturbed, not only the function and appearance of the roof was corrupted, but also the entire house because the silhouette of the roof (or gable roof with gabled) exhibited a decisive influence on its character.

THE LUMINARIES ROOFING

Lofts could be made without increasing the housing and the facade walls, especially if the range of the roof was large enough to allow the use of much of the surface without bending down. In this case, the necessary daily light enters through the windows on the gable walls (with gabled roofs) or / and through the windows of the luminaries.

Luminaries could be covered by roof of different shapes - pent, gabled or three-paned. Sloped roofs were more common in the luminaries drawn into the roof, while those at the front of the usual gabled roof, a three-paned something less common - especially in the cover stone. Slope roof of the luminaries must have a much lower slope than the main roof, which is unfavorable due to greater opportunities pouring rain. It is therefore common that the luminaries with pent roof have lower height.

SHELVES

Consoles under the eaves supported stone gutters, while the ones under the window supported limestone slabs (or wooden boards) for drying fruits and vegetables or display of flowers, while through the holes in the brackets at the upper level of the window served for hanging curtains.

CHIMNEYS

Chimneys ("fumar") were a functional element in the traditional construction often contributing significantly to the overall aesthetic impression. Forms of chimneys varied depending on the material used, climatic conditions and local traditions. Stone chimneys are usually smaller and simpler, while those built in brick, usually plastered with lime mortar, can have very complex and imposing shapes. Functionally it is important to prevent the smoke returning to the house, so in the end it is necessary to set up a wind protection "cap" protecting the side openings in the walls of the chimney from wind gusts.

RELIEVING ARCH

The stone wall above the opening could feature a relieving arch of the better dressed stone with joints radiating from a single center. Such an arch can be "flat" or segmented (part of a circle), with a larger or smaller radius of curvature. Above the small openings lintel of wooden beams could be installed or an arch executed in brick. Relieving arches were installed even above stone frames with because they are usually of such dimensions that they could hardly support the load of the wall in addition to their own weight.

WINDOW AND DOOR FRAMES

In rural constructions openings with masonry frames are common, without additional cut stone elements, while in the towns the regular use of stone "frames" whose regularity facilitates installation and good sealing windows is more often. Built from coarse cut stone or stucco, carved frames usually stand out. In more recent times (the 19th century) removal of the plaster with stone facades was quite frequent in Dalmatia, because stone was considered more "noble", which is historically quite unjustified. This significantly changed the overall feel of the building, particularly when the facade was built entirely of rough-cut stone, with unequal and wide joints, and the correct forms of finely cut stone windows and doors were lost in the irregular structure of masonry.

Stone frames are processed with hand tools, mostly in fine teeth ("martelin").

On the inside there is a groove for a wooden frame; it can be executed on the outside too in order to receive the outer lid. The edge of the frame is processed by chisel-marking width of about one centimeter ("kurdolina"), in order to avoid damage to the stone. Today, the previously machine-processed stone is finished in the same manner.

STONE WALL

Stone walls are made of more or less cut stone with two faces, about 50 cm thick. Stone is laid in horizontal rows – "korše". The size of stone in each "korša" is uniform, but not necessarily. Traditional mortar of the masonry is lime mortar with a ratio of binder (aged slaked lime) and aggregates (crushed stone) 1: 3. Part of the unit is replaced by the crushed brick, thus achieving better and faster binding in wall thickness. Grouting of non-plastered stone wall is performed with the same lime mortar but with no (or less) crushed brick and with the addition of aggregates in color similar to the stone wall. According to the experience of masters, the joints should be slightly darker than the stone. Joints should also slightly

recessed relative to the face of the wall not to cover the edge of the rock and thus be protected, and therefore more durable.

An incorrectly built stone wall, of smaller and poorer cut stone is usually designed for plastering. Plastering is traditionally performed with lime mortar. The composition renders the binder (aged slaked lime) and aggregate (crushed stone) at a ratio of 1: 3, whereby a part of the aggregate of the final layer may be a material which has a natural color (ground brick, various kinds of river sand). Plaster is applied in thin layers because lime binds in the presence of carbon dioxide from the air and it needs to be applied to the wetted surface, after which it should be lightly sprayed with water in order to prevent premature drying and cracking. The final layer is performed by manual smoothing.

DRY WALL

Boundaries are probably among the first stone walls resulting from the need to fence the land (pasture). With the advancement of agriculture retaining walls (drywall) were built in order to preserve the erosion of fertile soil. Reclaimed stone was amassed into tumuli and stone walls, so that dry wall became an essential element of the cultivated landscape in Dalmatia.

To protect against storms and summer heat and as storage for tools and other supplies circular dry stone buildings (*bunje*, *ćemer*, *kažuni*, *trimi*...) were built.

The purpose, materials, construction techniques and design are the same, and the appearance of them is different, depending on the function. The wide stone wall with external and internal face and filling ("škalja") wall to a height of about 1 m, topped by plates slanting down and inwards; stone slabs sloped outwards, to the direction of runoff rainwater.

External forms varied in different regions. Except in the case of some *trimi* in Hvar, their diameter reached no more than 3 metres. In larger diameters the dead weight of the vault increases, and thus the unusable amount of space too. Shelters were built sometimes in the settlements along the houses and were used pigsties, poultry houses, donkey barns etc.

8. Limestone and craftsmanship

In kôva, petrôda or petrôra there was obviously a larger group of specialized workers: cipadūr orkavadūr – »quarryman who calved and split block of stone in the quarry «; žbocadūr – »stonecutter roughing stone«; diladūr – »stonecutter who finished stone«...¹⁵ A basic division between quarry-men, carvers, sawyers, and perhaps fine-detail carvers can be certainly imagined in the Roman period and later.

Work organisation remained the same for centuries, up until the industrialisation process. The more prominent stonecutters who named themselves “proto” controlled quarries (“vele kave”), employing foreign workforce (to a lesser extent from their own families). They set their wages arbitrarily, while the workers were expected to be loyal and obedient. In Korčula and Brač there were “male kave” too where workers worked for the “proti”, usually with their own family members.¹⁶

In Braču there are: kôva> kava> lat.i tal. *cava*, odnosno sinonim *caverna* (kamena – *lapicidina*; vapna – *calcara*). *Kavadūr* = *cavator*, *oris m* (tal. *cavatore*), one who hollows or excavates. A quarryman, stone cutter = *lapicida*, *ae m.* [*lapis* – *caedo*].

The term *petrôda* also used in Brač, comes from lat. *petrata* (adj.), as a Greek term (where *πετρα* replaced *saxum*); it is not standard Italian which is *pietraia* : “ie” could not contract into “e” again.

„To free a block or a monolithic column, the quarryman used a quarry pick, shaped like a modern sledgehammer but with a longer handle and with a lighter iron head. The pick crushed the crystals in a small area, allowing precise work with a minimum of waste. Because the point of the pick did not penetrate very deeply at each stroke, the quarryman had to edge back constantly. The effect, in skilled hands, was to create a very shallow trench in a straight line, leaving a tool mark on the quarry wall resembling that created by a point chisel driven across a flat surface.“¹⁷

Of course, “structure of stone and the direction of vessels that determine the direction of the fracture was first taken into account. Then, as the block size that was to be broken off was

¹⁵ Pučišćanin *gre upetrodu*, Selčanin ide *upetradu*, a Postirani *gre u kovu*, a riječ je o ljudima koji žive na razdaljini od desetak kilometara.

¹⁶ Gjiwoje

¹⁷ *The Oxford Handbook of Engineering and Technology in the Classical World*. (2008). Ed. By John Peter Oleson: 122.

determined, a deep groove was carved into one side, while a series of square holes (about 5x5x2 cm) were carved in the other surface into which iron nails or dry wooden wedges were evenly driven, which would then be drained in water. This second procedure was advantageous because the swollen wedges created a uniform pressure, thus preventing the deterioration of materials and an undesirable side refraction.¹⁸

Once a block was isolated, it was separated by splitting it free from the bedrock base. „From the beginning of Greek quarrying, the standard tool was the iron or wooden wedge, but there is greater variation in this specific technique than in trenching around blocks. Splitting the block off was one of the riskiest moments in quarrying, and several means were devised to provide better control of the direction and angle of the break. Another method was to place the wedge holes within a continuous chisel-cut groove, which would weaken the stone along the intended break line prior to hammering on the wedges themselves.“¹⁹

The first process of working the stone was called *kuherovät* – »dupsti kunjere«, nabijanjem klinova između lăstri (”limene pločice stavljene u kunjeru a između njih je klin po kojem se tuče da se kameni blok rascijepa”).

Naturally harvesting of stone was technically defined; the Brač stonecutters had a plethora of terms at their disposal: *ubrät* – »odlomiti kamenje u kamenolomu«, *cîpät* – »lomiti«, *iskavät* – »dubenjem izbaciti kamenje«, *kargät* – »podici, odvaliti (npr. kamen) polugom«, *ožmarat* – »grubo oblikovati kamen«, *pilat*, *piketät* »isklesati, klesati piketom« etc.

Ožmarät > hrv. *o(b)* + tal. *smarrire* (usp. ven. *smarir-se*, splitski *žmarit*).

The tools remained unchanged for centuries which means the same terms still apply.

tajiênta > ven. *taiènte* > tal. *tagliente* od *tagliare* > kasnolat. *taliare* (prijelaz „a“ u „e“ svjedoči o prolazu kroz talijanski)

martelîna > tal. *martellino* (ven. bi bio *martelîn*) > lat. *martellum* („i“ upućuje na prolazak kroz talijanski)

špuntarjuôla > tal. *punteruolo* > lat. *punctum* (ostalo ni „k“ da je ušlo iz latinskoga kroz dalmatski)

bućôrda > prema tal. *buccia*

puntarûl > tal. *punteruolo* > lat. *punctum* (ostalo bi „k“ da je ušlo iz latinskoga kroz dalmatski)

¹⁸ Gjivoje (1970): 72.

¹⁹ *The Oxford Handbook of Engineering and Technology in the Classical World*. (2008): 123.

škvôdra > tal. *squadra* > lat. *ex-quadrare*

Let us take notice of etymology of some of these terms in use in Brač that undoubtedly show the Venetian influence and consequently Latin origin.

A relief showing a quarryman wielding a pick displayed in the Archaeological Museum of Istria, Pula.²⁰

The “piket” is one of the most essential tools. Pikèt > tal. *pichetto* > fr. *piquet* (u talijanski ušlo istom u XVII st.: usp. boju karata *pique* – od lat. *picus*). „The introduction of a heavier quarry pick at the end of the first or beginning of the second century A.D. was really technological change, first noticed by Waelkens. The thicker iron point of this pick could penetrate farther at each blow; consequently the quarryman could execute many blows before having to move his feet, and this speeded trenching. The cost was greater waste and, to some extent, less precise work. The characteristic tool marks left by this pick are tracks forming segments of circles, rather than the nearly horizontal lines of the light pick. To counteract the tendency of the heavy pick to stray to the outside as it cuts downward, the workmen often reversed direction, leaving alternating bands of marks resembling festoons (hence the Italian description *a festoni*). The heavy pick also contributed to the typical visual impression of a Roman quarry with its huge hills of debris.“²¹

„Preliminary shaping could still be done with the quarry pick or with a chisel with a heavy point. The point chisel was the chief tool for all rough shaping work in architecture as well as sculpture. With the chisel held at about 70 degrees, large volumes of stone can be removed quickly. At 45 degrees, strokes producing splits with less propagation are used to approach the final surface (Rockwell 1993: 39). Fine dressing, however, was the task of the flat chisel; a flat chisel with teeth, essentially a row of very small flat chisels, was apparently a Roman innovation. Very fine shaping was done with abrasive tools, rasps, files, and at the end, emery and pumice if a reflective surface was wanted (rare until Antonine times). The last category of tool was the drill, of no great significance until horizontal motion was introduced; then the deep continuous channels of the running drill become characteristic of the chiaroscuro effects of Roman sculpture from the second century A.D. on.“²²

²⁰ Starac, Alka (2007). A marble slab with relief of a stonemason, *Marmora* 3: 135-6.

²¹ *The Oxford Handbook of Engineering and Technology in the Classical World*. (2008): 129.

²² Ibid: 125.

Experiments with new types of saw were also carried out. Hars stone was cut with a saw ("pila") without any teeth, simply using water mixed with quartz sand. Pliny refers to this sand in the Adriatic coast (exact location unknown) which was hard to get and – only during low tide. (HN, XXXVI, 50)

For the initial operation around the block marked for picking the presence of the sculptor who would later work it was often pivotal. This preliminary working helped identify any flaws in the stone as early as possible. Testing stone sonorities was the foundation of the selection process. Today, instead of traditional ways of knocking hammer or flail and careful listening, ultrasound is used. The traditional way of testing the homogeneity of the stone block is strikingly described by Pero Marijanović: "It was not only the internal homogeneity of the block that was questioned, but its basic structure. For example is it perhaps stratified, where is the position of the water (the level of splitting the block), are there any weak zones in the block (for example, marl-limestone lenses, in such areas the sound is dull), are there any hidden cracks etc. During such a test master was not to interfere with, or even run in his near zone. Ear to the place of beating, master examiner listened to the tones hidden long after that. He analyzed the sounds that are barely heard which told him about what was inside the stone."

But listening to the "musical properties" of stone isn't the final stage in the choice of a stone block: "When water level was defined, the block was carved perpendicular to the plane, drilling a series of shallow holes and the laying of wooden or iron pegs which were then alternately and harmoniously driven into the rock as if playing a musical instrument. The whole process is accompanied by carefully listening to the sound of splitting rocks. As tensile cracks progress along the row of holes, so the sound changes and the strokes become faster and a somewhat weaker. Success was greater with the brittleness of the block; the master's listening of this sound was the key element – otherwise wider punch holes would be required at greater distance. If, however, the block was brittle and homogeneous, the master decided and for a somewhat easier and faster if riskier procedure – kind of like cutting glass. "Surely we will not exaggerate by saying that the masters who worked for Juraj Dalmatinac, when carving stone for the Šibenik baptistery, worked until the sound told them that the work was

done: the cleanliness of tones they these acanthus leaves got confirmed the beauty of stone carvings.²³

The end result is stone of various stage of completion and function: *facôda*, *kvadrëla*, *diladûra*, *bašica*, *bûna*...

SEach of these terms has a variety of local variations – and partly even meanings. The most frequent is e.g. – *facada*, the term for a orderly string of square stones uncompleted in the back side. “Faca” [meaning face] derives from *ital. faccia* (face), or Ven. *fazza*, *tršč. faza* < *od vlat. facia* < *lat. facies* (face, form). *Faca* or *facada* is also “larger stone”, “carced stone”, “facade” < ven. *fazzada*. In some places “facoda” even refers to the vertical part of the step.

One of the key topics of our address in Dalmatia is the problem of the interrelationship, that is, the influence of craft and technological approaches that the famed Dalmatian stone working trade, based on the continuous millennial work of real dynasties of masons, took from the huge production of local shipbuilders and joiners and carpenters, the woodcarvers.

From numerous historical sources, we can learn that even at the beginning of the 15th century there were still many wooden houses in Dubrovnik., Split, Trogir, Šibenik, Zadar... Only an exceptionally effective model of town planning and of maintaining the urban tissue managed, after vast and repeated fires (for example, 1296 and 1370, which would destroy the major part of the old town), to turn wooden Dubrovnik into a city of stone. These fires left deep traces not only in the name of one of the more important streets in the town (Garište – site of a fire). Among the important urban design decisions we will mention only that of 1406, when it was decided, for the sake of the danger of fire, gradually to replace all the 150 wooden houses on municipal land in the city with stone buildings. There were wooden houses, although probably not in such a large number, in all the other medieval cities on the Croatian coastline. According to Thomas the Archdeacon, Split chronicler of the 13th century, in one fire more than five hundred wooden and about twenty stone houses were burned down. We also know of great fires in Rab and Šibenik, Zadar and Trogir. As well as stone houses and wooden houses, there were also in Dubrovnik and elsewhere houses in which half was of stone and half of wood. We can easily identify them for example in the citadel in Trogir when we can see stone Gothic walls in the ground floor, and on the first floor, Baroque walls, where the stone wall quite obviously replaced the originally wooden construction.

²³ J. Belamarić (2012): 9-10.

The replacement of wooden by stone houses was of course an important political act and an achievement of the young Dubrovnik Republic: if Augustus had found Rome brick and left it marble, the wise government of Dubrovnik created a uniform picture for the town which, as Plato had once recommended, looked like a single house. This was noticed by F. de Diversis, tutor of the youth of Dubrovnik in 1434 /41, in his work "Description of the buildings, political system and laudatory customs of the city of Dubrovnik" when he says: "I can say this much that in the city and outside it there are many lovely palaces and houses, I would say that they are all based on and built of the same material, by the same builder, at almost the same time". The uniformity of the city fabric privileged the beauty of the whole, symbolising the importance of the community, its peace and harmony. It was at that time that the city we see today came into being.

No matter how much one praises the culture of these cities, hundreds of villages and thousands of houses that rise from the rich framework of nature are equally impressing – not as an aesthetic game of the architect, but as a basic need to create a home with the least expenditure of energy and resources in the unforgiving landscape of absolute beauty. Architecture program and form adapted their numerous functions, the thousand times proven solutions. One such residential-economic complex was the center from which landscape was tamed. These complexes were often family citadels, with granaries, tanks, magazines; assemblies of complete sufficiency. Once these houses fully expressed the entire families' life concept; perfect like Noah's ship all around, these houses served life and kept everything necessary: animals, energy, food, water, wine, oil, plants, seeds, tools ... They were orderly in an ordered landscape, with the house as the center of the village or the city's economy. The house was a shield between heaven and earth, between water and water. They all represent a distinctive kaleidoscope of building motifs that have yet to be thoroughly studied.

This village architecture - clear in every detail, unobtrusive, harmonious, refined only natural patina of the stone, always ingeniously adapted to the local topography - today, after decades of complete neglect, and is seeking new ways of development, based largely on tourism, which opens up a whole island with their areas of exceptional landscape diversity, which makes it a unique cultural, historical and natural park. Restored, many will become smaller hospices, re-qualified in a kind of cultural information terminal and place orientation in space. This restored village will explain the importance of the whole of Croatian cultural heritage which is becoming

the most important ingredient of our economic development, especially in the field of cultural tourism as the fastest growing European market.

Restoring these villages and the houses recalls the need to know a deep social responsibility that we have towards the often incorrectly calculated development, which at one time could almost irreversibly damage the values, space and society - as it actually happened in many parts of the Mediterranean, and unfortunately parts of the Croatian coast. Tourism (but also the rehabilitation and conservation of the existing space) will necessarily have to become a way of our everyday thinking and living, not just professional activity.

Several dozens of names of stonemason dynasties fascinate thousands of anonymous works of unknown carvers, mostly ordinary people, farmers and shepherds, from dozens of generations, who had their own houses built in the Korčula, Hvar, Brač, Trogir. Paraphrase of a famous inscription from Salona states: STAT ... NOMEN VESTIGIA NULLA (Their name exists but there is no trace of them); one could say: NULLUM NOMEN VESTIGIA AETERNA.

Peopl used to love, eat, give birth and die on stone; it was a tool, a weapon, jewellery.

Stone craft is still alive in Dalmatia, but is drowning in cheap mass production and importation of foreign marble that is everywhere indiscriminately applied. The classic craft is gradually leaving the everyday life, traversing into the field of art and restoration skills.

The power of heritage that we have inherited and which is paling in the wake of globalization, was not only the durability of particular architectural types, but also the proven ability of generations of builders to improve them.

A new step in the creative reach for the authentic values of our heritage can happen only with the education of all those who share that space design. And such training should not only investors who build new or reformat the old house, but often architects, including stonemasons, who often roam the waves of fashionable aesthetic novelty forgetting that every knowledge - including the one that the architect builds his work in a pre-defined environment - largely defines the ability of accommodation, especially when it has actually existing unquestionable value. The stone must not become a mere decoration in this setting, after its

use, and its treatment should remain as prideful as the generations of those who celebrated themselves by celebrating it.

9. Catalogue of representative objects

Evidence tables with lists of locations of objects and different parameters marked (type of building, subtype, elements present, materials present, state of conservation...). Catalogue to be done with the help of the »Description sheet« (document to be finalized by the WP4 leader within May 2013). This is the summary database of the examples that you will use in the chapters 5, 6, 7.

APARTMENT-ECONOMIC COMPLEX

Kostanje, Kuća Mile Gojsalić

Photographs:



Nr. of object: Z-5859

Status as heritage: protected heritage

Type: Immovable cultural heritage - singular building

Classification: Profane architectural heritage

UNESCO
protection: no

City: Kostanje

Municipality: OMIŠ

Region: Splitsko-dalmatinska

Responsible conservation office

Name: Konzervatorski odjel u Splitu

Date: 16th century

Authors: -

Description:

Kostanje is located in Gornje Poljice and is one of the 12 historic areas of Republic of Poljica. Mila Gojsalić Poljička is an heroine, who enabled the victory of Poljica over the Turks in 1649. House Gojsalić is an example of the complex that is constructed in the dry wall technique out of the large stones. One can clearly see the traces of the original complex that consisted of two two-storied houses, which were linked together at the first floor level, and the third of unknown number of stories of which was left almost no traces. The latter was on elevated area and an entrance to its ground floor is actually on the same level as the first floor of the other two houses. The middle house was elevated and expanded and its main entrance was on the terrace on the Southern side. In the ground floor is a tavern with a clay floor. In the first floor is the wooden table around which the princes gathered, a bench and a wooden chest with numerous material written in Bosnian Cyrillic. On the first and second floor are pieces of furniture from the same workshop, a desk and a chest of drawers - a high quality work from the 19th century. On the second floor are the containers for the grain. The walls are painted, two partitions are highlighted: wooden and so-called muligin, both of them are also painted. The ceiling joists are authentic and represent a very well-preserved example of the structure. Original cover stone was replaced by the flat tiles. On the east side is an authentic smokehouse.

State of the complex: in the course of the renovation

MILLS

Trogir, Mills (Pantan)

Nr. of object: Z-5103

Photographs:



Status as heritage: protected heritage

Type: Immovable cultural heritage - singular building

Classification: Profane architectural heritage

UNESCO protection: no

Adresa: Pantan

City: Trogir

Municipality: TROGIR

Region: Splitsko-dalmatinska

Responsible conservation office

Name: Konzervatorski odjel u Trogiru

Date: 16th-19th century

Description:

Mills on the location Pantan were built in the 16th century. The complex consists of an object of the rectangular ground plan with two-storied tower in the middle axe. The main facade is oriented to the South. The courtyard wall was built in 1791 and is today covered with the wooden roof and round tiles. Its central part of glass serves as the skylight. At the western part of the complex is the pillar for rolling cloth, built in the 19th century. On the southern side of the tower a pier for mooring of ships was erected in 1778. Above the doors on the southern facade of the tower is the stone relief with a Venetian lion and an inscription about the building with the coat of arms. The mills in its present form were renovated in 1585 by Francesco Musto.

State of the mills: renovated in 2000-2001

SACRAL ARCHITECTURE

Trogir, Cathedral of St. Lawrence

Nr. of object: Z-3489

Photographs:



Status as heritage: protected heritage

Type: Immovable cultural heritage - singular building

Classification: Sacral architecture

UNESCO protection: no

Address: Trg Ivana Pavla II

City: Trogir

Municipality: TROGIR

Region: Splitsko-dalmatinska

Responsible conservation office

Name: Konzervatorski odjel u Trogiru

Date: 12th-19century

Description

Cathedral of St. Lawrence in Trogir was built on the northern side of the main city square from the end of the 12th- till the middle of the 13th century. It is a three-nave basilica with three semicircular apses. It was built of regular stone blocks. Its exterior is rhythmized through ledges and windows. The main portal from 1240 is the work of Master Radovan and his associates. Before the portal is a cross-vaulted atrium with a terrace that leads to the galleries of the side aisles and to the bell tower. Above the large rosette with columns is preserved the coat of arms of Louis I of Anjou. On the southern facade is the portal from 1213. Along the northern church wall were added baptistery, Gothic chapel of St. Gertrude, Renaissance chapel of Blessed Giovanni Orsini and Gothic sacristy.

State of the cathedral: permanently in the course of renovation.

SACRAL ARCHITECTURE

Nerežišća, Church of St. Peter

Nr. of object: Z-4453

Photographs:



Status as heritage: protected heritage

Type: Immovable cultural heritage - singular building

Classification: Sacral architecture

UNESCO protection: no

Address: -

City: Nerežišća

Municipality: NEREŽIŠĆA

Region: Splitsko-dalmatinska

Responsible conservation office

Name: Konzervatorski odjel u Splitu

Date: 13. st. do 14. st.

Description:

Church of St. Peter is a single-nave Gothic building with semicircular apse. It is built from dressed stones in regular rows and its roof is covered with stone slates. On the main facade are the doors with simple stone frame and with Gothic lunette. On the architrave is a cross within a medaillon in low relief. On either side of the door is a small square window. In the axis is a Gothic belfry with garlands of the Romanesque profile. The interior is Gothic vaulted in Gothic, but has preserved the built altar screen. On the altar is a Renaissance relief with the Crowning of the Blessed Virgin Mary with St. Peter and St. Paul from 1578, a work of the sculptor Nikola Lazanić from Brač.

State of the church: renovated

Nerežišća, wasteland Blaca

Nr. of object: Z-1553

Photographs:



Status as heritage: protected heritage

Type: Immovable cultural heritage - singular building

Classification: Sacral architecture

UNESCO protection: no

Smještaj

Adresa: -

City: Nerežišća

Municipality: NEREŽIŠĆA

Region: Splitsko-dalmatinska

Responsible conservation office

Name: Konzervatorski odjel u Splitu

Date: 16. st. do 18. st.

Authors: -

Description

Wasteland Blaca was as a community of Poljica Glagolitics founded in the middle of the 16th century in the Ljubitovica cave, in the valley far from the sea. The line of the two-storied houses with the church was renovated in the 18th and the 19th century. Preserved are the interiors with abundant inventory, astronomical instruments, printing office, archives and library. From the living area are preserved outbuildings, apiary, pens for cattle and various tools. Blaca is as a historical and cultural phenomenon a unique cultural and natural monument in Croatia.

State of the monument: renovated

PUBLIC BUILDINGS

Hvar, Arsenal with a granary and theater

Nr. of object: RST-0215-1964.

Photographs:



Status as heritage: protected heritage

Type: Immovable cultural heritage - singular building

Classification: Profane architectural heritage

UNESCO protection: neo

Smještaj

Adresa: -

City: Hvar

Municipality: HVAR

Region: Splitsko-dalmatinska

Responsible conservation office

Name: Konzervatorski odjel u Splitu

Date: 16th-19century

Authors: -

Description

Single-storied building of rectangular ground plan, covered with gable roof. It was built in the second half of the 16th century in the bottom of the harbour, at the site of the former arsenal that was mentioned at the end of the 13th century. At the beginning of the 17th century the theater was constructed on the first floor and in the 18th century the granary was built in the northern side of the ground floor. During the 19th century were made the significant modifications of the main, western, facade and the terrace above the granary. Arsenal is one of the largest pre-industrial buildings of the former Venetian Dalmatia.

State of the monument: in the course of the renovation

RURAL SITE

Tugare, Rural site Ume

Nr. of object: Z-4647

Photographs:



Status as heritage: protected heritage

Type: immovable heritage - cultural-historical site

Classification: cultural-historical site

UNESCO protection: no

Accommodation

Address: -

City: Tugare

Municipality: OMIŠ

Region: Splitsko-dalmatinska

Responsible conservation office

Name: Konzervatorski odjel u Splitu

Date: -

Authors: -

Description

Ume or Staro selo (as it is called by the inhabitants) is a part of the village tugare. It is divided in two parts, in Gornje and Donje selo. In Gornje selo, which was formed around the church of St. Roch, family homesteads form closed entities with residential houses, *vatrenica* in ground floor, kitchens and outbuildings in the vicinity. In Donje selo the buildings are along the stone-paved main road. The front facade of the two-storey building is facing the road and behind them are located *vatrenica* and other outbuildings. Ume has preserved the traditional architecture and spatial organization and the network of paths, dry-walls, wells and Mediterranean vegetation that frames the buildings.

10. Selected case studies

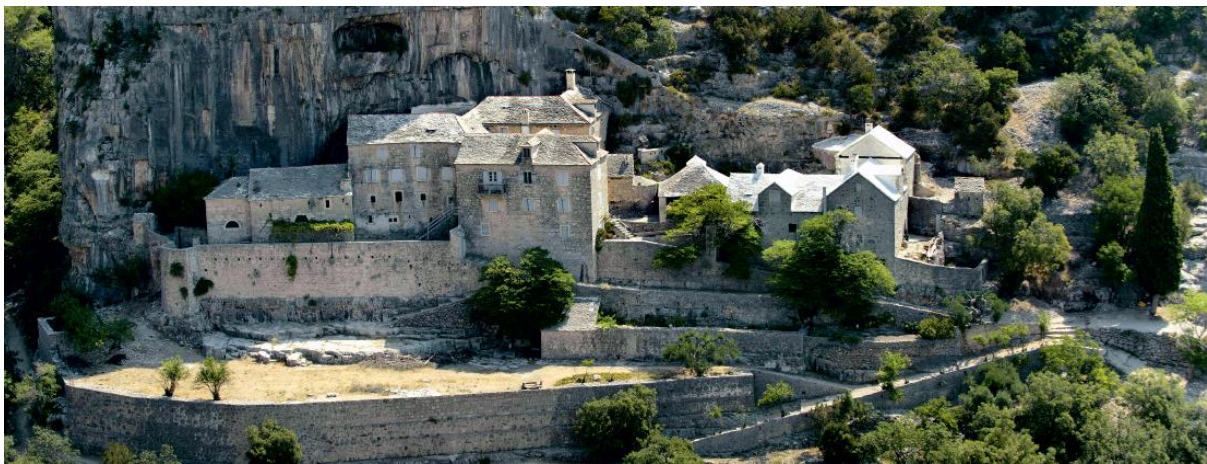


Blaca

There is a convenient access via the broad route from Blaca bay, or by footpath from the interior of the island, over Nerežišća and Dragovoda (with the houses of the one-time Blaca serfs and shepherds. In the cave called Ljubitovica on the steep dale on the southern side of the island, in 1551 two Glagolite priests from Poljica found an abode that soon developed into a hermitage that was kupt up by generations of priests, right until the final priest of the line, Msgr Niko Miličević Jr, who died in 1963, with a fine reputation as an astronomer (the Blaca telescope is the third most powerful in Croatia). Making the way from cave to observatory, turning the meaning of being a hermit upside down, from introverted cave-dwelling to business extroversion (which developed with their sailing ships in the circuit from Milna to Markarska and Trieste), Blaca seems to have epitomised and repeated the whole of human history in those four centuries.

Nikola Miličević Sr set out the history of the hermitage in a book that he printed in 1897 in the printing shop of the monastery itself (the first numbers of the Split daily *Slobodna Dalmacija* were run off on this machine in 1944). The first church was dedicated Our Lady of the Assumption and was completed in 1614; after a major fire, it was rebuilt in 1757. The

complex developed through the 18th and 19th century, its spirit best being reflected by the fireplace in which the flame was put out and rekindled again on Holy [Maundy] Thursday, when the fire would be blessed. There are 11,000 books in the library of the monastery, a considerable number from before 1800, while the archives show that over the generations, all economic and everyday farming activities, the beginning of flowering, growth and harvesting of the fruits on the Blaca domains were meticulously recorded. The inventory of the monastery is exhibited today in a museum display. The astronomic bequest of the last hermit of Blaca, Msgr Niko Miličević Jr, is particularly worth seeing.



Msgr Niko Sr, who reconstructed the hermitage after a terrible flood that on the night of August 28 to 29 destroyed vineyards, orchards and gardens, organised the first public works at the end of the 19th century, building access roads to Dragovoda, Smrka and Obršje, regulating the water that endangered the Blaca canyon. The drawings of a vast beehive and for the making of mobile hives are still in existence; a dossier of each skep is preserved, and there is a whole file about the techniques of dividing swarms, based on the observations of many years of experimentation. Tarca, the biggest olive grove on the Croatian coast, of some 40 hectares, was recently renovated.

Equally interesting parallel could be seen nearby, in an another hermitage. **Drakonjina špilja**, or in more recent times the Zmajeva šplija – both mean Dragon’s Cave, with Zmaj being a calque for Dracon, indicating an earlier pagan cult in the cave, which in the Early Christian perception was personified by a disgusting dragon) can be related to the well known remarks from the letters of St Jerome to Heliodorus in AD 396: “Like the Egyptian wildernesses, so are the solitudes of the Dalmatian islands full of pious folk who sing devotional songs to the glory of God” and to Julian: “You build monasteries and maintain a

great multitude of pious people on the Dalmatian islands”. The fragments of Early Christian marble furnishing found in the cave that has not yet been touched from an archaeological point of view, are exhibited in the Lapidary in the cloister of the Dominican monastery in Bol. The monastery developed over several phases. The reliefs are particularly interesting (making a whole symbolic system), carved probably by some hermit in the characteristic Gothic style that might perhaps be compared with the relief on the facade of the Church of St Margaret in Nerežišća (1387).



Kasnogotički reljef s prikazom zmaja u napuštenom pustinjačkom samostanu Zmajevoj pećini na južnim padinama Brača

The cave is 20 m long, while partition walls split off four spatial units, with cells and water reservoirs. In the first there is a church dedicated to Our Lady with an altar carved out of the bedrock. All around are reliefs, the most impressive of which is a depiction of a dragon. Outside the cave, in the maquis-overgrown rocks, there is a number of reliefs that are related to a particularly marked cult of the water that trickled down to them. Several stone beds for the hermits are carved out of the stone; apart from prayer and vigils in rain, frost and sun, the hermits could enjoy a spectacular view of Brač channel and the entry into the Stari Grad fiord from Kabal peninsula.



Trogir

Trogir is an amphibian city, so old that its foundations – Illyrian, Hellenistic and Roman, under the current medieval versions – literally grow up out of the Adriatic. The space of the prehistoric settlement was more or less the same as that of historical Tragurion, which was an island, or an island connected to the mainland with a narrow isthmus. Finds go back to 2000 BC. After 219 BC (the end of the Second Illyrian War) it became an important entrepot port of the Issa or Vis community. A Greek inscription incorporated into the courtyard of the Benedictine nuns alongside the south door mentions the magistrates of the parent colony of Issa that governed the filial colonies on the land. The grid of streets and residential blocks (insulae with a ratio of 1:2.5) of the central part of the city show all the perpendicularity typical of Greek urban planning. In the 1st century BC it is mentioned as *oppidum civium Romanorum*. In the small Cipiko palace on the main square a paving that once belonged to the agora/forum has been found.

Trogir survived the Avar-Slav assaults and destruction through the first half of the 7th century

with a few other Antique settlements on the mainland (Zadar, Split, Kotor), emancipating itself

after the destruction of Salona to become an independent civitas.

After the downfall of the independent Croatian state, Koloman of the Arpad dynasty was crowned king of Croatia in Biograd in 1102; a crucial role in his peaceful assumption of power in Croatia and the cities on the coast was played by Bishop of Trogir John (died in 1111), whom Trogir, for the many miracles that he performed, was afterwards to celebrated as blessed and patron of the town. The Middle Ages was a time of genuine self-confidence and reference to the town's own historical line, of ancient roots of course. The commune signed a treaty of alliance with Ancona (1236 and also in 1415) invoking the common ancient origins. Antiquity, as alter ego, is seen in the construction of Trogir Cathedral and the palaces in the town, just as much as it clearly refers to the bell tower in Split.

The programme of designing the appearance of the main city square in Trogir, at the site of the Roman forum, started in the 1300s with the construction of the commune's loggia and the council chamber. The square acquired its final shape in a number of operations in the mid-15th century, at a time when the city really was renovated.

During structural repairs to the foundations of the bell tower in 1903, an altar consecrated to Hera was found, which might well warrant the assumption that there was once, on the site of today's cathedral, a shrine from at least the Greek and Roman period. The new foundations of St Lawrence' Cathedral were blessed at the beginning of the 13th century, after the old cathedral had been ruined in the Venetian destruction of the city in 1171.

The Romanesque cathedral was conceived as a three-nave basilica with a main nave considerably wider and higher than the side naves (or aisles). In the lunette of the southern door is an inscription of 1213, mentioning Bishop Treguan "of Tuscan line" and city rector Ilija, probably of the Kačić family.

A bell tower started in the second half of the 13th century rises over the forecourt of the cathedral. Still, the bell tower that we see today was created in the renovation of the whole cathedral complex, severely damaged in the bombardment of the city in June 1420. The works on the first floor were run by Matija Gojković and Master Stjepan, father of the sculptor Ivan Duknović. The second floor has all the stylistic features of Venetian Gotico fiorito, while the last floor of all with its pyramid was completed in 1603 by Tripun Bokanić.

Genuine trademark of Trogir sculpting is Master Radovan, the most important sculptor of Croatian medieval art. He signed his name on the main portal in an inscription that runs under the lunette and the reliefs of the Annunciation at the side, where he is celebrated as "the best of all in this art" (*cunctis hac arte preclarum*). The successors of Radovan should be attributed the construction of the whole forecourt of the cathedral as well as the ciborium and the octagonal pulpit in the interior.

The northern arch of the early Gothic forecourt and the passage through it is closed by the baptistery, which was built by Andrija Aleši with help from Niccolo di Giovanni of Florence (1460-1467). The baptistery is a characteristic example of the synthesis of late Gothic and early Renaissance stylistic features, also drawing upon the characteristic coffered vaulting of the Split baptistery (the onetime temple of Jupiter). Immediately after the baptistery was completed, a contract was signed to erect a new chapel to the Blessed John of Ursini (1468); in its amalgam of architecture and stone sculpture, this is a classic specimen of 15th century art.



Grohote

Seldom has an Adriatic island undergone so many changes of name. It is first mentioned by Greek geographer Pseudo-Skylax (4th century BC) as *Olyntia*, probably meaning, island of figs, Latinised by the Romans into *insula Solentii* (as found in the *Tabula Peutingeriana*, the most important map of the ancient world) or *Solentia*, alternatively *Soletia*, giving it probably a new meaning – island of the sun. Hence in the *History of Salona* (1226), a work by the learned chronicler from medieval Split, Thomas the Archdeacon, the name was *Soluta*; Thomas derived the name of the island from the Latin verb *solvere*, to solve. In Croatian mouths, the Romanic *Solenta* was changed, by the 10th century at least, into *Sulet*, the name used by Petar Hektorović in his *Fishing and Fishermen's Conversation*, when he said “Where Brač joins nearly up with Sulet”, referring to the Split Strait between Šolta and Brač. And so it was called in many documents, all the way down to the 20th century. In the Split Statute of 1312, though, it was called *Solta*, the name that prevailed in the Venetian charts and that was accepted by the Austro-Hungarian hydrographic experts in the 19th century. Thus, gradually, our Sulet vanished.

The area of Šolta, including the islands stretching off Maslinica, comes to about 51.9 square kilometres, which puts it among the medium-sized Dalmatian islands. It is 19 km long (from Point Obinuški bok to the lighthouse on Point Livka) and 4.9 km wide (from the peninsula Rata on the eastern side of Nečujam Bay to the peninsula on the western side of Senjska Bay). The coast is on the whole steeply sloping down to the open sea, with a number of lovely coves (Tatinja, Stratinćska, Livka, Poganica) while on the northern side it is indented with numerous bays, the biggest of them being Nečujam Bay, 1.8 km long and 1.2 km wide. It is most indented to the west (Šešula, Maslinica and Šipkova bays).

Šolta is just 2.5 km wide between the bays of Nečujam and Senjska. To the south east of this line, off towards the Split Strait, looked at from the air, it looks like a jagged triangle, but vertically like a stone plateau, on which lies fertile Gornje polje or Upper Plain. The hilly appearance of the island was given it by two faults, the first of which stretches from Nečujam to Maslinica, parallel with the southern coast; the other, in the Nečujam to Senjska direction, is placed transversally to the first fault. The western side of the island has a saddle-shaped cross-section.

The climatic parameters are a little more continental than Split, which is hardly surprising, considering its exposure to the open Adriatic Sea. Drinking water was until quite recently dependent on the sky, in other words, the annual hydro-meteorological conditions, for rainwater had to be collected in the many cisterns. The communal cisterns and collecting areas to be seen in all the settlements testify to impressive feats of engineering.

Since time out of mind Šolta has always been a Split island, in the real sense of the word, since it lies a mere 16 to 18 km away. It has protected the horizon of the city to the south west, been a place of exile for those expelled from the city, a refuge in time of plague and war. From the 14th century until 1905, Šolta was owned by the Split Commune. The Split Commune farmed out its revenues from the island at a public auction every fifth year until 1853.

A decision of the *Land* committee of the May 31, 1884, recommended a compromise between Šolta and Split. The negotiations lasted for two decades. The final version of the sales contract between the Split Commune and the Šolta farmers was concluded in June 1905, accompanied by great local celebration. The price for the lease of 5,000 hectares of land came to 900,000 crowns (450,000 Hungarian forints), at 4.5% for 20 years. This would be equivalent to today's ca 11 million kuna or 1.5 million euros. All the farming people of the island signed the contract, most of them paying off their debts by 1919. But the remembrance of this colonisation lived on, and in 1929 in Grohote a public performance was put on in which the violence of the *sagumars* (armed controllers whom the estate owners sent from the city to the island at harvest time) was presented, showing them pushing iron bars into the haystacks looking for hidden *pir*, a kind of wheat raised on the island since Roman times, or for barley or grapes (*saguma*, means a measuring device, a bent rod for drilling.) The Šolta people are still able to show the stone vessels in the skilfully piled cairns in the plain where they actually hid their produce.

The island is traditionally linked to the cultivation of olives and wine, and also of grains, and to fishing.

But first the so-called “wine clause” (a treaty between Austro-Hungary and Italy that let in Italian wines without any customs duty) and then the grape sicknesses of peronospora and phylloxera that gripped the Šolta vineyards and then the First World War, not to mention the political circumstances of the 20th century, led many to emigrate to Australia and New Zealand as well as both the Americas. But another important spur to emigration was the need to redeem the debt that the farmers had been forced to pay Split for the land that they had obtained in 1905.

At the end of the Middle Ages Šolta had four settlements, all in the interior: Grohote was the main one, Gornje Selo (tended by the Benedictines of the monastery in Stomorija beneath Vela straža) and Srednje Selo and Donje Selo, Upper, Middle and Lower Village, respectively. At the head of each village was the *gaštald* or bailiff. The three main historical settlements in the interior of the island were just a few kilometres from each other, along the northern edge of the fertile central plain: Grohote, Srednje Selo and Donje Selo, going from east to west. In the eastern part of the island, over Gornje polje, above the bay of Stomorska, was Gornje Selo. In the 16th century, the whole island had a population of only 800. In the 17th century, Stomorksa developed (then belonging to the parish of Gornje Selo). In the same period other settlements were created: Rogač (the port of Grohote) and in 1706 Maslinica.

The biggest and most important settlement throughout history was Grohote, in the middle of the island on the north east edge of the central plain or field, along the road that joins Gornje Selo in the east and Maslinica in the west of the island. To the north east it is linked with the harbour of Rogač. It is first mentioned in documents in 1370 as Grocotte, and Grohotte (from the word *grohot* meaning crushed stone). The name today in Croatian is feminine plural only. Hence Grócanin, Grójka, or male and female inhabitant of the village. There is no basis for the vulgar etymology that would differently: when the scouts of the first Croats came to the island, they climbed to the top of the hill, seeing there was no danger, they called to those waiting in Rogač: Gor hote, gor hote. [You can come up.] In the first half of the 16th century the village had about 400 to 500 inhabitants.

The settlement of Grohote was obviously created in antiquity, as shown by finds of architecture from the Roman period (floor mosaics in the Bezić and Mladinov houses, fragments of pillars and capitals), Roman ceramics, fragments of sarcophagi from antiquity (see two large Early Christian sarcophagi in the church graveyard), and grave stelae found in the western part of the settlement and along the church.

Alongside the parish church, building from 1914 to 1917 after a plan of Ćiril Metod Iveković, built on the site of an older church of 1576, the remains of an Early Christian basilica are presented.

The core of the medieval settlement was formed to the south and southwest of the church. It is divided by one longitudinal and one transversal street into four largish assemblages of vernacular houses, with the houses of the big families of Grohote, some of which were fortified. In the western part of the settlement the street grid is irregular, for it follows the

terrain. The houses were as a whole two storey buildings with solid, enclosed rectangular volumes with a calm and functional arrangement of apertures, with the ground floor for farming and husbandry activities, the top for living in. The blocks are often closed with high court walls, immersed in wide gardens divided from each other by cobbled streets. The streets that run around these houses are usually narrow, short and yet windy; they show that the island people saved on the precious soil. Among the streets and houses there are gardens where they raised vegetables and vines on pergolas, flowers, occasionally southern fruit. In their yards, all the older houses have cisterns (there are 162 of them extant) and utility-purpose ground floors. The residential portion of a two storey building would be accessed by an outside staircase. At first they were roofed with stone slabs, which once gave this and other Šolta villages a very unified appearance.

The yards of the Šolta house complexes are the most characteristic element of the vernacular architecture. Within the walls, there was everything a family would need: a quern, press for olives and grapes, cistern, cellar and so on. The cobbles preserved in some of the streets contributed to the cohesion of the settlement. It is not surprising that many of the takes of the popular TV series called *Big Place* of Miljenko Smoja were partially shot in Ruića dvori (eastern part of Grohote) for they were able to conjure up very authentically the atmosphere of Split's Veli Varoš, the environmental values of which have today largely been rendered featureless.

Most unfortunately, many of the older houses are ruinous, or have been altered by rebuilding and extensions. Worthwhile are the vernacular complexes of these houses: the courtyards of the Andrić, Bezić, Buktenica, Cecić, Gvozdanović, Orlić and Ruić families. Richer families also built towers, only three of which are now in existence, and of them, the Zabota (Andreis) tower was never finished, being built only at ground floor level. Also mentioned as a fortification is a four-storey house in the northwest of the settlement owned in the mid-19th century by Aleksandar Martinis, a Split patrician and landowner.

The western part of the settlement took shape to the west of the Rogač road. It is dominated by the castle / tower of the patrician Slavić family, later called De Benedeti, and then Vitturi – probably built in the 16th/17th century. Today the offices of Šolta municipality are housed in the castle. On the northern side next to it is a single-storey building thought to have been used at one time as a church, after the Early Christian place of worship had been knocked down in the Middle Ages. Preserved from it is Late Gothic stone window transenna, or lattice

work, on the western wall. In a nice, elongated stone two-storey house, of the Mladinovs, north of the municipality, in 1856 work started in the first grade school on the island. (In 1879 schools in Maslinica and Donje Selo were opened; in the latter, there was also an additional agricultural school, but all in the houses of the confraternity). The first real school building in Grohote was built in 1907, and today's new building was put up in 1963.

At the spot called Gustirne on the southern edge of the settlement the remains of walls of a cistern of Antiquity have been found. Close by is the large cistern of the village, called Studenac, with a catchment surface, drawn in as long ago as the oldest cadastre of 1833, and between the two wars, to the west of the Cooperative House, the large catchment pool (for watering livestock) called Kavčina was constructed; today it is neglected.

Around Grohote are a number of important and on the whole still unexcavated archaeological sites (Zadoci, or Doci, to the south, and Brda, to the north of Grohote) and Illyrian barrows or mounds (Mala straža and Laze south east of Grohote, where there are several barrows arranged in a semi-circle). Šolta was certainly inhabited by the Illyrian Delmati, as shown by an inscription mentioning a certain Plator, name characteristic of the tribe. On another inscription P. Raecius is recalled, a name typical of another tribe, the Liburni. Both inscriptions are kept in the Archaeological Museum, Split.

Judging from the traces of the regular centuriation system, i.e. the Roman period land division, preserved in the boundary lines of today's fields in the plain between Grohote and Donje Selo, the island was, in the period of Roman rule, within the confines of the Salona ager. About 15 square kilometres in area (6 x 2.8 km), it is more spacious than any other plain on the Croatian coastline, and beats them all with its rich red soil. Archaeologists can see that the plain was originally divided into fields about 490 m wide in the east to west direction, but with unequal lengths in the north to south line, the cardo lines not being strictly parallel in a precise orthogonal grid, rather slightly set off from each other, the deviation of the western from the easternmost cardo being about 12°. This can be interpreted by the need to adjust to the uneven land, or the cramped space. Features of a space dominated by farming and country life are preserved in this way to the current time.