XIth Congress AIECM3 on Medieval and Modern Period Mediterranean Ceramics

October 19-24, 2015 Antalya

à la mémoire de Juan Zozaya
16 Août 1939-17 Janvier 2017
XI\textsuperscript{TH} CONGRESS AIECM3 ON MEDIEVAL AND MODERN PERIOD MEDITERRANEAN CERAMICS
OCTOBER 19-24, 2015 ANTLYA

Koç Üniversitesi VEKAM | Koç University VEKAM
Vehbi Koç Ankara Araştırmaları Uygulama ve Araştırma Merkezi 2017
Vehbi Koç Ankara Studies Research Center

ISBN: 978-605-9388-04-7
1. Baskı: 1000 adet

Yayına Hazırlayanlar | Prepared for Publication
A. Beril Kırcı
Mehtap Türkyılmaz

Editörler | Editors
Defne Karakaya
Timothy Glenn Little

Her hakkı mahfuzdur. Bu yayının hiçbir bölümü kopya edilemez. Kaynak göstermeden altını yapılamaz. VEKAM'ın izni olmadan elektronik, mekanik, fotokopi ve benzeri yollarla kopya edilip yayımlandırmaz.

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Tasarım | Design: Barek
www.barek.com.tr

Basım | Print: Dumat Ofset
Bahçekapı Mh. 2477. Sk. No: 6
Şaşmaz, Etimesgut, Ankara
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THEME 1 | Ceramics in Wrecks and Underwater Discoveries
Discoveries in the wrecks are generally left as isolated studies within the general scientific research and publications on ceramics. During building constructions and municipal infrastructural works ceramics are unearthed randomly; but can reveal important information if they can be studied in context of urban consumption. Conversely, underwater discoveries often provide a snapshot of associations of production for import or export as well as pottery used daily by sailors. These ceramic lots provide us with important information about chronotypologies and trade flows.

THEME 2 | Architectural Ceramics
Architectural ceramic decoration (glazed brick, mosaic-tiles, tiles, bacini) in different regions of the Mediterranean at different periods will be included in the program of the congress.

THEME 3 | Kilns, Workshops and Productions
Archaeological excavations constitute the essential source of information for the study of ceramics throughout the Mediterranean. In the context of this congress, it is important to discern the historical developments and possible relationships that can exist between the various workshops, both in manufacturing techniques, the nature of new products, or the transfer of know-how that can highlight both the relations between the hinterland of the Mediterranean region, such as Iran as well as those between different regions of the Mediterranean itself.

THEME 4 | Pottery in Anatolia
(from the Byzantine period until the Ottoman period)
The Medieval period of Anatolia is a time of great demographic and cultural change. Various kingdoms and communities have lived or have succeeded in Anatolia and left their mark. (Byzantine, Seljuk, Armenian, Georgian, the Venetian and Genoese colonies, Syriac populations, Umayyad, Abbasid, various Arab dynasties of Syria and Iraq, the invasion of the Mongols and Timurids, different Pre-Seljuk dynasties, Seljuks and post Seljuks, the Crusaders, the Ayyubids, the Mamluks, the Knights of Rhodes, the Ottomans, etc.)

THEME 5 | Import / Export
Imports and exports of pottery and tiles in medieval and modern times will be included in the program of the congress. It will be interesting to try to see, in the context of imports / exports, the relationship between the quality of ceramics exchanged according to the demand of the social classes and their consumption habits. Similarly, the stylistic influences that can result from these imports and exports between the various regions of the Mediterranean is still a subject of research rewarding to discover.

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Archaeometric Analysis of Asturian Pottery in XVI-XVII Centuries
GLAZED POTTERY PRODUCTION
FROM MATA DA MACHADA, BARREIRO (PORTUGAL)

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Introduction

The archaeological works at Mata da Machada (Barreiro, Portugal) were carried out in 1981-1984, under the direction of Cláudio Torres, at a time when early modern archaeology basically didn’t exist in Portugal. The remains of a pottery production centre were discovered here, very close to the royal complex of Vale do Zebro, where the food supply for the crown’s overseas fleets was produced (Torres, 1990).

The left bank of Tagus River was always a logistic base for the Portuguese main town economic life. During the late medieval and early modern age, pre-industrial activities grew in this area, not only to satisfy Lisbon’s regional demands in manufactured products, but also to provide for the Portuguese overseas expansion (Paulo and Guinote, 2000).

Archaeological excavations allowed the identification of three structures connected to the pottery production: the muffle kiln, the large kiln and the warehouse area. All structures shared the same landfill, corresponding to a single occupation (Torres, 1990; Torres, 2005). Among the recovered materials there were stand out kiln spurs, glazed pottery, earthenware, household and storage pottery as well as a large amount of sugar moulds (Carmona and Santos, 2005; Silva, 2012). The assemblage was dated from 15th-16th century’s coins (Torres, 2005).

Here we present the most important household glazed ceramics kept in the Barreiro municipal council storage facilities. The typology was created from pottery wasters rejected in the production process. We shall emphasize that this assemblage also included fragments with clear marks of usage. These sherds were not included in this typology since these could be produced somewhere else.

Glazed ware

The Mata da Machada pottery centre produced glazed ceramics, mainly plates and bowls covered with copper green and antimony yellow, being used for individual consumption. A large number of sherds was preserved in biscuit with firing defects or a poor application of glaze (often present in fractures). The pieces were manufactured with identical clays, compact with a grainy texture, light-coloured yellow and beige.

The plates can be divided into five types according to their shape. The 1A and 1B groups have a double raised “dimple” marking respectively the lip and rim; the 1A has a rim diameter around 27 cm and 8 cm in the base, contrasting with the 1B that has 20 cm of rim diameter and 6 cm in the base. The 1C and 1D have a single raised “dimple” around the rim; 1C with 25-26 cm of rim diameter and 6-7 cm in the base, 1D with

1 We thank the Barreiro Municipal Council, particularly the colleague Rosário Gil, and students involved in the project from Universidade NOVA de Lisboa.
Fig. 2

GLAZED POTTERY PRODUCTION FROM MATA DA MACHADA, BARREIRO (PORTUGAL)
20 cm rims. All these vessels have concave bases. The 1E group includes bigger plates, with a 43 cm rim diameter and a base of 14 cm, with a single raised “dimple” around the rim, and ring feet. These types were found in biscuit and glazed in green or yellow (Est.1).

The bowls are separated in six groups. The 2A, 2B, 2C and 2D include carinated shapes with ring feet. The 2A have a smooth and concave upper part, with rims of 15-17 cm and bases of 6-7,5 cm. The 2B and 2C replicate this concave profile but with incised lines in the exterior surface, distinguishing from each other in dimension (the rim of 17 cm and 12 cm, and the base of 6,5 cm and 5 cm, respectively). The 2D has a smooth and convex upper part, with 17-18 cm rims and 6-7 cm bases. These types were detected in biscuit or glazed in green and yellow. The 2E are hemispheric bowls with a concave base, two lateral handles, with 16 cm rims and 7 cm bases; they were collected in yellow glaze, and yellow plus green glaze. Finally, the 2F are hemispheric pieces of a grand dimension (36 cm rims), recovered only with a green glaze in the exterior surface and a yellow glaze in the interior (Est.2).

We should remark a great part of these glazed vessels, as other Mata da Machada’s types, were also registered in Santo António da Charneca archaeological site (Barros, Batalha, Cardoso, González, 2012). The two sites are around 1 km from each other, which led to the hypothesis that both were part of the same huge production centre. This fact may be connected to the Portuguese pottery market’s intent to avoid Seville imports on these products. Andalusian glazed ceramics are well documented in Portuguese contexts of the 15th and 16th centuries, mainly in southern and central coastal towns, but also in overseas territories (Gomes and Gomes, 1991; Redman, 1986, pp. 190-98; Sousa, 2012, pp. 799-806; Teixeira, Villada Paredes and Silva, 2015, pp. 197-206).

In Mata da Machada were also recovered tin-glazed sherds. Some of them can be identified as Italian productions, possibly used in the domestic households around the production units (Est.2, c-d). Besides these, some white tin-glaze bowls and plates were discovered, as well as tin-glaze decorated with blue lines and blue and purple motives (Est.2, a-b). That type was suggested to be produced in Barreiro kilns (Casimiro, 2013, p. 354). Though, among all Mata da Machada sherds, there are no rejected pieces of failed tin-glaze vessels and almost all of the fragments have marks of usage. The clay is also very different from the attested Barreiro productions, with a much softer, chalky and spongy texture. Biscuit sherds cannot be used to prove a tin-glazed production, since they were glazed in green or yellow, as attested by vessels recovered in the site. Thus, with nowadays archaeological knowledge, we think that the hypothesis of a tin-glaze production in Tagus left bank needs to be more carefully studied.

Finally, a brief note on the assemblage chronology should be done. As mentioned, the pottery centre life was established from numismatic recoveries. These included various coins of Portuguese reigns: one of king Duarte (1433-1438), 20 coins of Afonso V (1438-1481), 70 coins of Manuel I (1495-1521) and 13 coins of João III (1521-1557). These led to the conclusion that Mata da Machada was active between 1450 and 1530. We know from recent archaeological works that second dynasty coins continue to be used sometimes more than a century later. Thus, we think the chronology of the site should be postponed to the first half of the 16th century.

Concluding remarks

The maritime expansion and the subsequent growth of Lisbon called for the strengthening of pottery production for local consumption and overseas markets. The old Moorish kilns, which became scarce, were unable to meet these requirements, demanding the creation of a larger logistic complex on the left bank of the Tagus River for a ceramic serial production. In Barreiro they settled these and other craft production units (Torres, 2005, pp. 5-6).

The glazed productions met a great diffusion during the middle Ages in the Iberian Peninsula, particularly in the 12th and 13th centuries. The permanence of Muslim potters in the Christian kingdoms, as well as the functional advantages and aesthetic characteristics of those ceramics, assured its popularity in later centuries. Naturally, some changes were happening as the adoption of smaller containers for individual use, such as bowls and plates.

Despite knowing the manufacturing areas in the south of the Iberian Peninsula, namely workshops of the Sevillian region, whose products circulated abundantly in Europe and the Atlantic world, for now we do not have a complete picture of this phenomenon. Barreiro kilns may have been an effort to create a Portuguese offer on glazed ceramics, an essay whose results we cannot evaluate with precision by the lack of data from early modern sites.
REFERENCES


