



UNIONE EUROPEA



REPUBBLICA ITALIANA



REGIONE AUTÒNOMA DE SARDIGNA  
REGIONE AUTONOMA DELLA SARDEGNA

# Archeological area of Sant'Eulalia

Patrimonio culturale  
**SARDEGNA** Virtual Archaeology

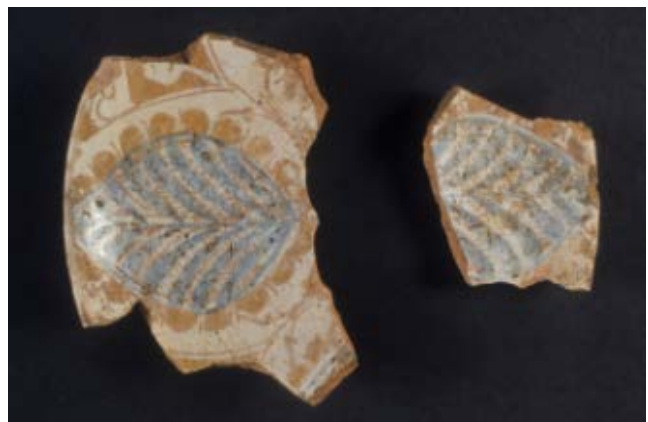


## ■ Pottery with metal sheen

Under the southern chapel where the only remaining side crypt is still visible, some layers were brought to the light which yielded fragments of Iberian pottery from the XIV century<sup>1</sup>, including the really interesting majolica ones with shiny, blue decorations (figs. 1-2). Their restoration enabled recomposition of a hemispherical cup (fig. 3).



**Fig. 1** - Fragment with vegetable element  
(by Unicity S.p.A.)



**Fig. 2** - Fragments of the cup restored  
(by Unicity S.p.A.).

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<sup>1</sup> Pinna 2002a, p. 47.



**Fig. 3** - Shiny blue cup with missing parts (photo by Unicity S.p.A.).

The decorative motif has eight branches that intersect in the center, they extend to the edge, covering all the surface: four ending with as many leaves, oval and ribbed, in cobalt blue surrounded by shiny beads; the other four, smaller in size, iridescent in colour were made using the same metal coating. Spaces are filled by diamond-shapes containing motives brought out by leaving them uncoloured. That Iberian tableware is fully a part of what can be considered a luxury production and which, despite high costs, was distributed widely from the very first contacts with the Catalan and Aragonese i<sup>2</sup>. The example found in S. Eulalia shows close similarities with the findings of the so-called Fondo Pula, a large set of items that have the characteristic of being a faded shine, found in the Sardinian town of Pula and kept at the *Pinacoteca di Cagliari*<sup>3</sup> (fig. 4a). The collection includes a Valencia cup from the first half of the 14th century, that shows close ties with those found in the crypt<sup>4</sup> (fig. 4b).

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<sup>2</sup> Martorelli 2007, p. 86.

<sup>3</sup> Porcella 1988, pages 177-202; Martorelli 2007, fig. 139, p. 82.

<sup>4</sup> Martorelli 2007, n. 140, p. 82.



**Fig. 4** - Cagliari, Pinacoteca Nazionale: a-b) Valencia bowl, Pula type  
 (From Martorelli 2007, p. 82, figs. 139-140).

The shiny majolica tiles were produced in Andalusia from the end of the 11th and beginning of the 12th centuries, with a technique that was developed in the Islamic world, while the blue shiny decoration was developed in the mid 13th-end of 15th century. From a technological point of view, the so-called “Metallic lustre” is a type of irridescent decoration that was baked three times<sup>5</sup>. The Catalan-Aragon defeat of Sardinia (1323-1324)<sup>6</sup> brought a large number of Spanish importations to the island, which show the wares of that country. In particular, it is from the *Valencia* centres that the shiny blue

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<sup>5</sup> After being in the kiln a second time, the red and yellow ochre colour was added to the coated surface, sulphur, metal oxide (copper and silver) and vinegar used to dilute it; at a maximum temperature of 600°C, they were baked again, made to fix the metal patina. The patina was highlighted when cooled, by removing the ochre that had dried on the surface. The colours produced depend on the dosage of the elements used in the compound (Costantini 1994, p. 272; Cuomo Di Caprio 2007, pp. 415-416).

<sup>6</sup> Anatra 1987, pages.15-16; Cocco 2006, p. 66; Martorelli 2013, pages 244-245.

productions came to Sardinia, simple blue and simple shine, of the “Malagueño primitivo” and “Pula” type<sup>7</sup>. The importations continued in the 15th century, when, alongside the most popular majolica tiles, the tiles with a classic shiny blue decoration with *byronia* flower, heraldic, *rosas pintados* motifs and devotional inscriptions<sup>8</sup>.

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<sup>7</sup> Porcella 1999, p. 318.

<sup>8</sup> Porcella 1999, p. 319.



## ■ Credits

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Deepening card edited by Dr. Claudia Cocco and Dr. Francesca Collu

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