



INTERPRETACIJSKI
CENTAR
MARITIMNE
POVIJESTI
MILNE

INTERPRETATION
CENTER OF
• THE MARITIME
HISTORY OF
MILNA

Fog: VIII

Fog: IX

Fog: X

Podhum

MILNA
VALA
LUKA

Milna'

Squero

BV Annunziata

MILNA
BAY
HARBOUR

Squero Vecchio.

S' Girolamo



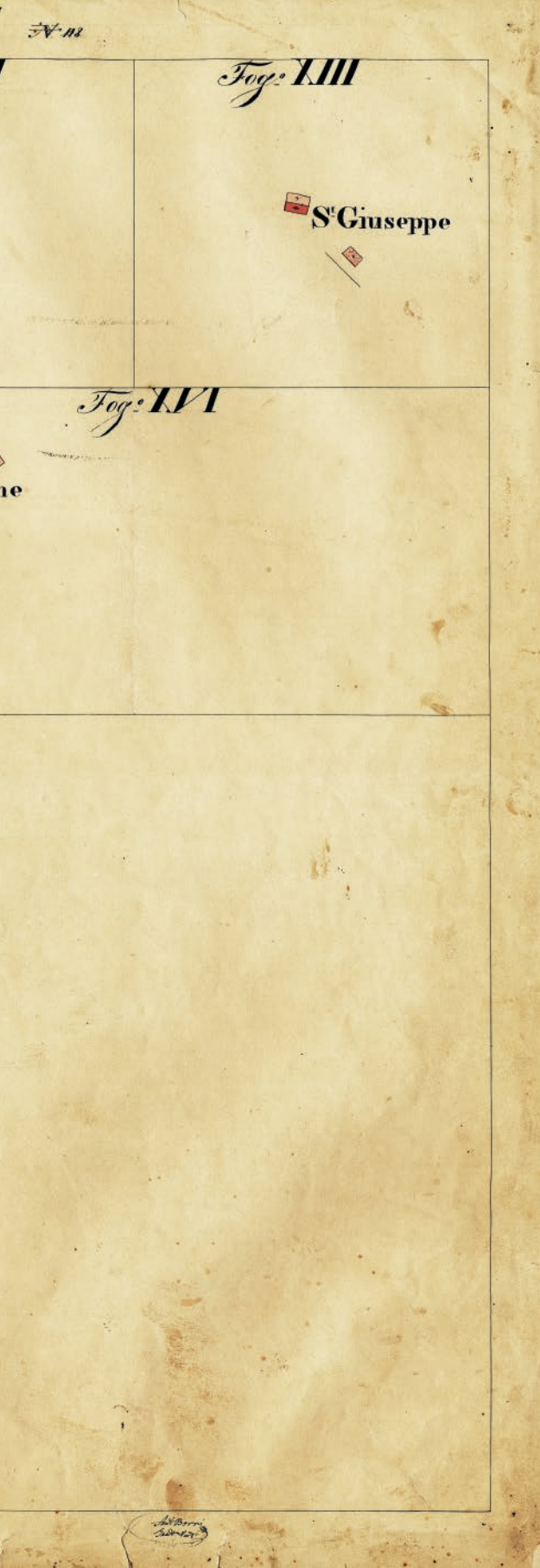
Operativni program
ZA POMORSTVO
I RIBARSTVO



EUROPSKA UNIJA



Bosni d'Arca



**Katastarska karta Milne (1833.). list XX
(sa reambulacijom 1879.)**

Izvor: Državni arhiv u Splitu HR-DAST-152, Arhiv za istru i Dalmaciju, k.o. Milna
Prikaz milnarske luke na kojem su vidljive sve današnje strukture i urbani koncept koji nam stalno treba biti pred očima. Uočljivo je da desna ili južna strana obalne linije luke Pod Brdo nikad nije imala stambenu izgradnju, što znači da je kao takva projektirana u urbanističkoj zamisli o „industrijskoj zoni”. Osim istaknutosti župne crkve kao sakralnog sjedišta, naglašena su i dva škvera kao „industrijske” lokacije brodogradnje i remonta drvenih jedrenjaka (od ključne važnosti za razvoj mjesta i luke). Squero Vecchio obitelji Bonačić i drugi škver na lokaciji još neizgrađene tvornice koji su zauzimali brodograditelji Dorići pred kraj 19. stoljeća. Uvala Pantera sa starim škverom iznimno je povoljna za brodogradilišne navoze na vrlo čvrstom mulju kojega spominje Marieni, a mali „puntin” na kojemu su smještene brodogradilišne barake povezan je mostom s uskom kopnenom stazom do kuća te svjedoči o nepostojanju izgrađene obale i čestoj naplavljenosti morem u plimama.

**Cadastral Map of Milna (1833). Sheet XX
(with reambulation 1879)**
Source: ubaciti State Archive in Split, Archive of Maps for Istria and Dalmatia, k.o. Milna
A view of the port of Milna, which shows all the present-day structures and the urban concept we should not forget. It is noticeable that the right or southern side of the coastal line Pod Brdo port has never had residences built, which means that it was intended to be an “industrial zone” during urban planning. In addition to the prominent parish church (a sacral seat), there were also two shipyards, or “industrial” locations for shipbuilding and repairs of wooden sailing ships, which were crucial for the development of the town and port, namely Squero Vecchio of the Bonačić family and another shipyard on the site of the future factory that was occupied by Dorić shipbuilders towards the end of the 19th century. Pantera Bay with the old shipyard is an ideal site for shipyard slipways due to the very firm mud, as mentioned by Marieni. The small cape where the shipyard barracks were located is connected with a narrow path to the houses via a bridge, which is a testimony to the lack of development on the coast and frequent sea tides that flooded the area.



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MILNÔ VÃLA PÔRAT

43°19'656"N
16°26'797"E

Milna, 2023.

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MILNA BAY HARBOUR

Milna, 2023

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MILNA VALA LUKA

Interpretacijski centar maritimne povijesti Milne

Interpretacijski centar maritimne povijesti Milne na Braču sagrađen je na mjestu najveće spomeničke vrijednosti mjesta, prostoru koji simbolično i stvarno sažima sva stoljeća života Milne. Smješten je podno drevnog kaštela obitelji Cerineo koji je vjerojatno izgrađen krajem 15. stoljeća ili barem pola stoljeća prije početka doseljavanja budućih stanovnika Milne. Centar je i u neposrednom kontaktu s reprezentativnim i gotovo scenografskim stepeništem (skalinadom „Polace”) koje je izgrađeno oko 1930. kao silazna komunikacija k moru te u blizini i s pogledom prema vali, s dominantnom baroknom župnom crkvom Gospe od Blagovijesti na obalnoj liniji Milne. Prostor Centra time postaje obvezujuća lokacija gdje, silazeći stepenicama Polace, vidimo čitav horizont Vale (milnarskog zaljeva), a ujedno i ključ njezine maritimne povijesti. Riječ je o jedinstvenom položaju Milne pri dnu prostranog i razvedenog zaljeva na krajnjoj zapadnoj strani otoka, dotad naseljenom samo povremenim nomadskim stanovnicima pastirskih staništa. Zaljev je to otvoren prema Splitskim vratima i plovnom putu između otoka i otoka i otoka i kopna, kao i luka između krajnjih točaka Levanta (Istoka) i Zapada, a također u punom smislu odražava definiciju maritimnosti kao „života uz more, s morem i na moru” koje ga povezuje i odvaja od svijeta. Na visokom rtu Zaglav na jugozapadnoj strani ulaza u zaljev koji ga ujedno štiti, general Auguste Marmont 18o6. u vrijeme francuske uprave Dalmacijom gradi Bateriju (topovsku bitnicu), vrednujući iznimni strateški značaj rta i njegovu svevidljivost prema akvatoriju i prema otocima i Splitu.

Milna je kasno naseljena (krajem 16. i početkom 17. stoljeća), s lukom koju obalnom konfiguracijom nije trebalo „graditi”. Milna se izgrađivala kao luka slijedeći obalnu liniju dna uvale koja se postupno sužava i potom proširuje u bočne uvale pod amfiteatralno položenim padinama. Luka postaje stvarnim i metaforičkim središtem njezina svijeta i pozornicom uplovljavanja i isplovljavanja koja je stvarala njezinu maritimnu održivost. Polovicom 18. stoljeća dobiva veliko brodogradilište u uvali Pantera. Privukla je jedrenjake pustinje Blaca na lokaciju Blataške rive nazvanoj po pustinjii i po kući koja je tamo izgrađena sa skladištima i uredima. Postala je središtem pomorstva, brodarstva i brodogradnje, kao i treće maritimne grane (ribarstva), a u 20. stoljeću i industrijske

prerade ribe. Trojstvo je to prepletenog i međuovisnog redosljeda koji je izgradio lice Milne tijekom 19. stoljeća.

Milna, naslijeđena i sačuvana u svojoj jezgri i obalnoj fizionomiji, stječe od Ministarstva kulture 1917. status zaštićenog kulturnog dobra kao kulturno-povijesna cjelina, a iste godine njezin čakavski govor (kao dijalektalna inačica čakavštine) postaje zaštićeno nematerijalno kulturno dobro. Uz zaštićeni prostor i govor, koji čine temeljna svojstva kulturnog razlikovanja u danas pokolebanom naslijeđenom kulturnom identitetu i nestajanju kolektivne memorije, u konverziji tradicionalnog maritimnog prostora u nautički, u prilivu sezonskih turista koji tragaju za identitetom i poviješću prostora u kojem se nalaze, Interpretacijski centar maritimne povijesti Milne postaje multidisciplinarnim poligonom rekonstrukcije, predstavljanja i kontinuirane interpretacije njezine povijesti, a tu ulogu ispunjava prema Milni, s Milnom i prema „vanjskom” svijetu.

Kao *post scriptum* o onome što ne treba zaboraviti i valja istaknuti, prostor diskursa o kulturnoj povijesti Milne započeo je 1994. izložbom „Milna nekad i sada” u zgradi Općine. Iz te izložbe iznjedren je zbornik tekstova „Prvi libar o Milnoj” s temeljnim tekstovima za svaki početak istraživanja i sintetiziranja, koji je objavljen četiri godine poslije (1998.). U okviru milnarskog ljeta entuzijastički su se godinama organizirale izložbe „Milna naših predaka” *ad hoc* bez sačuvanih referencija, a vrijeme izjeda i urušava pamćenje i potiskuje kolektivni entuzijazam. Interpretacijski centar maritimne povijesti Milne možemo nazvati otvorenim za sve, prostorom fokusiranja i kontinuiranog djelovanja u afirmiranju kolektivnog identiteta koji u prošlosti i danas ima znak jednakosti između njezina imena i maritimnih pojmova *vala* i *luka*.

MILNA BAY HARBOUR

Maritime History Interpretation Center in Milna

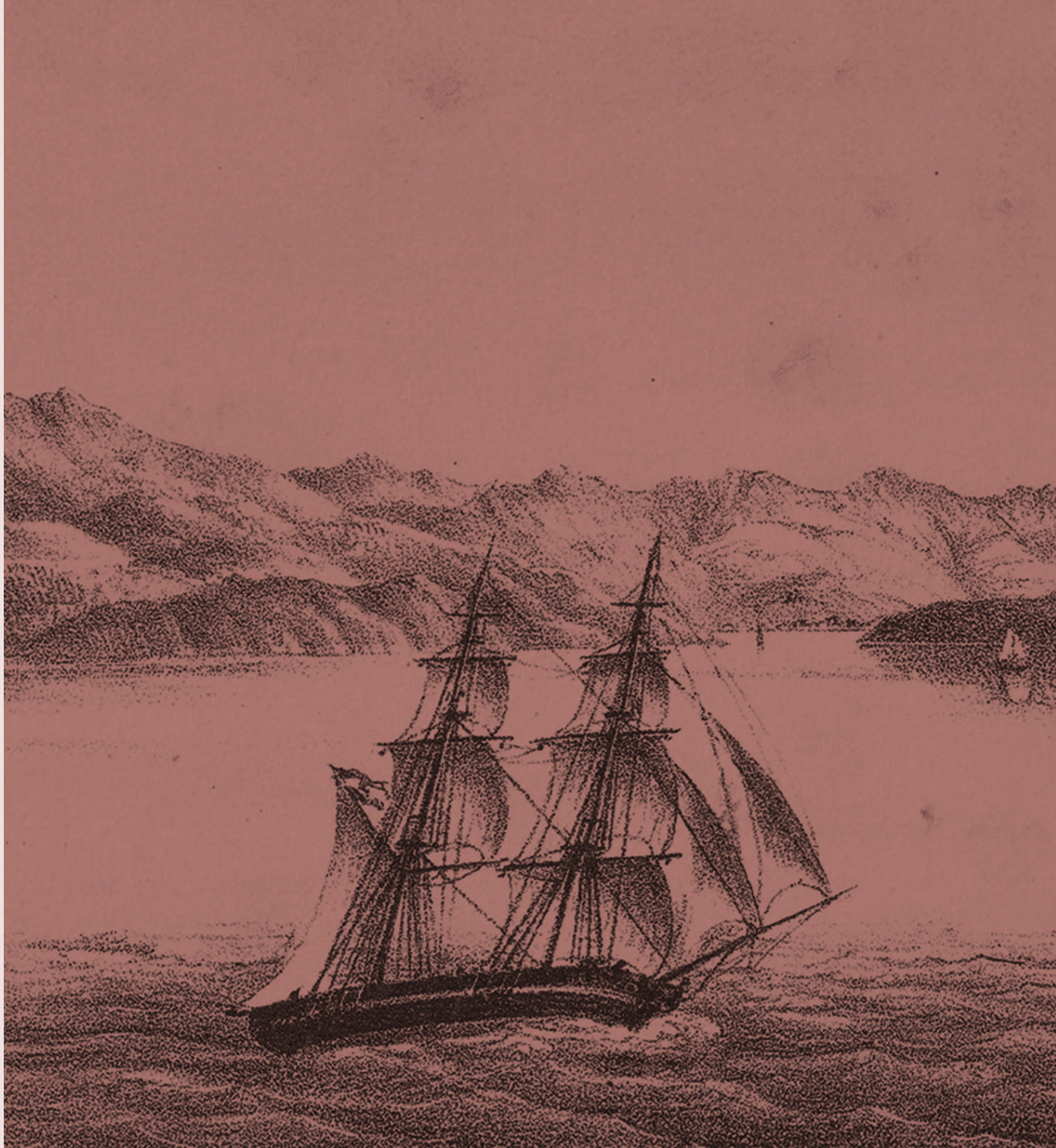
The Maritime History Interpretation Center in Milna on the island Brač was built on izbrisati I upisati on the location that symbolically and historically sums up all the centuries of life in Milna. It is located at the foot of the ancient castle of the Cerineo family, which was probably built at the end of the 15th century, or at least half a century before the future Milna inhabitants started to settle it. The Center is also directly connected to the representative and scenic “Polace” staircase, built around 1930 as a passage to the sea. The nearby area boasts a view of the bay and an impressive baroque parish church of Our Lady of the Annunciation on the Milna coastline. The area of the Center thus became a crucial location where we can enjoy the view of the entire horizon of Milna Bay while going down the Polaca stairway, as well as learn about its maritime history. It is a unique location in Milna, at the bottom of a wide and indented bay on the extreme western side of the island, which was previously only inhabited by occasional nomads of pastoral habitats. The bay is pointing towards the Split Gates and the waterway between different islands, as well as the islands and the mainland. It also serves as a port between the extreme East and West points. It fully encompasses the definition of “maritime” as “life by the sea, with the sea, and on the sea” that both connects it to the world and separates it from it. On the southwest side of the entrance to the bay, there is a high cape – Zaglav – that protects it. In 1806, when Dalmatia was under French administration, General Auguste Marmont built an artillery battery, appreciating the exceptional strategic importance of the cape and the fact that it was overlooking the waters, islands, and Split.

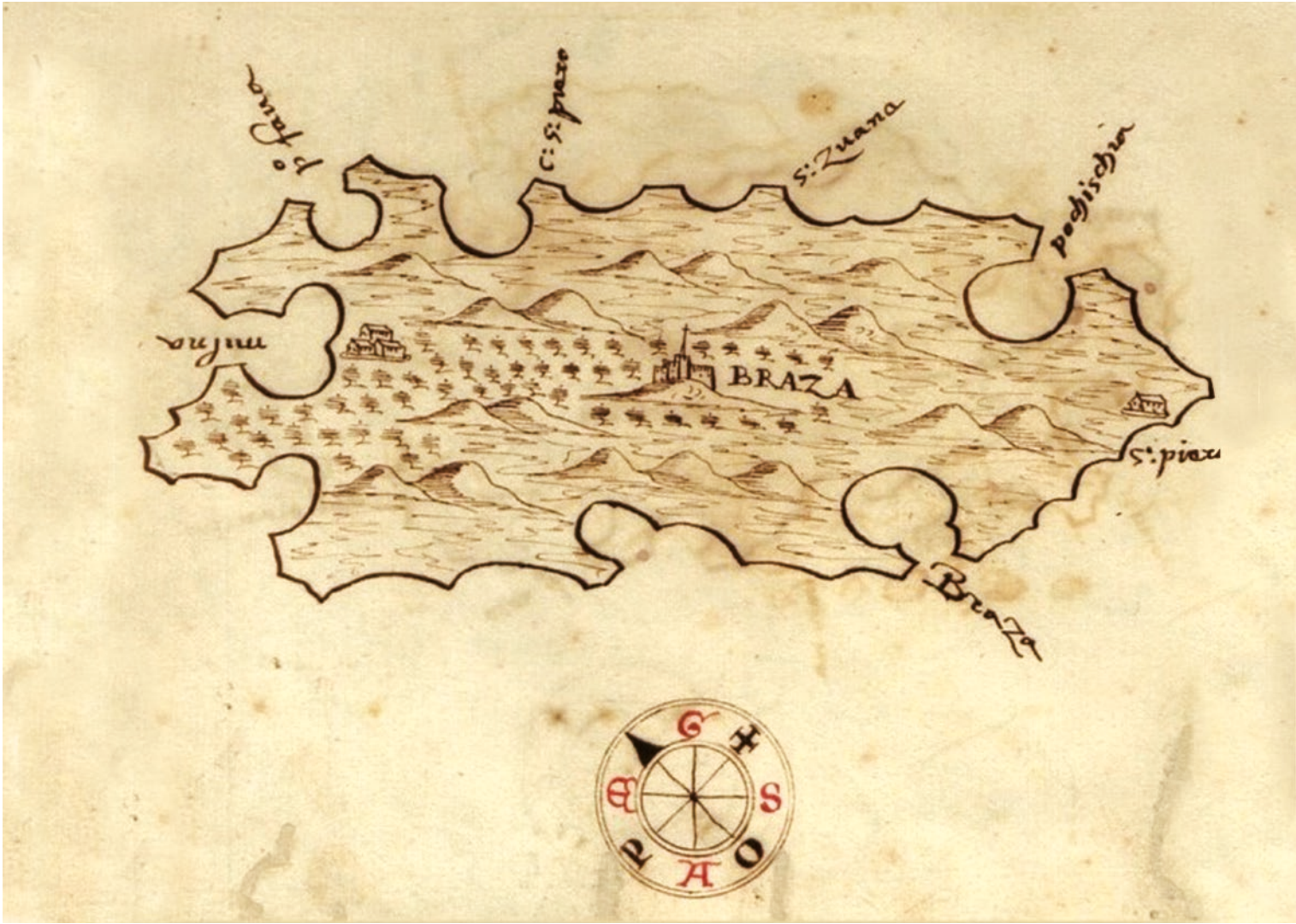
Milna was settled late (at the end of the 16th and beginning of the 17th century), and thanks to its coastal configuration, it had a natural harbour, so there was no need to build one. Milna was expanding as a harbour along the coastal line of the bottom of the bay, which gradually narrowed and then expanded into the side bays under slopes, whose configuration is reminiscent of an amphitheater. The harbour became the actual and metaphorical center of its world and the activities of sailing in and out, which enabled its maritime sustainability. In the middle of the 18th century, it acquired a large shipyard in Pantera Bay. It attracted

the sailing ships of the Blaca Hermitage to the location of the Blaca waterfront, named after the hermitage and the house that was built there along with warehouses and offices. It became a maritime, shipping, shipbuilding, and fishing center, and in the 20th century, it also became the center for industrial fish processing. It is a trinity of an intertwined and interdependent sequence that built the Milna we know during the 19th century.

Milna, with a core and coastal configuration that has been preserved for generations, was granted the status of a protected cultural heritage as a cultural-historical entity by the Ministry of Culture in 1917. In the same year, its Cakavian language (a dialectal version of Chakavian) became a protected intangible cultural heritage as well. In addition to the protected space and language, which constitute the fundamental properties of cultural distinction in today's world of faltering inherited cultural identity and the disappearance of collective memory during the conversion of the traditional maritime area into a nautical one, followed by the influx of tourists in search of the identity and history of the space they are visiting, the Maritime History Interpretation Center in Milna became a multidisciplinary space for the reconstruction, presentation, and continuous interpretation of its history, fulfilling this role for Milna, with Milna, and for the “outside” world.

As a *post scriptum* about what should never be forgotten and instead be emphasized, the discourse regarding the cultural history of Milna began in 1994 with the exhibition “Milna Then and Now” in the Municipality building. That exhibition birthed the collection of texts “The First Book on Milna” with key texts for all future research and synthesis, which was published four years later (1998). Unfortunately, we are still waiting for the second book. As part of the summer program in Milna, ad hoc “Milna of our ancestors” exhibitions have been enthusiastically organized for years. However, no references have been preserved, and time keeps eroding the memories, collapsing them, and thus suppressing the collective enthusiasm. The Maritime History Interpretation Center in Milna can be described as a space that is open to everyone, a space to focus on and act with the goal of affirming the collective identity of the place whose name was and still is almost synonymous with the maritime terms, namely *bay* and *harbour*.





Antonio Millo, Isolar (1582.)

Karta Brača

Izvor: Josip Faričić i drugi, *Hrvatski otoci na kartama u Velikom izolaru i peljaru Andréa Theveta*, Hrvatski geografski glasnik 82/2, str. 67. (2020.)
Isolar (opis priobalnog otočja) grčkog kartografa A. Milla koji je djelovao u Veneciji označava Milnu na zapadnoj strani otoka kao veliki zaljev u čijem su dnu već ucrtane kuće. Pretpostavljamo da je riječ o kaštelu Cerinovih i o već izgrađenoj crkvi sv. Marije te možda kućama već prisutnih doseljenika u Milni.

Antonio Millo, Isolar (1582),

Map of Brač

Source: Josip Faričić and others, *Croatian islands on the maps in André Thevet's Great Book and Guide of the Islands*, Croatian Geographical Gazette 82/2, p. 67 (2020)
In the Book of Islands (description of coastal islands) by A. Milla, a Greek cartographer who was working in Venice, Milna is shown as a large bay on the western side of the island, containing houses at the bottom. We assume that those houses represent the castle of the Cerineo family and the church of St. Mary that had already been built at the time, and perhaps the houses of some settlers that already inhabited Milna.

„Gdi se s Suletom Brač malo ča ne staje”

Petar Hektorović

„*Ribanje i ribarsko prigovaranje*”

Venecija, 1568.

Pristižući s južne strane Brača, a putujući iz Staroga Grada na Hvaru u Nečujam na Šolti učenome prijatelju Jeronimu Bartučeviću, Petar Hektorović u ribarskoj se eklogi (idiličnom spjevu) ploveći s dva ribara sidri u blizini rta Zaglava i ulaza u Milnarski zaljev. To mjesto opisuje kao *kraj* otoka „Gdi voda, ne vim zač, na hipe barza je” ne spominjući ni uvalu ni mjesto, no nalazeći se u Splitskim vratima izložen strujama, vjetrovima te plimama i osekama. Zapisuje njezinu buduću adresu u prostranom zaljevu iza rta Zaglava koji mu zaklanja pogled i mjesto je najmanje udaljenosti između dvaju otoka (Brača i Šolte).

Naseljavanje obalnog područja Brača započelo je nakon dvije epidemije kuge u kojima se otočko stanovništvo u demografskoj katastrofi smanjilo sa šest tisuća na dvije tisuće stanovnika. Iz sjedišta bračkog kneza u Nerežišćima poticalo se naseljavanje s kopna obnavljajući pritom napuštena obalna naselja zbog stoljetne opasnosti od gusara uslijed koje se stanovništvo povuklo u unutrašnjost otoka. Neposredno nakon Ciparskog rata (1570. – 1573.) i pobjedom u pomorskoj bici kod Lepanta koju je uz Veneciju protiv Osmanlija vodila i Sveta liga pape Pia V. započinje i pacifiziranje Dalmacije od ugroze omiških i neretljanskih gusara te osiguravanje granice Osmanskog Carstva koja se nalazila kod Klisa. U tom razdoblju doseljenici se iz Nerežišća počinju spuštati u Milnu i oko kaštela Cerineo (tada visoko položenog na stijeni s izravnim pogledom prema ulazu u zaljev) te se počinje formirati mjesto. Razvedeni zaljev nije bio bezimen. Njegovo se ime pripisuje predaji o tisuću brodova (tal. *mille naves*) koji su tijekom stoljeća uplovljavali u uvalu sklanjajući se od nevremena. Ipak, baš kao sva povijesna toponimija Brača, i Milna ima slavensko podrijetlo u riječi *měľъ* (hrv. mulj) i opisuje dno zaljeva koje je muljevito. U milnarskoj cakavici Milna se izgovara Mlnô, Mlnê ili Mlnôj. Riječ je o osebjunosti Milne u kojoj njezini doseljenici iz čakavskog Nerežišća razvijaju cakavski govor poprimajući drukčiju akcentuaciju i razlikovni leksik. Bila je to neposredna posljedica odcjepljenja od nerežiške župe, otvorenosti moru, rastućeg ekonomskog razvoja, a osobito pomorsko-trgovačkih kontakta s Mlecima i priljeva brodova, stranaca, doseljenika i radne snage. Sve se to zbivalo brzo tijekom 300 godina u okviru otvorenosti i istodobne zaštićenosti zaljeva živeći u definiciji pomorskog kao života uz more, s morem i od mora.



Institucionalni pečati Milne

Izvor: Stari općinski arhiv Milne (nestao) i Zbirka obitelji Klanac (20. stoljeće)
Od comune, milnarske občine, općine i parrochie (župe), dječjeg zabavišta sv. Marije Terezije, občinskog upraviteljstva, općine i opštine Kraljevina Srba, hrvata i Slovenaca na latiničnom i ćirilichnom pismu do općinskog poglavarstva NDH, a na kraju jedan Austrougarski poštanski pečat Milne iz 1901.

Institutional seals of Milna

Source: Old Municipal Archives of Milna (lost) and the Klanac family collection (20th century)
From the comune, Milna municipality and parish, kindergarten of st. Mother Theresa, municipal administration, municipality of the Kingdom of Serbs, Croats and Slovenes in latin and cyrillic letters to the municipal government of the independent state of Croatia, with one Austrian-Hungarian postal stamp of Milna at the end, from 1901

List br. 7 iz atlasa „Carte de la Mer Méditerranée en douze feuilles...” autora Josepha Rouxa iz 1764.

Izvor: Hrvatski pomorski muzej u Splitu, HPMS-775:SLT-426-ZK
Dvije su osobitosti karte Jadranskog mora objavljene u Marseillu 1764. Prva osobitost predočava Jadran kao Sredozemlje Sredozemlja te ga definira kao ušće, zaljev ili prolaz koji spaja istok sa zapadom, nazivajući ga, prema političkoj dominantni i Veneciji koja vlada teritorijem od zapada do istoka, Golfo de Venise (Venecijanski zaljev). Druga je osobitost složena kompasna mreža iz triju ruža vjetrova (Dalmacije, Otrantskih vrata i južne Italije). Ova kompasna mreža govori o svim plovidbenim putovima milnarskih brodara, a u plovidbenom smislu govori što se očekuje od vjetrova na različitim mjestima u odnosu na morski položaj i kopno s obzirom na to da vjetar nigdje ne puše na isti način.

Sheet No. 7 from the “Carte de la Mer Méditerranée en douze feuilles...” Atlas by Joseph Roux from 1764

Source: Croatian Maritime Museum in Split, HPMS-775:SLT-426-ZK
The map of the Adriatic Sea published in Marseille in 1764 has two peculiarities. The first peculiarity is the fact that the Adriatic was presented as the Mediterranean of the Mediterranean and defined as an estuary, gulf, or passage that connects the east to the west. Due to the political dominance of Venice, which ruled over the territory from west to east, it was called the Golfo de Venise (Gulf of Venice). Another peculiarity is the complex compass network that includes three wind roses (Dalmatia, the Strait of Otranto, and southern Italy). This compass network shows the sailing routes of the Milna boatmen and helps with navigation by describing what to expect from the winds in different places with regard to the sea position and the land, given that the wind is not equally strong in different places.



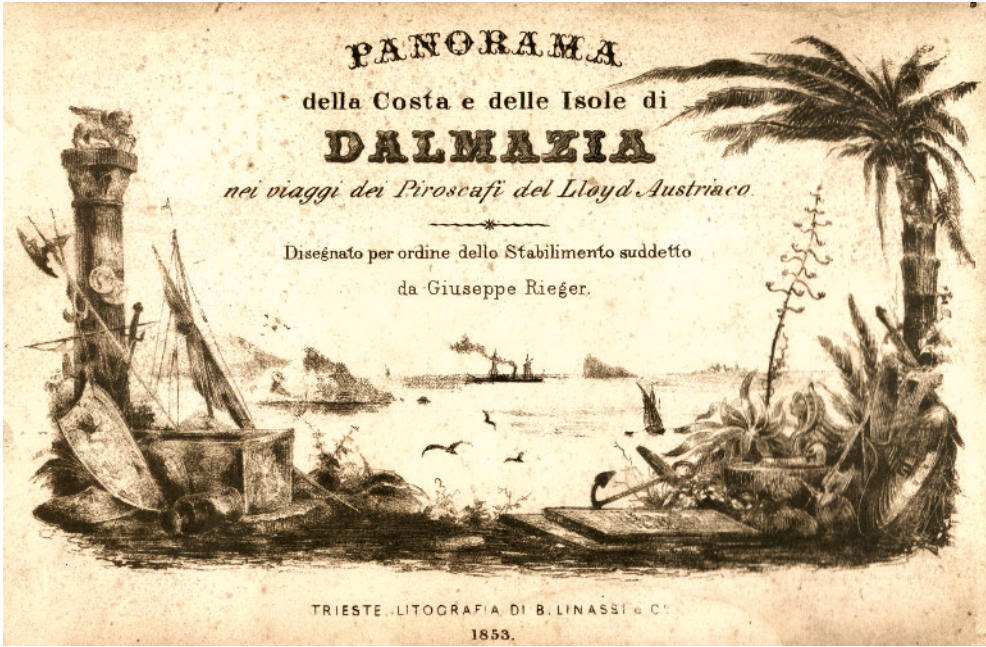
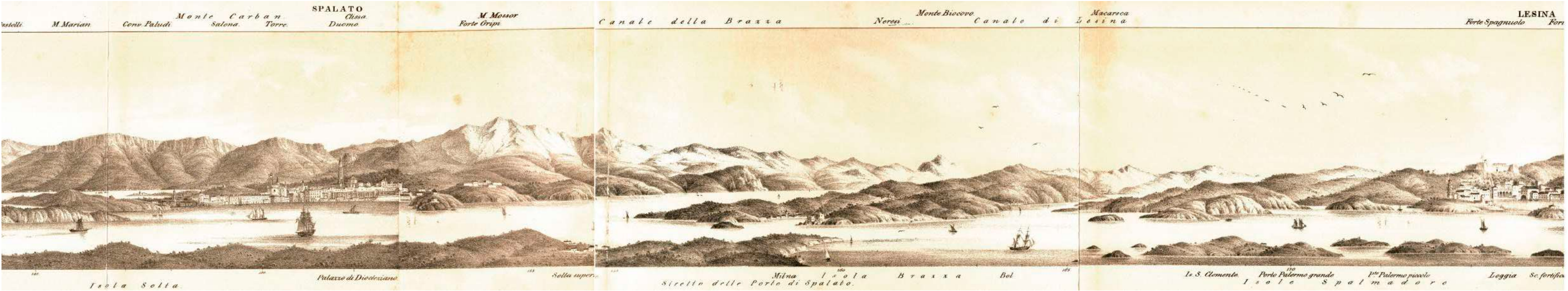
I kao što je odlukom Ministarstva kulture Republike Hrvatske 2017. milnarski cakavski govor zaštićen kao nematerijalno kulturno dobro, iste se 2017. odlukom Ministarstva kulture Republike Hrvatske utvrđuje da kulturno-povijesna cjelina naselja Milne na otoku Braču ima svojstva kulturnog dobra.

Obvezuju nas naslijeđena riječ i naslijeđeni prostor Milne.

Karta Brača u izolariju (karta priobalja s prikazom otoka iz 1582.) Antonia Milla (grčkog kartografa) s prikazom Milne na plovnome putu od Levanta do Venecije predstavlja percepciju njezine važnosti na zapadnoj točki otoka. U dnu uvale Millo ucrtava malo naselje, što je ujedno i prvi prikaz Milne i kaštela Cerineo te budućeg rasta naselja oko njega.

Treba spomenuti da prikaz u izolariju nastaje 64 godine prije isprave kojom obitelj Cerineo (vlasnici kaštela) stanovnicima Milne, Bobovišća i Stanac Dolca prepuštaju patronat nad malom crkvom sv. Marije. Isprava s imenima i prezimenima sedamdeset obitelji Milne i Bobovišća svjedoči o formiranim naseljima. Isprava je omogućila odcepljenje od nerežiške nadžupe i stvaranje pomorske održivosti koja će se u razdoblju od 250 godina (do 1900.) pokazati neobjašnjivo dinamičnom.

Velika katastarska karta milnarske luke iz Državnog arhiva u Splitu iz 1833. ukazuje na tu dinamiku i u obrisima očuvanost izgleda i građevinskih struktura. Pokazuje njezinu pažnju



prema obalnoj konfiguraciji i amfiteatralnim padinama. Što je najbitnije, također urbanistički u skladu s njom određuje funkcije njezinih dijelova.

U Marienovom Portulanu (Milano, 1930.) nalazimo opis Milne kao mjesta najviše vrijednog pažnje na cijelom otoku jer je dobro snabdjevena svakakvom robom i ima velika

Panorama della Costa e delle Isole di Dalmazia nei viaggi dei Piroscafi del Lloyd Austriaco disegnato da Giuseppe Rieger, Trieste, Litografia di B. Linassi, 1853.

Faksimilirano izdanje, 1991.

Izvor: Vanja Kovačić

litografija, 10.000 x 20 cm

Prikaz milnarske uvale i luke (sedamnaesti list).

Čitav album (rastvoren u duljini od deset metara)

izrađen je u jedinstvenoj perspektivi ptičjeg leta,

i to s kopnom, morem i otocima od Premanture

do Kotora, a ilustrira Lloydovu jadransku plovnu

rutu. Riegerovim albumom prvi je put realno

vidljiv karakter istočne obale Jadrana, kao i otočna

razvedenost i odnos prema kopnu sa scenografijom

brdskih lanaca. U dnu milnarske uvale vidi se

naselje, a na rtu Zaglav Napoleonova Baterija

(bitnica) 47 godina nakon stradanja u napadu ruske

flote s mora 1806. Album je osmišljen kao ilustrirani

vodič koji nastoji privući putnike na putovanje

Jadranom. Međutim, istovremena prisutnost

drvenih jedrenjaka i brzih parobroda ukazuje i na

kratku vremensku razdjelnicu između plovidbe

jedrenjacima (čije je vrijeme putovanja ovisilo o

prirodi vjetrova i moru) i parobrodskog ubrzanja

plovidbe, što dovodi do ubrzavanja svih životnih

struktura sve do danas.

Panorama of the Dalmatian Coast and Islands from Travels on Steamships of the Austrian Lloyd, drawn by Giuseppe Rieger, Trieste, Lithography by B. Linassi, 1853

Faxed edition, 1991

Source: Vanja Kovačić

Lithography, 10,000 x 20 cm

A view of the Milna bay and port (seventeenth sheet).

The entire album (spanning over ten meters) is made

from a unique bird's-eye perspective, showing the

land, sea, and islands from Premantura to Kotor,

and illustrating Lloyd's Adriatic shipping route. The

constitution of the eastern coast of the Adriatic was

realistically shown for the first time in Riege's album,

and so was the insularity and connection to the

mainland, as can be seen from the depiction of the

mountain ranges. The map shows a settlement at the

bottom of Milna Bay, as well as Napoleon's Artillery

Battery in Cape Zaglav 47 years after the losses in the

sea attack of the Russian fleet in 1806. The album

is designed as an illustrated guide aiming to attract

travelers to travel along the Adriatic. However, the

simultaneous presence of wooden sailing ships and fast

steamships also indicates a short time gap between the

use of sailing ships (whose travel time depended on the

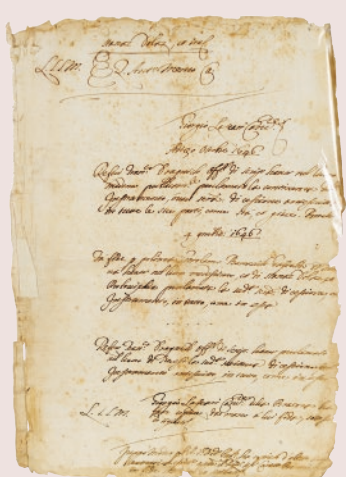
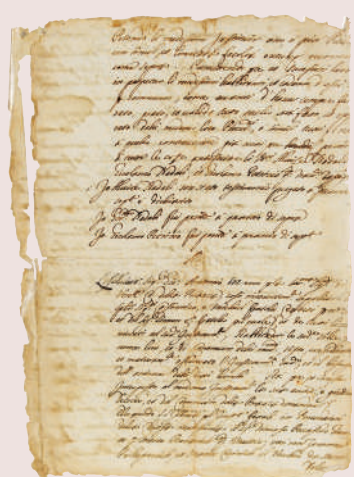
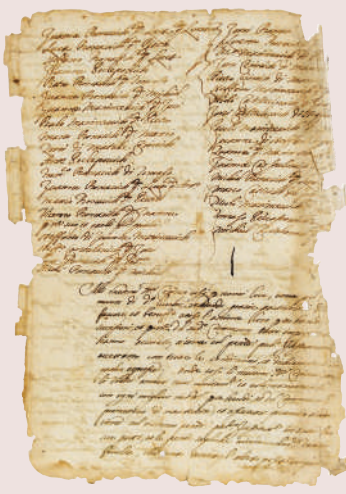
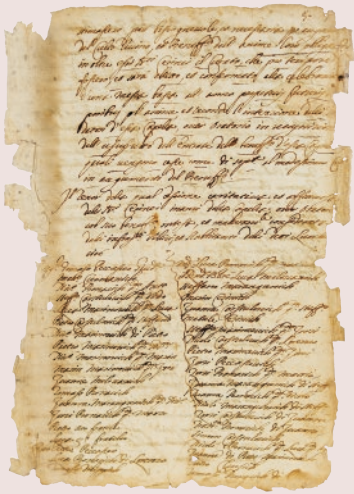
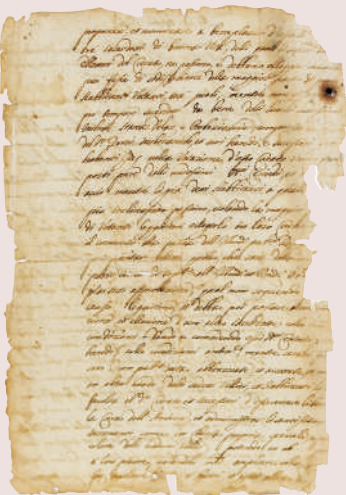
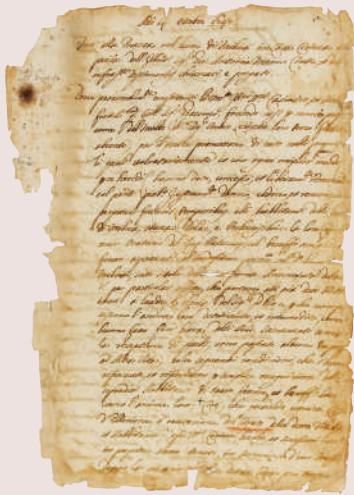
winds and the sea) and the much faster steamships,

which caused a quicker pace in all facets of life, with

consequences that can be seen even today.

brodogradilišta, a njezina uvala pruža zaklon od svakog vjetra. Opisuje i luke sv. Josipa i Lučice kao uvale gdje jedrenjaci u zavjetrini čekaju povoljan trenutak za prolaz kroz Splitska vrata.

Milna će se 1853. naći kao postaja u Riegerovom albumu panorama, obale i otoka Dalmacije koji objavljuje parobrodarsko poduzeće austrijskog Lloyda od Istre do Kotora. Album je vizualno svjedočenje o kulturalnom i ekonomskom lomu koji se najavljuje u usporednoj plovidbi drvenih jedrenjaka i neizvjesnoj plovidbi vjetrom i parobrodovima iz kojih se vije dim. Bio je to početak sloma drvene brodogradnje, brodarenja i trgovanja.



Šest listova prijepisa darovnice crkve sv. Marije obitelji Cerineo stanovnicima Milne, 1646.

Izvor: župni ured Milna
Uz popis svih doseljenih obitelji u Milni daruje se stanovnicima crkva pod imenom sv. Marije od Blagovijesti (prethodno crkvice sv. Marije) koja se nalazi na prostoru današnje sakristije župne crkve istoimenog naziva. Time Milna postaje samostalnom župom neovisnom od nadžupe Nerežišća te dobiva župnika. Dokument se simbolično naziva „krštenicom Milne”, kojom Milna i njezini stanovnici za trajna vremena dobivaju zajedno s Bobovišćem „patronatsko pravo”. Već 1656. Bobovišća počinju graditi svoju župnu crkvu i odvajaju se od milnarske župe. Prvi župnik don Luka Milovanović spominje se od 1631.

Six sheets – transcript of the charter of the Church of St. Mary by the Cerineo family to the inhabitants of Milna, 1646

Source: Milna parish office
Along with the list of all the families that moved to Milna, the residents were gifted a church named after St. Mary of the Annunciation (former church of St. Mary), which is located on the premises of the present sacristy of the homonymous parish church. Milna then became an independent parish (separate from the Nerežišća archparish) with its own pastor. The document is symbolically called the “christening of Milna” because Milna and its inhabitants were permanently given the “right of patronage” together with Bobovišća. As early as in 1656, the people of Bobovišća started building their own parish church and separated from the Milna parish. The first pastor, Fr. Luka Milovanović, was mentioned in 1631.

Where Šolta and Brač Come Almost Close Together

Petar Hektorović
“*Ribanje i ribarsko prigovaranje (Fishing and Fishermen’s Complains)*”
Venice, 1568

Arriving from the southern side of Brač while travelling from Stari Grad on Hvar to his learned friend Jeronim Bartučević in Nečujam on Šolta, Petar Hektorović anchored near Cape Zaglav and the entrance to Milna Bay with two sailors, as described in his fisherman’s eclogue (idyllic poem). He describes the spot as the *end* of the island “Where the water is, I’m not sure why, very fast at times”, without mentioning the name of the bay or the place. Staying in the Split Gates, exposed to currents, winds, and tides, he describes it as a place in the spacious bay behind Cape Zaglav that obscures his view, where the distance between Brač and Šolta is the shortest.

People started to settle in the coastal area of Brač following two plague epidemics, which decreased the island population from six thousand to only two thousand people in what can be called a demographic catastrophe. The seat of the Duke of Brač in Nerežišće encouraged settlement from the land in order to rebuild coastal settlements that were abandoned in favor of the inner land due to the threat the pirates had posed for over a hundred years. The end of the Ottoman-Venetian War (1570 – 1573) and the victory in the naval battle near Lepanto, led against the Ottomans by Venice alongside the Holy League of Pope Pius V, also marked the beginning of the pacification of Dalmatia, eliminating the threat of pirates from Omiš and Neretva and securing the border of the Ottoman Empire near Klis. In that period, settlers began to descend from Nerežišća to Milna. Thus, a settlement started to form around the Cerineo castle, perched high on the rock with a direct view of the entrance to the Bay. The indented bay was not nameless. It is believed that its name comes from a legend of a thousand ships (Italian: *mille naves*) that sailed in the bay over the centuries to find shelter from storms. However, just like all the other historical toponyms of Brač and Milna, it has a Slavic origin, and it comes from the word *mělb*, meaning mud, which describes the muddy bottom of the bay. In the Chakavian Milna dialect, Milna is pronounced as Mlnô, Mlnê, or Mlnôj. This shows the peculiarity of Milna, where Cakavian settlers from Nerežišća developed the Cakavian language with a different accent and distinct vocabulary. It was a direct consequence of the separation from the Nerežiška parish, openness to the sea, rising economic development, and especially maritime trade with Venice, as well as the influx of



Portulan – plovidbeni priručnik Jadranskoga mora Giacoma Marienia, izdanje iz 1845.

Izvor: Hrvatski pomorski muzej u Splitu, HPMS-775:

SLT-425-ZK › 3 stranice

Najopsežniji portulan/peljar Jadranskim morem kapetana Giacoma Marienia svojim detaljnim opisom luka i njihovih maritimnih vrlina i mana smatra se osnovom svih istraživanja maritimne i pomorsko-brodarske povijesti Jadrana. Milna je opisana kao luka koja je „od najveće važnosti na otoku Braču”. Tu je i opis oblika od mjesta gdje se sužava kanal, a opisana je i izmjera ulaza dubine i udaljenosti od mjesta te karakter čvrstog muljevitog dna. Tu je i opis pod kojim se vjetrom ulazi u zaljev i opis oblika luke koja se širi u dva krila i mjesta sidrenja pogodnih čak i za ratne brodove. Osim potpune zaštićenosti od vjetrova, luka je izvrsno snabdjevena svim pomorskim potrepštinama i brodogradilištima. Luci Milne pridružuje i opise uvale Osibova (gdje je najpovoljnije pristajanje kod „starog hrama”) te razvedene uvale Lučica. Oba sidrišta preporučuju se za čekanje mogućnosti prolaska kroz Splitska vrata.

Portolano – Navigation Manual of yhe Adriatic Sea by Giacomo Marieni, edition from 1845

Source: Croatian Maritime Museum in Split, HPMS-

775: SLT-425-ZK › 3 pages

With its detailed description of ports and their maritime advantages and disadvantages, the most extensive portolan chart/guide of the Adriatic Sea by Captain Giacomo Marieni is considered to be the foundation of all research into the maritime and shipping history of the Adriatic. Milna is described as a port that is “of greatest importance on the island of Brač”. There is also a description of the shape from the place where the channel narrows, the measurement of the depth at the entrance and distance from the place, as well as the description of the solid muddy seabed. The chart also describes the wind blowing at the entrance to the bay and the shape of the port that expands into two wings and anchorages suitable even for warships. In addition to being completely protected from the wind, the port is well-supplied with all marine provisions and shipyards. Other than the Milna port, there are also descriptions of Osibova Bay (with the most convenient docking spot being near the “old temple”), as well as the indented Lučica Bay. Both places are recommended as places where ships can anchor if they want to wait for the opportunity to pass the Split Gate.





Prvi trabakul „Buon Padre” izgrađen 1862. Ivana Bonačića Mandinića nalazimo kao i Margheritu, ali 40 godina ranije u Veneciji posred kanala (između Zattera i otoka Giudecca)

Izvor: Maja Bonačić Mandinić

„Buon Padre”, the First Trabaccolo Built in 1862, Owned by Ivan Bonačić Mandinić, Was Discovered Just Like Margherita, But 40 Years Earlier in Venice, in the Middle of a Strait (Between Zattere and Giudecca Island)

Source: Maja Bonačić Mandinić

Na koloriranoj fotografiji iz 1935. Veljka Vidovića (često prisutnog fotografa u Milni) vidi se velika kamena dvokatnica obitelji Bonačić Mandinić sagrađena 1867.

Prvi vlasnik kuće bio je kapetan austrijske mornarice Natale N. Bonačić Matjajurjević poznat kao zapovjednik broda na kojem je nadvojvoda Ferdinand Maximilian Habsburški 1864. otplovio u Meksiko kako bi tamo postao prvi meksički car. Za svoje zapovjedničke zasluge Matjajurjevića je obilato nagradio car Franjo Josip.

In a Color Photo from 1935 by Veljko Vidović (a Photographer Who Often Visited Milna); You Can See the Large Two-Storey Stone House of the Bonačić Mandinić Family, Built in 1867

The first owner of the house was Austrian navy captain Natale N. Bonačić Matjajurjević, known as the commander of the ship that brought Archduke Ferdinand Maximilian of Habsburg to Mexico in 1864 so he could become the first Mexican emperor. Emperor Franjo Josip handsomely rewarded Matjajurjević for his service as commander.



U velikoj tami i oluji brod bi zahvaćem vjetrom Grego tremontane

Posveta na zavjetnoj slici kapetana Ivana Peruzovića i sinova, 1899.

Predodžba o milnarskom pomorstvu i brodarstvu kreće se od mita do rasutih podataka koji ne mogu biti zaokruženi cjelovitom ispisanom poviješću. Stvarnim se čini da je njezina luka ili, bolje rečeno, još nenaseljena uvala (koja je po svojem položaju i konfiguraciji obale bila izvanredno zaštićena) od najranijih vremena bila sidrište i sklonište za brodove razvijajući predaju o luci tisuću brodova. Samim time morala je biti u središtu pažnje za odluku o doseljavanju. Milna je nekoć, otkad se morem plovi, bila samo sidrište i zaklonište. Tijekom 17. stoljeća i vremena doseljavanja i stvaranja naselja, postupnom izgradnjom postala je u pravom smislu i luka. Ona to u cijelosti postaje osnutkom brodogradilišta Bonačić Protti na Panteri 1750. te braće Dorić u uvali Vlaškoj oko 1770., o luci 1830. piše kapetan Marieni u svom portulanu (gdje je moguće zaštititi se, snabdjeti svim potrepštinama te opremiti brodove). Drveni su brodovi pod jakim vjetrovima i teškim morima ulazeći u nju nalazili prvo mogućnost sklanjanja, a potom i mogućnost da budu sanirani za daljnju plovidbu i da izvrše prekrcaje i iskrcaje tereta, i to sve u zaštićenom dnu uvale i njezinoj prirodnoj konfiguraciji dok je uokolo istodobno raslo naselje licem pokazujući tu pomorsku povijest. Kronološka i prostorna slika koja se stvara možda daje argumente da prilikom doseljavanja u milnarsku uvalu na popisu doseljenih obitelji (dokument kojim obitelj Cerineo daruje crkvu Milnaranima) te u najstarijoj matici krštenih nalazimo projekciju buduće pomorske luke. Naime, popisana prezimena (Babarović, Bonačić, Peruzović, Mazzola, Tomašević itd.) obitelji su budućih vlasnika brodova, zapovjednika, kapetana, pa čak i posada. Izgleda da je i tada postojala jasnoća predodžbe o uvali i luci u Milni kao baze broderskog i pomorskog poslovanja koja nije, barem svojim najvećim djelom, mogla biti nasumična ili vođena *fortunom* i koja se počinje potvrđivati od posljednje četvrtine 18. stoljeća kroz arhivsku građu poglavito pomorskih sredozemnih arhiva.

Važnost pomorske i broderske povijesti Milne na simboličan i stvaran način ostaje predočena u kapetanskim i broderskim obiteljskim kućama na milnarskoj rivi izgrađenim tijekom 19. stoljeća, koje u dnu uvale određuju jedinstveni izgled otočne



urbane minijature mjesta s kamenim katnicama, kao i u dvjema pomorskim obiteljima (Babarović i Bonačić Mandinić). Riječ je o dvjema u 19. stoljeću ujedinjenim brodarskim lozama povezanim ženidbama koje u drugoj polovici 19. stoljeća čine sažetak povijesti milnarskog pomorstva (onog koje se odvijalo u luci, odlaskom iz luke i povratkom u nju). Njezin virtualni nastavak odvija se i kroz dio dvadesetog stoljeća, kad Babarovići prelaze na parobrodarstvo registrirajući se u Milni, a poslovne se aktivnosti odvijaju u Sušaku. Premda je riječ o izvrsno dokumentiranom i upečatljivom životopisu tih brodova u dinamičnom razdoblju između dvaju svjetskih ratova, ipak je riječ o postupnom napuštanju milnarske luke koja je konačna i dovršava se brodarstvom Babarovića u međunarodnim vodama.

Jedrenjake (trabakul Buon Padre (1862.) sagrađen u Splitu i goletu Margherita (1886.)) nalazimo na brončanim reljefima zatvorenih vratnica raskošnog Mauzoleja Ante Bonačića Mandinića na milnarskom groblju te o simbolici opraštanja razmišljamo gotovo na isti način kao o upozoravajućem latinskom citatu PULVIS ET UMBRA SUMUS (hrv. Mi smo prah i sjena) iz Horacijevih *Oda*. Goleta Margherita osobita je jer je ima rijetko dugačak životopis za drvene jedrenjake obalne plovidbe. Usidrena je u Milni do kraja 1920., a u primoštenskoj uvali Peleš biva potopljena od bure 1973. Trabakul Buon Padre, čiji je vlasnik i zapovjednik bio Ivan Bonačić Mandinić, sačuvan je na fotografiji (također na venecijanskoj laguni), ali i na zavjetnoj slici koja opisuje „događaj od 30. prosinca 1894. na Jadranskom moru u Otrantu

Brončana vratnica mauzoleja Ante Mandinića s prikazima dvaju jedrenjaka Buon Padre i Margherita u plitkom reljefu te najraskošniji spomenik milnarskog groblja neposredno uz oktogonalnu crkvu Gospe Žalosne s kraja 19. stoljeća
Izvor: Fotodokumentacija Centra za kulturu Milna

The Bronze Doorway of Ante Mandinić's Mausoleum with Depictions of Two Sailing Ships, Buon Padre and Margherite, in a Shallow Relief – The Most Stupendous Monument of the Milna Cemetery, Right Next to the Octagonal Church of the Lady of Sorrow from the End of the 19th Century
Source: Photo documentation of the Culture Center in Milna

Kabotaža

Izvor: Maja Bonačić Mandinić
Kabotaža je plovidba, brodarstvo i prijevoz osoba i robe u granicama obalnog mora.
(slobodni prijevod) Pri vrhu austrougarski grb dvoglavog orla; u naslovu pomorska vlada (...) prisutnom pomorcu gospodinu Antoniu Bonacichu Mandinichu, po rođenju iz Milne, sinu Giorga (Juraja), koji ispunjava propisane uvjete, izdaje se ova potvrda o sposobnosti da bude zapovjednik brodova na putovanjima najšire kabotaže. / U Trstu, 30. siječnja 1873. / potpis predsjednika i savjetnika pomorske vlade.

Cabotage

Source: Maja Bonačić Mandinić
Cabotage is the restriction of navigation, shipping, and transportation of people and goods to the limits of the coastal waters.
(free translation) Austro-Hungarian coat of arms with a double-headed eagle at the top; in the title, the maritime administration (...) hereby awards this certificate of ability to the present seafarer, Mr. Antonio Bonacich Mandinich, born in Milna, son of Giorgio (Juraj), who meets the prescribed requirements, to act as captain of ships on the voyages of the broadest cabotage. / In Trieste, January 30, 1873. / signature of the president and adviser of the maritime administration.



u 5 sati uvečer”. Spomen sv. Josipu, od društva koji su se nalazili na brodu: Anton Bonačić-Krešić, Nikola Anić, Stipan Avijani, Antun Žuvić, Luka Marinković Luškar. Hvala sv. Josipu koji nas je oslobodio.



Natpis na kamenoj ploči pročelja poslovnog prostora Ante Bonačića Mandinića posvećenoj sv. Ivanu Nepomuku. Pisano na hrvatskom jeziku!

Izvor: Fotodokumentacija Centra za kulturu Milna
SVETI IVANE NEPOMUCENO / OD ZLIH JEZIKOV
OBRANI ME / II E ~ 1867. Uklesano svjedočenje
o konkurentnoj naravi trgovanja Sredozemljem u
kojem A. B. Mandinić zaziva češkog sveca koji umire
mučeničkom smrću štiteći kraljicu od zlih glasina.

Stone Engraving on the Facade of the Business Premises of Ante Bonačić Mandinić Dedicated to St. John of Nepomuk. Written in Croatian!

Source: Photo documentation of the Culture Center in Milna
ST. JOHN OF NEPOMUK / SAVE ME FROM WICKED
TONGUES / II E ~ 1867. A carved testimony of the
competitive nature of trade in the Mediterranean, in
which A. B. Mandinić invokes a Czech saint who died
as a martyr protecting the queen from evil rumors.

In a Great Darkness and Storm, the Ship Was Hit by the Grego Tremontana (NNE Wind)...

Inscription on the votive picture of Captain Ivan Peruzović and sons, 1899

What is known about seafaring and shipping in Milna ranges from myths to scattered data that are not complete enough to write a comprehensive history. The part about the harbour, or rather, the uninhabited bay that was well-protected thanks to its coastal configuration, serving as a place where ships would be anchored and sheltered from the storm, seems to be true. This is how the legend of the port of a thousand ships came to be. From this fact alone it can be concluded that the port was considered to be a good place for settlement. What was once just an anchorage and a shelter turned into a full-fledged port in the 17th century as settlers came and started building. The Bonačić Protti shipyard was established in Pantera in 1750, and the Dorić brothers' shipyard in Vlaška Bay around 1770. Captain Marieni wrote about it in his portolano chart in 1830, describing it as a place where one can find shelter and supplies, and equip their ship. Wooden ships would enter the port in order to find shelter from strong winds and violent seas, for repairs, or to unload and load cargo, and they would be protected by the natural coastal configuration, while the settlement around it kept growing, which is evidence of its long maritime history. The chronological and spatial data, namely the list of families of settlers, a document whereby the Cerineo family gifted the church to the Milna people, as well as the oldest baptismal register almost predicted the future port. The surnames listed in the documents (Babarović, Bonačić, Peruzović, Mazzola, Tomašević, etc.) refer to families of future ship owners, commanders, captains, and even crew members. It is almost as if even then there was a clear idea of the bay and port of Milna as a shipping and maritime base, and it was not just a case of coincidence and *fortuna*. This was confirmed in the late 18th century through the archived documents of the maritime Mediterranean archives.

The importance of the maritime and shipping history of Milna is reflected in the captain and shipping family houses on the Milna waterfront built during the 19th century, which created the unique appearance of the small island town with stone houses, as well as in the activities of two maritime families – Babarović and Bonačić Mandinić. The two shipping families, which united in the 19th century through marriages, had a crucial role in the



maritime history of Milna in the second half of the 19th century. Their story continued through part of the twentieth century, when the Babarović family switched to steam shipping, which they registered in Milna while operating in Sušak. The history of these ships was well-documented in the dynamic period between the two world wars, but still, the Milna Port was slowly abandoned and the Babarović shipping moved to international waters.

Naslovna stranica knjige Venezia ritrovata
Alvisea Zorzija (1895. – 1839.), Arnoldo
Mondadori, Milano, 1995.
Izvor: Robert Barilla, Zaklada „Otok Brač negdje
između mora i zvijezda”.
Objavljena prvi put u *Prvom Libru o Milnoj* 1998.
s goletom Margheritom (izgrađena 1886.) obitelji
Bonačić Mandinić na punti Carinarnice u Veneciji.
U istom trenutku Venezia ritrovata izaziva misao o
„Pronađenoj Milni”, što je bila i nakana „Prvog libra”
tiskanog prije 16 godina.

Cover Page of the Book “Venice Rediscovered”
by Alvis Zorzi (1895 – 1839), Arnoldo
Mondadori, Milano, 1995
Source: Robert Barilla, “The island of Brač
somewhere between the sea and the stars”
Foundation.
Published for the first time in the *First Book on Milna*
in 1998 with the Margherita schooner (built in 1886)
of the Bonačić Mandinić family at the Customs House
cape in Venice. Venice Rediscovered also evokes the
thought of “Found Milna”, which was the intention of
“The First Book on Milna”, printed 16 years ago.



Grb i amblem obitelji Babarović (1829.),
milnarsko groblje
Izvor: Fotodokumentacija Centra za kulturu Milna
Na jednoj od najstarijih grobnih ploča (Babarović
baštinici, pok. Bože, 1829.) nalazi se i pomorski
obiteljski amblem sa simbolima pomorskog poziva,
zvijezdom i mladim mjesecom sa strane, kao i
kormilom u sredini te malteškim križem pri vrhu na
kojemu stoji pijetao (simbol obiteljske budnosti).
Isti se amblemi pojavljuju na kući Babarović (sada
Marangunić) i na rivi (kameni pijetao, obojan).

Coat of Arms and Emblem of the Babarović
Family (1829), Milna Cemetery
Source: Photo documentation of the Culture Center
in Milna
One of the oldest tombstones (Babarović
successors of late Božo, 1829) contains a maritime
family emblem with the symbols of the maritime
occupation, namely a star and a new moon on the
side, as well as a rudder in the middle, and a Maltese
cross near the top, with a rooster on top of it (symbol
of family vigilance). The same emblems appear on
the Babarović house (now Marangunić) and on the
waterfront (stone rooster, painted).



Sailing boats: Buon Padre trabaccolo (1862) built in Split and Margherita schooner (1886)
are depicted on the bronze reliefs of the gates of the magnificent Mausoleum of Ante
Bonačić Mandinić at the Milna Cemetery. It makes us think about the symbolism of saying
goodbye, just like the Latin quote PULVIS ET UMBRA SUMUS (*We are but dust and shadow*)
from Horace’s *Odes*. The Margherita schooner is special because it has a surprisingly long
history for a wooden sailing boat that sailed along the coast. It was anchored in Milna until
the end of 1920, and sunk by a storm in Peleš Bay in Primošten in 1973. When it comes
to the Buon Padre trabaccolo, which was owned and commandeered by Ivan Bonačić
Mandinić, we have the privilege of having a preserved photo from the Venetian lagoon, as
well as a votive image describing “the event of December 30, 1894, on the Adriatic Sea in
Otranto, at 17 o’clock.” /Memorial to St. Joseph, from the boat crew: Anton Bonačić-Krešić,
Nikola Anić, Stipan Avijani, Antun Žuvić, Luka Marinković Luškar. /Glory to St. Joseph for
setting us free.

Kada je na Panteri 30 ili 40 kalafata stupalo brode Milna se sva tresla i zvonila!

Prema Luki Marinoviću Bagulinu (milnarska predaja)

Tako govori predaja, a predaja uveličava i mitizira prošlost. Ipak, poznato je kako su kalafati dolazili na ispomoć s raznih strana te se i zadržavali i doseljavali jer su nerijetko rokovi porinuća bili ugroženi nedostatkom građe koja se prevozila jedrenjacima ako vrijeme i vjetrovi to nisu dopuštali ili je brod doživio havariju ili je pak drvo bilo loše. Sve je bilo skupocjeno te je ovisilo jedno od drugom. Drvo se „bralo” između „dvi gospe” (Gospe od Karmela i Vele Gospe) ili „u srid zime”. Ariš, hrast i česmina bili su za dio pod morem, javor ili brijest za kolumbu, bukva, borovina ili murva za madire i korbu, čempresovina za jarbole i katarke, jasovina ili cijepana bukovina za vesla, a sve je bilo na odgovornosti prota (grč. prvi i najprviji) brodograditelja. On je trasirao, projektirao i izrađivao brodove te ugovarao poslove. Naum da se otvore čak dva škvera u Milni u rasponu od dvadeset godina (između 1750. i 1770.) nije se mogao ostvariti bez pripreme, a ona je podrazumijevala školovanje. Moguća je u to vrijeme bila samo pretpostavka odlaska na Korčulu u zvanu „akademiju” brodogradnje ili dovođenje vrsnih brodograditelja u Milnu. Metoda gradnje korčulanskih brodogradilišta prenosila se Jadranom kao „sveto trojstvo” buške, daščice i šesta. Buška je nacrt „otkad se gradio brod”, takozvana mezzoluna za oblikovanje trupa broda kroz promjenjive dimenzije brodskih rebara. Daščica od tvrdog komada drva bilježi vrijednosti buške, a šest ili lik je šablona glavnog brodskog rebra koji je majstor izrađivao na temelju uzorka i vlastita iskustva.

Prvo brodogradilište osniva Mate Bonačić-Protti pok. Prospera u uvali Pantera oko 1750., a dvadeset godina poslije i obitelj Dorić u uvali Vlaška, a o njemu ne ostaje traga ni zapisa. Oba se podudaraju s arhivskim vijestima o milnarskim kapetanima i njihovu brodarenju. Bonačićevo brodogradilište veoma brzo stječe ugled vidljiv iz pisma pelješkog kapetana Orebića iz 1796. jer su Pelješani naručivali brodove samo kod najcjenjenijih graditelja. Za jedrenjak je u Veneciji bila naručena Pulena, a Bonačića je, ako brod ne bude porinut u kolovozu, čekala globa od čak 500 cekina. U istoj uvali sačuvana je zavjetna kapela posvećena sv. Jeri koju gradi njegov sin u čast svojeg zaštitnika 1860., a sve ostalo možemo pratiti samo kroz Godišnjak parobrodarske kompanije Lloyd u Trstu, koji bilježi 89



Uvala Pantera i brodogradilište Squero Vecchio Mate Bonačića Prottija. Detalj iz katastarske karte Milne iz 1933.

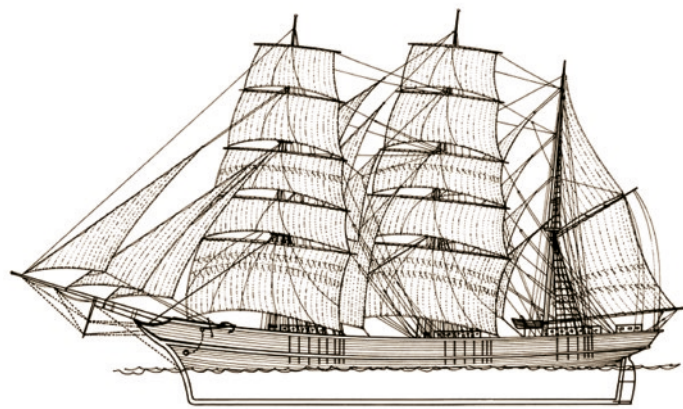
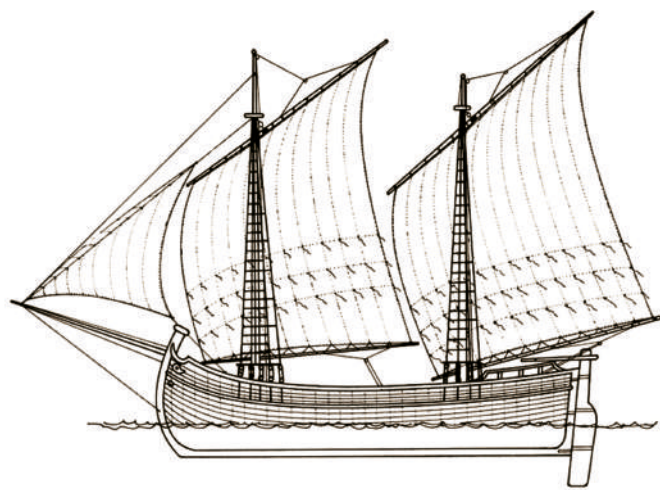
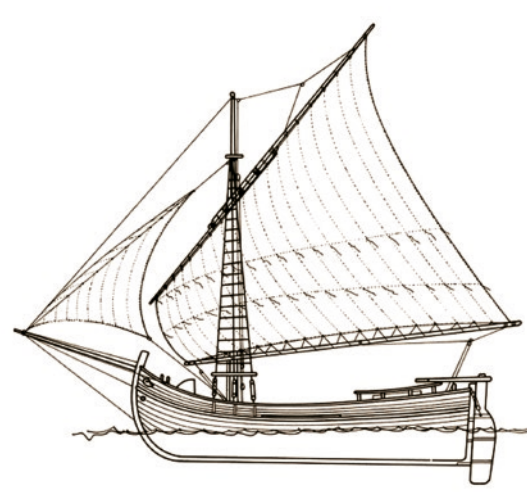
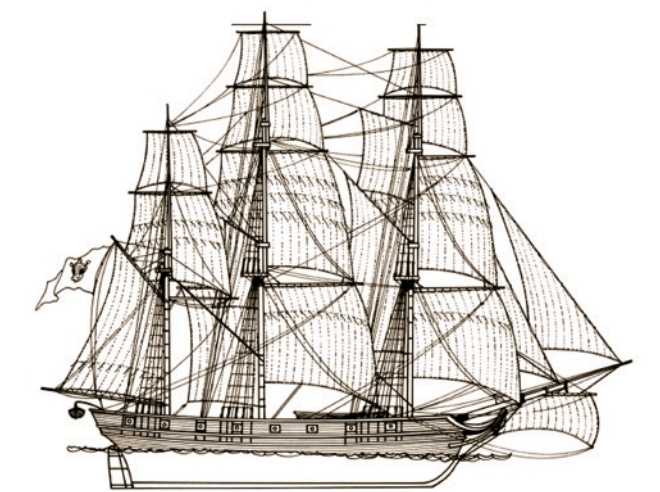
Izvor: arhiv Filipa Bubala

Perom i crnom tintom ucrtan je trojarbolni jedrenjak (pulaka) koji prilazi jedinom pristaništu za brodove u uvali, na mjestu veće morske dubine s ucrtanim pravicima pristajanja. Autentičan detalj o plitkoj i naplavnoj uvali Pantera u kojoj su se brodovi mogli zadržavati samo na sidrima dalje od obale.

Pantera Bay and Squero Vecchio Shipyard of Mate Bonačić Protti. Detail from the Cadastral Map of Milna from 1933.

Source: Archive of Filip Bubala

A three-masted sailing ship (polacca), drawn with a quill in black ink, is depicted approaching the only pier for ships in the bay, at a spot where the sea is deeper, alongside notes of docking directions – an authentic detail pertaining to the shallow Pantera Bay, affected by tides, where ships could only stay anchored farther away from the shore.



sagrađenih brodova u Milni (najviše pulaka, 3 bracere i 2 škunera), a od toga 15 brodova za milnarske brodare. Zlatno je doba milnarske brodogradnje 19. stoljeće, kad su se na Jadranu brodogradilišta gasila nastupom Lloydovih parobroda, a Bonačićevo brodogradilište gradilo je sve do 1875. za narudžbe raznih brodara, od kotorskih do tršćanskih. Brodogradilište je razoreno požarom te od njega nije ostalo traga. Braća Dorić iz Vlačke otkupljuju prostor pod Brdo do zgrade mlina Bonacci gradeći poglavito brodice i ribarske brodove i odrađujući remonte. Između dvaju ratova stagniraju, pa šestdesetih godina akcijom da se škver oživi, a mladi nezaposleni i zanatski obrazovani muškarci zaposle, Narodna vlast predlaže da Dorićevo brodogradilište preuzme poljoprivredna zadruga pod naslovom uslužnog poduzeća kojem bi se pridružili i drugi obrtnici. Dorići su se ubrzo povukli iz brodogradilišta, a „novi škver” ubrzo dobiva trajni ugovor s Krilom Jesenica za remont starih jedrenjaka

Crteži drvenih jedrenjaka

Izvor: Hrvatska tehnička enciklopedija: <https://tehnika.lzmk.hr/>
Crteži tipova drvenih jedrenjaka koji su građeni na brodogradilištu Bonačića Protija (Squero vecchio): pulaka, bracera, trabakul i Bark (najveći među njima).

Drawings of Wooden Sailing Ships.

Source: Croatian technical encyclopedia: <https://tehnika.lzmk.hr/>
Drawings of the types of wooden sailing ships that were built at the Bonačić Protija (Squero Vecchio) shipyard: polacca, bracera, trabaccolo, and bark (the largest among them).

Kapelica sv. Jere, 1860.

Izvor: Fotodokumentacija Centra za kulturu Milna
U predjelu Banjić u uvali Pantera u blizini brodogradilišta (Squerro Vechio) Mate Bonačića Protija sin vlasnika 1860. gradi svome zaštitniku sv. Jerolimu kapelicu. Na katastarskoj karti iz 1833. čitav se predio zove San Gerolimo.

Chapel of St. Jerome, 1860.

Source: Photo documentation of the Culture Center in Milna
Mate Bonačić Protija, son of the owner, built a chapel for his patron saint, St. Jerome, in the Banjić area of Pantera Bay, in the vicinity of the shipyard (Squerro Vecchio). The whole area is called San Geronimo on the cadastral map from 1833.



pretvorenih u „sabunare” za prijevoz pijeska te postaje glavnim remontnim škverom za preuređene turističke drvene brodove. Uspješno poslovanje prekinuto je preuzimanjem poljoprivredne zadruge, a time i škvera od ACI Marine, a stari drveni brodovi koji su se vratili na milnarski škver definitivno su iz njega isplovili.



When 30 or 40 Shipyard Workers Were Caulking the Ships in Pantera, the Sounds and Vibrations Would Resonate Throughout Milna.

According to Luka Marinović Bagulin (Milna oral tradition)

That is what the legend says, and we all know that legends exaggerate and mythologize what actually happened. Still, it is known that shipbuilders came to help from various places and stayed in Milna or moved there because the launch deadlines were often in danger of being missed due to the lack of materials that were transported by sailing ships that depended on the weather conditions, shipwrecks, or bad quality of wood. The whole process was very expensive and included multiple interdependent factors. The wood was “harvested” in the period between the “two ladies” (Our Lady of Mount Carmel and Dormition of Our Most Holy Lady), or in the middle of winter. Larch, oak, and holm oak were used for the part of the ship that was submerged in the water, maple or elm was used for the keel, beech, pine, or mulberry for the ribs, cypress for the masts, and ash or split beech for the oars. The *proto* (Gr. the first and foremost) of shipbuilders was responsible for the whole process – tracing, designing, and building ships, as well as contracting jobs. The plan of opening as many as two shipyards in Milna in a span of twenty years (between 1750 and 1770) required preparation, as well as education. At that time, the only two options were going to the shipbuilding “academy” on Korčula or bringing skilled shipbuilders to Milna. The shipbuilding method used in the Korčula shipyards was taught across the Adriatic as the “holy trinity” of *buška*, *daščica*, and *šest*. *Buška* is a blueprint that had been used “since the ships started being built”, a so-called *mezzaluna* for shaping the ship’s hull by changing the dimensions of the ship’s ribs. *Daščica*, made of a hard piece of wood, has the values of the *buška* written on it, and the *šest* is a template of the main rib that the craftsman made based on the pattern and their own experience.

The first shipyard was founded by Mate Bonačić-Protti in Pantera Bay around 1750. Twenty years later, the Dorić family built a shipyard in Vlaška Bay, but no traces or records of it remained. Both coincide with archival news about Milna captains and their sailing. The Bonačić shipyard quickly gained a reputation, as can be seen from the letter of the Pelješac captain Orebić from 1796, given that the people of Pelješac ordered ships only from the most respected builders. The sailing ship Pulena was ordered for Venice, and the Bonačić

Brodogradilište obitelji Dorić na predjelu „Brdo” uz zgradu parnog mlina obitelji Bonacci (Bonačić)

Izvor: Suzana Dorić

Riječ je o drugoj lokaciji brodogradilišta braće Dorić zvanog „Brdo” u tkzv. industrijskoj zoni Milne. Na drugoj fotografiji u prvom redu desno (s upisanom 1916. godinom) pretpostavljamo da se na navozu nalazi goleta „Margherita” Ante Bonačića Mandinića. Uz brodogradilišnu baraku, na navozima zatičemo četiri manja jedrenjaka.

The Dorić Family Shipyard in the “Brdo” Region Next to the Bonacci (Bonačić) Family Building with a Steam Mill.

Source: Suzana Dorić

This is an additional location of the Dorić brothers’ shipyard called “Brdo” in the so-called industrial zone of Milna. The boat on the slipway in the second photo in the first row on the right (with the year 1916 inscribed) is assumed to be “Margherita”, owned by Ante Bonačić Mandinić. Next to the shipyard shed, there are four smaller sailing ships on the slipways.



Nadgrobnna ploča brodograditeljske obitelji Dorić i otisak pečata brodogradilišta braće Dorić

Izvori: Fotodokumentacija Centra za kulturu Milna; Obitelj Dorić (pečat)
Nadgrobnnu ploču brodograditeljske obitelji Dorić možemo pripisati klesaru Lovri Jakšiću st. iz Donjeg Humca. Oblikovana je kao simbol *artisanata* obitelji. Pojednostavljeno i minimalističko oblikovanje nalik na biblijsku korablju nametnulo se kao amblem vizualnog identiteta interpretacijskog centra.

Tombstone of the Dorić Shipbuilding Family and Print of the Seal of the Dorić Brothers’ Shipyard

Sources: Photo documentation of the Culture Center in Milna; Dorić family (stamp)
The tombstone of the Dorić shipbuilding family can be attributed to the stonemason Lovre Jakšić Sr. from Donji Humac. It was designed as a symbol of the family’s craftsmanship. The simplified and minimalist design resembling a biblical ship became the emblem of the visual identity of our interpretation center.

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Milnarski kalafati su razvili najširi raspon vještina te postali glasoviti majstori tradicionalne brodogradnje

Izvor: Matko Galović i Prvi libar o Milnoj, Brački zbornik, Zagreb, 2008., str. 345 i 347.
Prizor iz travnja 1984. godine gdje stari usidreni drveni jedrenjaci iz Krila Jesenica čekaju izlazak na milnarski škver bio je uobičajen;
Pogled s mora na škver;
Loger na vezu.

Shipbuilders of the Milna Shipyard Developed the Widest Range of Skills and Became Famous Masters of Traditional Shipbuilding

Source: Matko Galović and Prvi libar o Milnoj, Brački zbornik, Zagreb, 2008, p. 345 and 347.
The scene from April 1984, where the old anchored wooden sailing ships from Krilo Jesenice are waiting to go out to the shipyard of Milna, was a common one;
View of the shipyard from the sea;
Lugger on the dock



shipyard was facing a fine of as much as 500 sequins if it failed to launch the ship in August. A votive chapel dedicated to St. Jerome built by his son in honor of his patron in 1860 remained preserved in the bay, but the rest can only be traced through the Yearbook of the Lloyd steamship company in Trieste, which recorded 89 ships built in Milna (most of them being polaccas, with 3 braceras and 2 schooners), 15 of which were intended for Milna sailors. The golden age of the Milna shipbuilding was the 19th century, when shipyards on the Adriatic were closing down due to the emergence of Lloyd’s steamships. The Bonačić shipyard continued its operations until 1875, building ships for the orders of various shipowners from Kotor to Trieste. The shipyard was destroyed in a fire, with no remaining traces. The Dorić brothers from Vlačka bought the Pod Brdo area next to the Bonacci mill building, and they used it mainly for building and repairing ships and fishing boats. Between the two wars, their operations stagnated. However, in the 1960s, in an effort to revive the shipyard and employ young unemployed tradesmen, the national government proposed that the Dorić shipyard be taken over by an agricultural cooperative and turned into a service company where other craftsmen would also work. The Dorić family soon withdrew from the shipyard, and the “new shipyard” soon received a permanent contract with Krilo Jesenice for the overhaul of old sailing ships which were converted into “*sabunar*” boats for the transport of sand, and it became the main shipyard for repairs of converted tourist wooden ships. Its successful business was interrupted by the takeover of the agricultural cooperative, when the shipyard was taken over by the ACI Marina, and the old wooden ships that returned to the Milna shipyard sailed out of it for the last time.



„Sv. Trojstvo” tradicijske drvene brodogradnje malih i velikih brodova

Izvori: (buška) Dušan Kalogjera, *Korčulanska brodogradnja*, Prometej, Zagreb 1998. str. 421.; (daščice) *Muzej Betinske drvene Brodogradnje, Vodič kroz stalni postav*, Stega Tisak, Zagreb, 2019. str. 88. – 92.; (Šesti) Brodogradilišna zbirka obitelji Dorić „Buška” – nacrt koji se naziva i mezzolunom brodu određuje oblik i dimenzije za sužavanje rebara prema pramcu i krmi u odnosu na srednje i glavno rebro. Na „daščice” i „šest” (šablona glavnog broskog rebra) prenose se vrijednosti iz „buške”.

“The Holy Trinity” of Traditional Wooden Shipbuilding of Small and Large Ships.

Sources: (*buška*) Dušan Kalogjera, *Korčula shipbuilding*, Prometej, Zagreb 1998, p. 421; (*daščice*) *Betina Museum of Wooden Shipbuilding, Guide to the permanent exhibition*, Stega Tisak, Zagreb, 2019, p. 88 – 92;(*Šesti*) Shipyard collection of the Dorić family
“*Buška*” – the plan of the ship, also known as mezzaluna, determines the shape and dimensions for the narrowing of the ribs towards the bow and stern with regard to the middle and main ribs. The values from the “*buška*” are then transferred to the “daščice” and “šest” (the template of the main ship rib).



Ivo Labetić Badalo u ribarskom brodu izgrađenom početkom 20. stoljeća u škveru Braće Dorić

Izvor: Božo Labetić

Ivo Labetić Badalo vesla duž Racića prema Punti šjore Vande. Razaznaje se atipičan obris broda blizak gajeti. Nazivali su ga „bark”, a sagradio ga je (prema obiteljskoj predaji) komiški ili korčulanski kalafat koji je radio na brodogradilištu obitelji Dorić.

Ivo Labetić Badalo in a fishing boat built at the beginning of the 20th century at the Dorić Brothers' Shipyard.

Source: Božo Labetić

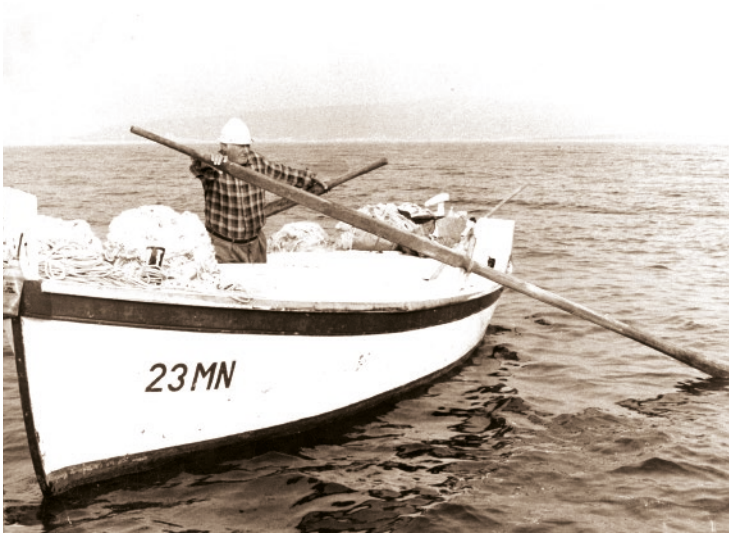
Ivo Labetić Badalo rowing along Racić towards the Cape of Mrs. Vanda. The atypical shape of the ship is reminiscent of the gaeta ships. It was called “bark” and was built by a shipbuilder from Komiža or Korčula (according to a family legend) who worked at the Dorić family shipyard.

Ars Halieutica

Umijeće ribarenja

Pretpostavka je da doseljenici koji su krajem 16. stoljeća pristigli u Milnu nisu poznavali vještinu ribarenja te da su tadašnje otočne migracije stanovništva iz unutrašnjosti Brača bile popraćene stadima. Moguće je bilo da je nekima to bio i prvi kontakt s morem, a naišli su na zaljev vrlo bogatog ribljeg fonda. Poznavali su soljenu, mariniranu i sušenu ribu kojom se trgovalo. Soljena plava riba bila je toliko na cijeni da su mornari na jedrenjacima mogli trgovati s jednim barilom. Ipak, za ribarenje je bilo potrebno dobiti brod. Milnarsko 17. stoljeće bilo je vrijeme prilagodbe novom podneblju i načinu održivosti. Uzore se moglo tražiti u Hvaru i Vrboskoj, a po brodove se išlo u Korčulu koja je sa svojim škverovima bila svojevrsna akademija brodogradnje sa šegrtima i kalafatima iz cijelog istočnog i zapadnog Jadrana. U ovim pretpostavkama moramo preskočiti dva stoljeća jer milnarsko ribarstvo nije imalo svoju povijest ni imena, već je samo moguće pretpostaviti praksu lova, soljenja i sušenja ribe koja je brodarskim putevima bila prodavana na tržištima Sredozemlja i na samom Braču. Premda o tome nema izvješća, moguće je pretpostaviti da je ribarstvo, kome se kao daru prirode posvećivalo siromašnije stanovništvo, bilo predmet ne samo preživljavanja već i interesa i postupnog rasta brodarske trgovine. Po analogiji s poviješću pelješkog ribarstva brodovi za ribarenje davani su u zakup za udio u ulovu, a tržište soljene ribe bilo je veoma živo. Pojavljivali su se Grci u potrazi za kvalitetnom jadranskom plavom ribom te su je razmjenjivali na samome moru izbjegavajući davanja određena venecijanskim dukalama koje su pod sjenom venecijanskog lava propisivale svaku česticu ekonomskog života Dalmacije.

Najznamenitiji je milnarski parun 19. stoljeća Arne Harašić Jeronima koji se zbog krivolova u Korčuli našao u nevolji te je zbog dojave o dolasku bijesnih Korčulana morao bježati s dubrovačke tržnice prebacujući brodove preko pelješkog kopna. U tom trenutku obećao je sv. Nikoli – zaštitniku putnika, nejakih i pomoraca – da će mu sagraditi zavjetnu crkvu na ulazu u milnarsku luku ako spasi njega i njegovu družinu. Crkva je u Milni sagrađena 1844. Krajem 19. stoljeća Milna je imala više od 3000 stanovnika, ali čitavu Dalmaciju pogodila je filoksera (bolest vinove loze) i vinska klauzula austrijske vlasti koja privilegira



Parun Tuši Harašić vesla u svom leutu MN23;
Družina Luke Poklepovića u Panteri;
Piero Buzolić Beže s družinom;
Marica Harašić pomaže rastirati mreže na Raciću;
Piero Buzolić Beže i sin Miko nakon ribolova na
punti od Pantere;
Labetićevi leuti na Panteri
Izvori: Obitelj Mate Tušija Harašića, Jakobina
Labetić Škrivan, Miko Buzolić Beže, Karmen Harašić
(Mansveta), Antonia i Kaća Poklepović.

Parun Tuši Harašić Rowing in His Leut Boat MN23;
Company of Luka Poklepović in the Bay of
Pantera;
Piero Buzolić Beže with Company;
Marica Harašić Helping to Cast Nets in Racić;
Piero Buzolić Beže and His Son Miko After
Fishing at the Cape on Pantera;
Leut boats of the Labetić Family at Pantera
Sources: Obitelj Mate Tušija Harašića, Jakobina
Labetić Škrivan, Miko Buzolić Beže, Karmen Harašić,
Antonia i Kaća Poklepović.



Italiju kao izvoznika. Slijedi iseljavanje gotovo polovice stanovnika u prekomorske zemlje. Grana preživljavanja postaje ribarstvo i tvornica Sardina braće Mardešić (1908.). Do Drugog svjetskog rata pet družina s pet mreža potegača litnjih trata lovi srdele na čelu sa svojim parunima. Paruna Luku Poklepovića pamti se po tome što je jednom u mraku u Blacima ulovio 10 000 kg inćuna ili „vagun minćunih”. Tu su i braća Labetić (Ante i Niko), kao i Roko Harašić, Mansvet Harašić, Jere Žuan Harašić i Jerko Harašić Čare. Riba se prodavala tvornici i u Splitu ili se solila. Svi su arti osti, vrše, kančenice bili u funkciji, a hlapi i jastozi braće Ivcevic čuvali su se pod morem u sanducima. Nakon Drugog svjetskog rata (1947.) osniva se Ribarska zadruga koja u početku posjeduje 12 brodova (među njima Boljševik, Partizan, Proleter, Hum, Radnik itd.) i još šest leuta i osam svičarica. Bila je to respektabilna ribarska flota za pedeset zadrugara. Zadruga je proširila teritorij lova, a osim na južnim obalama Brača, ribarilo se uz Hvar i Paklene otoke do Visa i Palagruže. Tvornica je otkupljivala 700 do 800 kg ribe dnevno, a u solani se solilo do 1300 barila srdela godišnje. Povlačenjem zadrugara u mirovinu inventar se prenosi u poljoprivrednu zadrugu, a kad je ACI Marina pripojila poljoprivrednu zadrugu, gubi se i inventar ribarske zadruge. Među posljednjim samostalnim ribarima ostaju paruni Tuši Harašić, Petar i brat Stipan Buzolić Beže. Danas postoji samo nekolicina privatnika koji se bave dopunskim ribolovom. Milna gubi boju i miris ribarskog mjesta koji je trajao gotovo puno stoljeće.



Ars Halieutica

The art of fishing

It is assumed that the settlers who arrived in Milna at the end of the 16th century were not familiar with the art of fishing, and instead brought their herds from the inland of Brač when moving. This bay with a rich fish stock may have been the very first contact with the sea for some of them. They knew of the salted, marinated, and dried fish that was the subject of trade. Salted oily fish had such a high price that sailors on sailing ships only needed one barrel for trade. However, it is impossible to fish without a boat. The 17th century in Milna was a time of adaptation to a new climate, as well as the time of figuring out new ways of sustainability, which were modeled by Hvar and Vrboska. Ships were bought on Korčula, whose shipyards also doubled as a shipbuilding academy, with apprentices and boat makers from all over the eastern and western Adriatic. Unfortunately, this story will have to skip 2 centuries as fishing in Milna had no history or names, and we can thus only make assumptions about the practice of hunting, salting, and drying fish that was sold via shipping routes on the Mediterranean markets, as well as on Brač. Although there are no reports on this, it is possible to assume that fishing, which was taken up by the poorer population that considered it a gift of nature, was not only a matter of survival but also a matter of interest in the gradual growth of the shipping trade. As can be deduced from the history of fishing in Pelješac, fishing boats were leased for a share of the catch, and the market for salted fish was very dynamic – the Greeks would come there to search for quality oily fish from the Adriatic, and then trade it at sea, avoiding the duties imposed by Venetian doges that were regulating every single bit of the economic life of Dalmatia from under the shadow of the Lion of Venice.

The most famous baron of Milna in the 19th century was Arne Harašić Jeronima, who found himself in trouble due to poaching in Korčula and had to flee from the Dubrovnik market and transfer his ships across the Pelješac mainland due to a tip-off about the arrival of angry people from Korčula. At the time, he promised St. Nicholas, the patron saint of travelers, the weak, and sailors, that he would build a votive church for him at the entrance to the Milna Port if he saved him and his group. The church in Milna was built in 1844. At the end of the 19th century, Milna had more than 3,000 inhabitants, but

Leut obitelji Labetić škrivan u uvali Pantera;
Parun Mansvet Harašić s družinom;
Labetići rastiru mreže pored svoje ribarske kuće
u uvali Lučice;
Družina Paruna Andre Poklepovića pred crkvom
sv. Osiba u Osibovoj;
Družina Paruna Tuši Harašića
 Izvori: Obitelj Mate Tušija Harašića, Jakobina
 Labetić Škrivan, Miko Buzolić Beže, Karmen Harašić
 (Mansveta), Antonia i Kaća Poklepović.

Leut Boat of the Labetić Škrivan Family in
Pantera Bay;
Parun Mansvet Harašić with Company;
Labetić Family Casting Their Nets Near Their
Fishing House in Lučice Bay;
Company of the Parun Andro Poklepović in Front
of the Church of St. Joseph in Osibova Bay;
Company of Parun Tuši Harašić
 Sources: Izvori: Obitelj Mate Tušija Harašića, Jakobina
 Labetić Škrivan, Miko Buzolić Beže, Karmen Harašić,
 Antonia i Kaća Poklepović.



**Leuti ribarske zadruge na punti Šjore Vande;
Zadugari s mrežama na Mandinića rivi;
Zadugari pred ribarskom zadrugom na blataškoj
rivi**

Izvori: Fanica Jozinović, fotodokumentacija Centra za kulturu Milna

**Leut Boats of the Fishing Cooperative at the Cape
of Mrs. Vanda;
Cooperative Members With Nets on Mandinić's
Waterfront;
Cooperative Members in Front of the Fishing
Cooperative at the Blaca Waterfront**

Sources: Sources: Fanica Jozinović, photo
documentation of the Culture Center in Milna



**Milnarski kalafati su razvili najširi raspon
vještina te postali glasoviti majstori
tradicionalne brodogradnje**

Izvor: Matko Galović i Prvi libar o Milnoj, Brački
zbornik, Zagreb, 2008., str. 345 i 347.
Mijenjanje kobilice, oplata i novo brtvljenje
(stupanje) rasušenog starog jedrenjaka bio je
majstorski najopsežniji posao;
Loger Bijaka građen u Lošinj 1881. godine, upisan
je u svome osmom desetljeću života kao vlasništvo
Milnarske Poljoprivredne zadruge i služio je
brodareći svakodnevno do Splita do svoje 99. godine
zahvaljujući milnarskim kalafatima.

**Shipbuilders of the Milna Shipyard Developed
the Widest Range of Skills and Became Famous
Masters of Traditional Shipbuilding**

Source: Matko Galović and Prvi libar o Milnoj, Brački
zbornik, Zagreb, 2008, p. 345 and 347.
Changing the keel, formwork and new sealing
of the dried-up old sailing ship was the most
comprehensive master's work;
Lloger Bijaka was built in Lošinj in 1881. In its eighth
decade of life, it was registered as the property of the
Milna Agricultural Cooperative and was shipping daily
to Split until it was 99 years old thanks to the Milna
caulkers.



the entire Dalmatia then suffered losses caused by the grape phylloxera and the Austrian government's wine clause that gave precedence to Italy as an exporter. It caused the emigration of almost half of the population to overseas countries. Fishing and the Sardine Factory of the Mardešić brothers (1908) became the settlement's lifeline. Up to World War II, five groups with 5 seines (summer *trata*) fished for sardines, with barons being in charge. Baron Luka Poklepović is remembered for having caught 10,000 kg of anchovies or a "wagon of anchovies" in Blaca. There were also the Labetić brothers (Ante and Niko), Roko Harašić, Mansvet Harašić, Jere Žuan Harašić, and Jerko Harašić Čare. The fish would be sold to a factory in Split or salted. All available spears, pots, and fishing sets were used, and the European lobsters and spiny lobsters of the Ivcevic brothers were stored in crates immersed in the sea. Following World War II (in 1947), the Fishermen's Cooperative was founded, and it initially owned 12 boats (including Boljševik, Partizan, Proleter, Hum, Radnik, etc.) and another 6 *leut* boats and eight *svičarica*, a respectable fishing fleet for fifty cooperative members. The cooperative expanded its hunting territory and, in addition to the southern coasts of Brač, fished along Hvar and the Paklinski Islands, all the way to Vis and Palagruža. The factory purchased 700 to 800 kilos of fish per day, and up to 1,300 barrels of sardines per year were salted in the salt pans. When a cooperative member would retire, their inventory would be transferred to the Agricultural Cooperative, and once the ACI Marina was given to the Agricultural Cooperative, the inventory of the Fishermen's Cooperative was lost. Some of the last remaining independent fishermen barons were Tuši Harašić, Petar Buzolić Beže, and brothers Stipan and Petar Buzolić. Today, there are only a few individuals who are engaged in fishing, and Milna is losing the ambient and the scent of a fishing village that lasted for almost a full century.

Navigare necesse est, vivere non est necesse

(Lucius Mestrius Plutarchus, 1. – 2. stoljeće poslije Krista, „Iz života Pompejeva”)

Istaknuto geslo „Ploviti je nužno, živjeti nije nužno” sažetak je otočne pomorske filozofije brodara i pomoraca koji stoički prihvaćaju izloženost pogibeljima mora, a uključuje i svijest o prolaznosti koja je izvan ljudske moći i svojevrсни fatalizam, kao i ufanje u vjeru i moći svetih zaštitnika kojima se posvećuju *ex vota* i zavjeti.

Uvala Osibova za Milnarane je jedinstvena i obavijena mitskom aurom i zajedničkom svetinjom, mjesto do kojeg je utrtr stari Križni put zagovora i zavjeta koji se spušta do dna uvale gdje je zavjetna crkva sv. Josipa bokom usidrena na obali kao hranište zavjeta, kao mjesto kolektivnog, obiteljskog i osobnog pamćenja. Zrcalo je milnarske pomorske tradicije brodovlasničkih obitelji u vremenima kad je Milna svojim brodovljem povezivala Sredozemlje u plovidbama u kojima su se mogli izgubiti brod, teret i život te ostaviti za sobom dug i dosuditi siromaštvo obitelji. Na tim slikama iznimno su dragocjeni natpisi darivatelja. Sažeto, nadnevcima, mjestima havarije i osobnim imenima koja prepoznajemo u genealogiji mjesta pobuđuju empatiju prema proživljenoj stravi onih koji su se nalazili na pučini od Ledenog mora na sjeveru Europe do Turske i kiklادskog otočja.

Izvor: zavjetne slike iz uvale Osibova čuvaju se danas u Župnom uredu Milne.



Loger „Austro – Ung” Skladna braća

Kapetan Frano Babarović, nađe se na moru „Bocche di Bari”

U noći 26. prosinca 1887. bi zahvaćen jakim vjetrom. Pretrpjevši mnogo straha, iako nasukan sa svim teretom, uspjelo je kapetanu zaokrenuti brod prema Ragusa Vecchia (Dubrovnik). Prije nego što doploviše do rta Sv. Stjepana, na uzburkanom moru potone sa dva mornara.

72,5 x 43,5 cm | ulje na platnu | autor nepoznat

Lugger “Austro – Ung” Brothers in Harmony

Captain Frano Babarović finds himself at sea “Bocche di Bari”

On the night of December 26, 1887, he was caught by a strong wind. Suffering much fear, though stranded with all the burden, the captain managed to turn the ship towards Ragusa Vecchia (Dubrovnik). Before sailing to Cape Sv. Stjepan, sank in rough seas with two sailors.

72,5 x 43,5 cm | oil on canvas | author unknown



Navigare necesse est, vivere non est necesse

(Lucius Mestrius Plutarchus, 1st – 2nd century CE: “Life of Pompey”)

The prominent motto “Sailing is necessary, living is not necessary” is a summary of the island’s philosophy adhered to by the boatmen and sailors, who stoically accept being exposed to the perils of the sea, aware of the transience that is beyond human power, a kind of fatalism, but also faith in the power of the holy patrons to whom they devote ex vota and vows.

Shrouded in a mythical aura and a shared sanctity, Osibova Bay is unique for the people of Milna. The old Way of the Cross for intercessions and vows leads to the bottom of the cove where the votive church of St. Joseph is anchored on the shore, almost as a tabernacle of vows. It is a place of collective, family, and personal history – a mirror of Milna’s maritime tradition upheld by the ship-owning families. At the time, Milna connected the Mediterranean with its ships thanks to risky travels that could cause one to lose their ship, cargo, or even their life, leaving behind debts and their family living in poverty. The donors’ inscriptions on these paintings are particularly precious. With only a few words, consisting of the dates, places of the shipwreck, and names that we recognize from Milna’s genealogy, they evoke empathy for the horror experienced by those who traveled at sea from the Arctic Ocean in the north of Europe to Turkey and the Cyclades.

Source: votive paintings from Osibova Bay are kept today in the Parish Office of Milna.

Brig

Uspomena kapetana Frane N. Babarovića
Čudesno spašenog od iznenadnog brodoloma
u noći 19. prosinca 1862. godine u North di Scoza, 12
milja udaljenosti od rta S. Abbs.
akvarel na papiru | autor: DOMENICO GAVARISINE |
Genova li 14. ginario 1863.

Brig

The memory of Captain Frane N. Babarović
Miraculously saved from a sudden shipwreck
on the night of December 19, 1862, at North di Scoza,
12 miles from Cape S. Abbs.
watercolor on paper | author: DOMENICO
GAVARISINE | Genoa on January 14, 1863.

O(d) kojih šte vi?
Kakò šu hi žvoli?
Kakò naš žovedű?

O nadĩmku i nadĩmenima uz posvetu Josipu Bonaćiću Keke



U gore istaknutom naslovu nalazi se moto pod kojim se na ljeto prije više desetljeća, na jednoj izložbi iz ciklusa „Milna naših predaka”, pojavila kao podtema – popis i popisivanje nadimaka. Ono što se pojavljuje u govoru, a rijetko biva zapisano, često biva zaboravljeno. Kako se nadimci pridaju i žive u govoru, oni nestaju s ljudima i obiteljima kojima su nadjenuti te ponekad od njih preostanu samo nadimci. Dio su dovitljivosti, humora, no ponekad i poruge prema osobama, a imaju i nadasve funkcionalnu ulogu razlikovanja obitelji istih prezimena. Sve se u tim kratkim ljetnim rokovima činilo preambiciozno. Ipak, pojavila su se dva popisa nadimaka, prvi gospođe Željke Filipić od *Kulinih*, a drugi Magde Marinković Josipa *Keke*. Pregledali smo ih te usporedili i uredili abecednim redoslijedom. Lingvistica i dijalektologinja dr. sc. Mira Menac Mihalić akcentuirala ih je, u Milni se pronašlo računalo koje podržava akcente, a Zorislav Bonačić Sargo pronašao je način da se izbjegne šturost izgleda popisa. Popis je ostao otvoren projekt s vremenskom patinom nalik na konceptualni objekt kodiranih riječi. Postavljamo ga kako bismo se podsjetili na entuzijazam s kojim se radilo na baštini, kako bismo nastavili popisivanje i kako ne bismo zaboravili da su pod tim nadĩmenima i živi i oni kojih nema više, a stvarali su Milnu.



Who Are Your Ancestors? What Did They Call Them? What Do They Call Us?

On nicknames, with a dedication to Josip Bonačić *Keke*

Crna škrinja iz župnog dvora u Milni

U župnom dvoru u Milni sačuvana je stara škrinja, a podrijetlo joj nije poznato. Obojena je u crno, ima ravan poklopac i neočekivan oslikani prizor s unutrašnje strane. Od ruba do ruba okvira poklopca prikazana su (lijevo i desno) dva naizgled ista grada, svijena pod padinama brda uz morsku luku. Nad prvim prizorom nebeski je svod prepun zvijezda, blistaju sunce i mjesec, a grad nadvisuju četiri crkvena zvonika. Nad drugim prizorom nebo je pusto, a s obronaka se na grad slijeva vulkanska lava. Čitamo ih kao dvije simbolične luke Sredozemlja – prva predočava Božji grad (*Civitas Dei*), a druga je posvećena sebi i vlastitu trajanju i čija je očekivana sudbina pepeo (*Civitas terreni*). Moguće ju je datirati tijekom ili pred kraj 19. stoljeća kao rad naivnog slikara možda i drvodjelca.

Black Chest from the Parish House in Milna

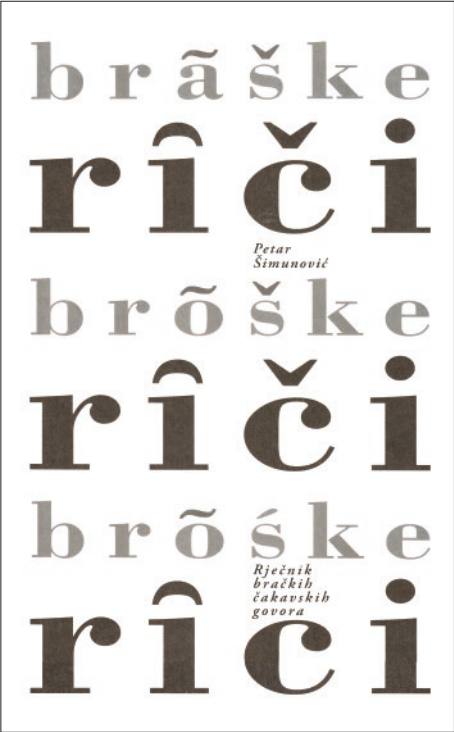
An old chest was preserved in the parish house in Milna and its origin is unknown. It is painted black and has a flat lid, as well as an unexpected scene on the inside. Two seemingly identical cities are depicted from one edge of the cover frame to another (left and right), tucked under the slopes of the hills by the seaport. Over the first town the sky is full of stars, the sun and the moon shine and the city itself is overshadowed by four church bell towers. The sky above the right scene is empty, and fiery lava is pouring down on the city from the slopes. These can be interpreted as two symbolic ports of the Mediterranean or two cities the first dedicated to the spiritual world, representing the city of God (*Civitas Dei*), and the second dedicated to its own existence. Which can expect only ashes (*Civitas terreni*). It can be dated in the middle of or towards the end of the 19th century by the hand of the naive painter and maybe the same woodworker.

The above title contains a motto adopted in the summer several decades ago for a list of nicknames, which was part of an exhibition cycle at a time when our ancestors held regular exhibitions in Milna. That which is spoken is rarely written down, often forgotten, and the people or families that it referred to are already long gone. These nicknames are given and used in speech only. As such, they die with the people, and sometimes, they are the only thing we have left from them. They are an expression of wit, humor, and sometimes taunting, but they also have a functional role – distinguishing families with the same last name. That seemed too ambitious to pull off in a short summer period. However, two lists of nicknames were procured – one from Mrs. Željka Filipić of the *Kulini*, and the other from Magda Marinković of Josip *Keke*. We reviewed, compared, and arranged them in alphabetical order. Linguist and dialectologist Mira Menac Mihalić, PhD, wrote down their correct pronunciation. A computer that supports accents was found in Milna, and Zorislav Bonačić Sargo found a way to present the list in an interesting way. The list remains an open project with a patina of old age, reminiscent of a puzzle with coded words. We are exhibiting it to remind ourselves of the enthusiasm people had when writing about heritage, to continue their work, and to remember that those nicknames also pertain to the people who are no longer with us, but who participated in the foundation of Milna.

Brodograđevni nazivci milnarske cakavice

„Između ašte ol prôve do ašte ol krme”

Petar Šimunović u svojem rječniku bračkih čakavskih govora izdvaja tri stotine i četrnaest brodograđevnih nazivaka milnarske cakavice koji čine zakučasti leksik brodograditelja i kalafata. Jednim su dijelom ili varijantom podudarni s brodograđevnim nazivcima u Sutivanu, također bračkom podneblju čakavskog govora koji se danas čini udaljenijim od svoga izvorišta, a u Milni predstavlja užitak u živim razgovorima prisjećanja nastojanja da se zapamti zaboravljeno. U svemu taj svakodnevni leksik starih škverova (koji nam se čini nedokučiv i nezapamtljiv) među kalafatima starih brodogradilišta bio je svojevrsna *lingua franca*, a prenošen je od škvera do škvera i od otoka do otoka pri seljenju iskusnih kalafata na ispomoć, u odlasku na poduku mladih kalafata, uvijek u svome cehu jedni drugima razumljivi.

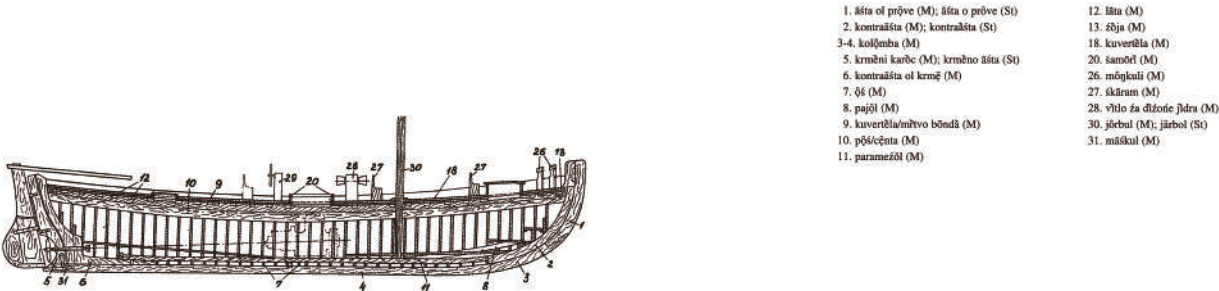


Shipbuilding Dictionary of the Cakavian language in Milna

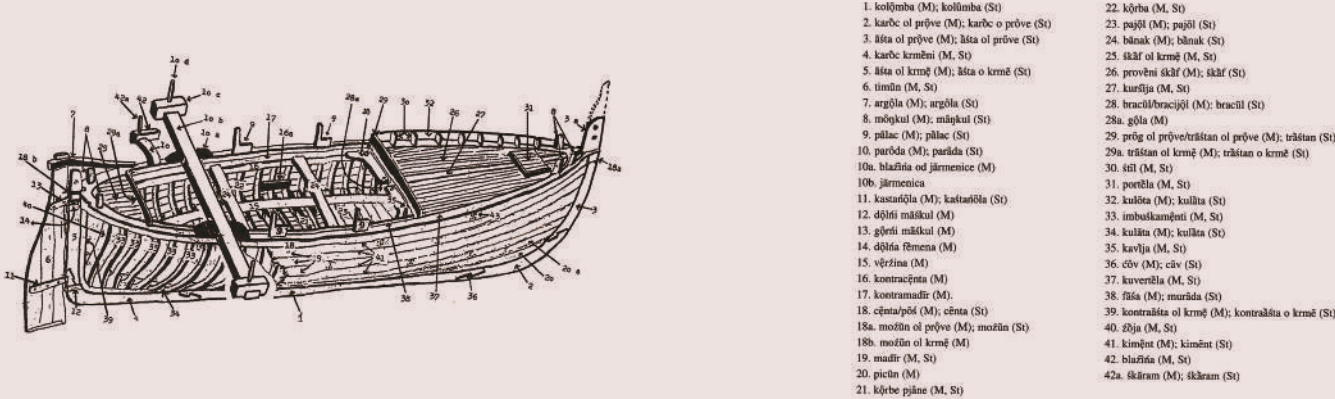
“From the stern post to the bow post”

In his dictionary of Brač Cakavian dialects, Petar Šimunović delineates three hundred and fourteen Cakavian terms from Milna pertaining to shipbuilding. They make up the strange language of shipbuilders and boatmakers. Some of them are similar to or the same as the shipbuilding terms used in Sutivan, a town on Brač where Cakavian was also used but has over the years grown distant from its origins. In Milna, these terms make for an interesting conversation topic, encouraging people to remember the forgotten words. This lexicon that was used every day in the old shipyards seems to elude us, but at the time, it served as the so-called *lingua franca*, spreading from one boat maker and one island to another as master boat makers moved to teach apprentices, making sure that their language is among them always understood.

Uzdužni presjek leuta



Gaéta





**Polaganje ispita higijenskih mjera u „Kanariji”
krajem 1970-ih**

S lijeva stoje Luka Brkuljić, Lukrica Bonačić
Karmelotovica, Vinka Lozić, Marija Mladinić, Marica
Filipić, Marija Sekul, Luca Babarović, Đanina Bonačić,
Jozica Butorović, Marija Marinović (?), posljednja
je Franka Aračić, donji red Arne Mladinić (?),
Merica Aras, Nada Restović, Borka Marinović, Ante
Stanojević – dugogodišnji mjesni liječnik i supruga
Beba, ostali nepoznati.
Izvor: Fanica Jozinović

**Passing the exam on hygiene measures in the
“Kanarija” factory at the end of the 1970s**

From the left are Luka Brkuljić, Lukrica Bonačić
Karmelotovica, Vinka Lozić, Marija Mladinić, Marica
Filipić, Marija Sekul, Luca Babarović, Đanina Bonačić,
Jozica Butorović, Marija Marinović (?) the last one is
Franka Aračić, the bottom row is Arne Mladinić (?)
Merica Aras, Nada Restović, Borka Marinović, Ante
Stanojević – longtime local doctor and wife Beba,
the rest are unknown.
Source: Fanica Jozinović

„Kananrinke” pred tvornicom 1970-ih godina

Stoje: Nada Restović, iza nje Tonka Rakela, Tonkica
Bonačić Celestina, Đanina Bonačić, Fanica Livačić
Peliška, Marija Galović, Franka Aračić Seka, njena
sestra Fjurica Mladinić, Katica Mladinić. Prvi red:
treća je Aurelija Butorović i sestra Jozica, Kita
Poklepović i posljednja Marica Filipić, ostale
nepoznate.
Izvor: Fanica Jozinović

**“Kananrinke” the woman workers in front of the
factory in the 1970s**

Standing: Nada Restović, behind her Tonka Rakela,
Tonkica Bonačić Celestina, Đanina Bonačić, Fanica
Livačić Peliška, Marija Galović, Franka Aračić Seka,
her sister Fjurica Mladinić, Katica Mladinić. First row:
the third is Aurelija Butorović and her sister Jozica,
Kita Poklepović and the last Marica Filipić, the rest
are unknown.
Source: Fanica Jozinović

**„Kanarija”, milnarska industrija ribe koja je
othranila i odškolovala milnarsku dicu**

Prva milnarska industrija ribe mjesto je ženskog rada. Tvornicu su zvali „Kanarija” jer su žene
uz rad pjevale, no podrijetlo imena u izumu je konzerviranja ribe u limenkama čije su se
tvornice nazivale *canaries*. Prvu tvornicu konzerviranja pretežito plave ribe (sardina i inćuna)
u Milni otvaraju braća Mardešić iz Komiže 1908. Dvojezični cjenik na čijoj se naslovnici
spominje i tvornica u Milni ukazuje na tradiciju komiške tvornice koja je bila uspješan
europski izvoznik s geslom *Toujours avant* (hrv.: uvijek naprijed). Nakon Drugog svjetskog
rata „Kanarija” je pripojena postirskoj „Sardini”, a pogoni u Milni modernizirani su uz
dnevnu preradu do 7000 kg ribe. Milnarski pogon nastavlja s radom u privatizaciji, a potom
je i zatvoren. Čak i danas pet milnarskih „kanarinki” odlazi raditi u Postire te održava tračak
sretne tradicije iz koje je nestalo ime pogona u Milni, kao i amblem milnarskoga ribara kako
vesla u zalasku sunca s dva mala inćuna na korbi prove.

Izvor: Dines Pufek (zbirka omotnica za riblje konzerve)



Rezanje tune pred tvornicom 1970-ih

Ivan Aračić Kadeto i Miče Lozić Rude režu, a Marica Kuzmanić pomaže.

Izvor: Fanica Jozinović

Tuna cutting in front of the factory in the 1970s

Ivan Aračić Kadeto and Miče Lozić Rude are cutting, and Marica Kuzmanić is helping.

Source: Fanica Jozinović.

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Source: Fanica Jozinović.

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Amblem pogona tvornice „Sardina” u Milni iz 1980-ih godina s motivom ribara u brodu i dva inčuna koji se pred njim igraju. Bio je neko vrijeme upotrebljavan kao tvornički amblem i na ambalaži konzervirane ribe.

Izvor: Fotodokumentacija Centra za kulturu Milna

The emblem of the “Sardina” factory in Milna from the 1980s with the motif of a fisherman in a boat and two anchovies playing in front of it. It was used for some time as a factory emblem and on the packaging of canned fish.

Source: Photo documentation Milna Cultural Center

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Memorandum braće Mardešić iz Komiže osnivača tvornice sardina u Milni 1908. godine.

Izvor: Fotodokumentacija Centra za kulturu Milna

Memorandum of the Mardešić brothers from Komiža, founders of the sardine factory in Milna in 1908.

Source: Photo documentation Milna Cultural Center

“Kanarija”, Milna’s Fish Industry Which Ensured That the Children of Milna Were Fed and Educated!

The first fish factory in Milna had female workers. People called the factory “Kanarija” because the women would sing while working, but its name actually originates from the invention of fish canning in the factories called canaries. The first canning factory for mostly oily fish (sardines and anchovies) was opened in Milna by the Mardešić brothers from Komiža in 1908. The bilingual price list mentioning the factory in Milna on the cover shows the tradition of the Komiža factory, which was a successful European exporter with the motto “Toujours avant” (always forward). Following World War II, “Kanarija” was acquired by the “Sardina” factory in Postire, and the plants in Milna were modernized, enabling daily processing of up to 7000 kg of fish. The plant in Milna continued to work during privatization but was later closed. Even today, five “canaries” from Milna go to work in Postire, maintaining a spark of a happy tradition that no longer includes the plant in Milna or the emblem of a Milna fisherman who is rowing into the sunset with two small anchovies at the bow’s frame.

Source: Dines Pufek (the collection of designed paper packaging for fish can)





Umjesto zaključka uz ideju „dugog trajanja”

Trojstvo *Milna, vala i porat* stvarno je i simbolično čitanje njezine maritimnosti i razvoja od trenutka kad sedamdeset doseljenih obitelji zajedno s Bobovišćem i Stanac Dolcom ostvaruju konačni naum osnutka župe 1646., a braća Kažimir, Mihovilo i Šimun Beneficij predaju svoj beneficij (povlasticu) sa stalnim patronatskim pravom nad crkvicom sv. Marije novim žiteljima. Bio je tu i popis obveza za doseljene Milnarane, a među njima izgradnja crkve uz stečenu crkvicu kao obveza kontinuiteta svetog mjesta.

Slijed dinamike doseljavanja i rasta stanovništva u 18. stoljeću možemo pratiti iz sačuvanih knjiga krštenih od 1698. do 1800., kad je već upisano 379 obitelji s 1270 krštene djece kroz stoljeće neprekidnog trajnog ili povremenog doseljavanja s Brača i kopna. Raspoznaju se među njima majstori (magistri), graditelji, kovači i najčešće pomorci kao što su paruni, navarchi i capitani. Spominje se kapetan Vicko Nikolorić iz bolske pomorske obitelji kapetana i zapovjednika jedrenjaka pustinje Blaca, koji u Milni lociraju svoju luku i trgovačku ispostavu na Blataškoj rivi, spominju se majstori (magistri) Komižani, Hvarani, Trogirani, Splićani, došljaci iz cijele Italije, otkrivaju se kumstvene i obiteljske veze... Sve se gradi – od prvih stambenih gradnji do župne crkve koja nastaje za vrijeme službovanja don Ivana Marangunića između 1750. i 1789. Bila je to duga gradnja obitelji Macanović iz Dubrovnika koja je podrazumijevala radionice, klesare i kamenare. Sve je izgrađeno od materijala dugog trajanja, u vremenima dugog trajanja i za dugo trajanje.

Stoga, ako izgled Milne tražimo u 19. stoljeću te ga tamo i nalazimo, tada ćemo sve njegove temelje naći u 18. stoljeću. Osnutak brodogradilišta na jugoistočnom djelu u uvali Pantera definirao je tu stranu milnarske luke kao industrijsku zonu, a ne stambeno-građevnu. U uvali Žalo započinje reprezentativna gradnja kamenih pomorskih i brodarskih dvokatnica u liku otočnih klasicističkih palača sve do kraja ondašnje luke i punte „šjore Vande” ili Blataške rive. Ipak, s pogledom prema onostranošću i prema unutrašnjosti milnarske vale sagrađen je najveći milnarski spomenik 19. stoljeća – groblje na predjelu Brdo, podignuto na uzvišenju nasipa u pravilnom trapezu opasanom zidinama nalik na castrum s reprezentativnim

stepeništem i izravnim pogledom prema župnoj crkvi i mjestu kao prema kući živih. Vidljiv je odasvud kao podsjetnik i memento među čempresima. Gradnja je započela u ranom 19. stoljeću, a dovršena je krajem stoljeća te je zaključila urbanu simboliku Milne i njezinog života na moru, uz more i s morem koje čini spremnim za onostranost.

Instead of a Conclusion, with the Idea of the “Everlasting”

The trinity of *Milna, bay, and harbor* is an actual and symbolic expression of its maritime character and development from the moment when seventy immigrant families finally succeeded in founding a parish in 1646 together with Bobovišća and Stanac Dolac, and the brothers Kažimir, Mihovilo, and Šimun Cerineo handed over their permanent right of patronage over the church of St. Mary to the new residents. The people who settled in Milna also had some obligations, including the construction of a new church along the small church gifted to them in order to contribute to the holy place.

The dynamics of immigration and population growth in the 18th century can be traced from the surviving baptismal registers from 1698 to 1800. At the time, 379 families with 1,270 baptized children had already been registered in Milna, following a century of continuous permanent or temporary immigration from Brač and the mainland. These registers include craftsmen, builders, blacksmiths, and most often seafarers under the title of navarchos and captains. They also mention captain Vicko Nikolorić from a Bol family of captains and commanders of sailing ships of the Blaca hermitage, who placed their port and trading harbour on the Blaca waterfront in Milna, as well as craftsmen from Komiža, Hvar, Trogir, and Split and newcomers from all over Italy, including their family and godparent relationships. Construction was also booming, from the first residential buildings to the parish church that was built during the ministry of Don Ivan Marangunić between 1750 and 1789. The Macanović family from Dubrovnik was in charge of the long construction that required workshops, masons, and stonemasons. Everything was built from long-lasting materials, for a long time, in order to last for years to be everlasting.

Therefore, when it comes to the layout of Milna in the 19th century, we should be aware that the structures have their roots in the 18th century. The foundation of the shipyard in the southeastern part of Pantera Bay defined that side of the Milna port as an industrial zone instead of residential. Typical two-story stone maritime and shipping houses resembling classicist island palaces started being built in Žalo Bay, all the way to the end of the then

harbor and Cape “Šjore Vande” or Blaca waterfront. However, the largest Milna monument of the 19th century was built with a view to the otherworldliness, as well as the inside of Milna Bay. It is the cemetery in the Brdo area, built on an elevated embankment in a regular trapezoid shape, surrounded by castrum-like walls, with a typical staircase and a direct view of the parish church and the place of the living. It can be seen from anywhere in Milna, serving as a reminder and memento, surrounded by cypresses. Construction started in the early 19th century and was completed at the end of the century, concluding the urban symbolism of Milna and its life at the sea, by the sea, and with the sea, which makes it ready for the otherworldliness.

Porinuće „Slavice” iz 1975.

Izvor: Matko Galović i Prvi libar o Milnoj, Brački zbornik, Zagreb, 2008., str. 345 i 347.

Launching of “Slavica” from 1975

Source: Matko Galović and Prvi libar o Milnoj, Brački zbornik, Zagreb, 2008, p. 345 and 347.

