

XIII CONGRESO INTERNACIONAL SOBRE LA CERÁMICA MEDIEVAL Y MODERNA EN EL MEDITERRÁNEO

GRANADA
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RESÚMENES PÓSTER



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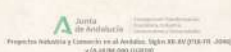
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ASOCIACIÓN ESPAÑOLA
DE ARQUEOLOGÍA MEDIEVAL



UNIDAD ASOCIADA
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**XIIIth Congress AIECM3 on Medieval and Modern Period
Mediterranean Ceramics
Granada, 8 to 13 November 2021**

MONDAY, NOVEMBER 8

CONFERENCE HALL PALACIO DE CARLOS V (ALHAMBRA)

Session 1-1 Ceramic consumption patterns

Toni FERNÁNDEZ ESPINOSA, Nuria MIRÓ i ALAIX, Vanesa TRIAY OLIVES *La cerámica de los niveles del siglo XIII, hallados en la Casa Santmartí. El Born CCM, Barcelona.*

El conjunto arqueológico del Born en Barcelona, está formado por una trama urbana de calles y casas con una cronología situada entre finales del siglo XIII y el año 1717, momento en el cual, una parte importante del barrio de la Ribera quedó demolido por la construcción de una fortificación. Las diferentes excavaciones desarrolladas desde el año 2001 y especialmente las asociadas al proyecto de investigación ArqueoBorn, de El Born Centre de Cultura i Memòria, han proporcionado un número importante de fragmentos que han permitido la elaboración de estudios, que permiten conocer mejor las tipologías cerámicas de los siglos XIV al XVIII.

En la última intervención efectuada en el interior de la casa Santmartí, se han recuperado materiales cerámicos anteriores a la urbanización del barrio y que por primera vez nos sitúan cronológicamente en el siglo XIII. Este conjunto de piezas que se presenta, básicamente lebrillos y “poals”, está asociado al consumo de agua y podrían estar relacionadas con la presencia del Rec Comtal, una canalización artificial que traía agua a la ciudad de Barcelona desde el siglo X.

Sophie GILOTTE, Yasmina CÁCERES GUTIÉRREZ *Las pesas de red cerámicas del siglo XII del yacimiento de Albalat (Cáceres).*

En el año 2015 se documentó por primera vez en los niveles almorávides de Albalat (Romangordo, Cáceres) un conjunto de pesas de cerámica fusiformes posiblemente pertenecientes a una red de pesca. Si bien estos pequeños artefactos de barro cocido hasta entonces no eran habituales en el yacimiento, en los años siguientes se han descubierto nuevas piezas de este tipo relacionadas con la pesca. En este poster describiremos este tipo de objetos, sus módulos y las características de su producción. Además, se pueden asociar a este tipo de redes trozos perforados de cerámica o tejas recortados de forma discoidal que, por su tamaño y peso, no pueden entrar en la categoría de fichas de juego, torteras o tapaderas. Estas pesas de red, junto a los fragmentos reutilizados, remiten a la explotación de los recursos haliéuticos del entorno. A partir de la repartición espacial de estos restos cerámicos y de su tipología, se realizarán unas breves reflexiones sobre las informaciones que derivan de estas producciones a mano con pastas férricas y de posible procedencia local. Se pondrá también en relación brevemente el uso de pesas de cerámica versus pesas de plomo en las relingas de las redes, así como el posible uso del corcho como elemento de flotación, lo cual llevaría a la atribución del uso de redes verticales. La comparación con otras piezas cerámicas de este tipo de época antigua y medieval puede sugerir cierta continuidad en las técnicas de pesca, hasta el momento mejor documentadas arqueológicamente en las zonas costeras. Finalmente, se puede inferir la utilidad de este tipo de evidencias materiales como prueba de la actividad de pesca fluvial y como complemento a los datos de ictiofauna y fuentes escritas.

Maria de Fátima PALMA Pottery in rural contexts of Garb al-Andalus: the territory of Mértola between the 8th and 13th centuries.

A análise da cerâmica do alfoz de Mértola integra-se nos estudos sobre o seu território entre os séculos VIII e inícios do século XIII, incidindo no povoamento em contextos rurais. Apesar dos diversos trabalhos de investigação já realizados sobre o povoamento islâmico nesta região, há insuficiência no que respeita à cultura material das populações que o habitaram, sobretudo no que diz respeito à cerâmica, o material que aparece em maior abundância durante os trabalhos de campo. Através da prospeção arqueológica realizada, podemos apresentar os primeiros resultados do estudo e da tipologia cerâmica nestes contextos rurais de interior, relacionados com diversas funcionalidades, tais como cozinhar, armazenar, comer, iluminar, construir entre outras. Tratam-se maioritariamente de produções locais, ainda que surjam algumas importações. Podemos ao mesmo tempo analisar se estes povoados beneficiavam ou não das ligações ao porto da urbe de Mértola, o qual desenvolvia contactos comerciais com todo o mediterrâneo.


A tipologia das formas cerâmicas permite caracterizar os sítios de povoamento rural (cerca de 150), do ponto de vista cronológico, contribuindo para o conhecimento das materialidades cerâmicas destas pequenas comunidades instaladas em sítios estratégicos e baseados numa economia pastoril, de mineração e de comércio. Serão também abordados os materiais de construção, os quais aparecem em abundância, sobretudo os fragmentos de telhas de cobertura, a sua continuidade temporal e regional. Por outro lado, os problemas das cerâmicas de prospeção, os seus atributos particulares, de que forma são elementos fundamentais na análise e caracterização destes territórios, serão também um dos tópicos tratados.

Este estudo pretende contribuir para ampliar o conhecimento do panorama dos contextos rurais do Garb al-Andalus, estabelecendo linhas de interpretação sobre a caracterização das relações entre eles. Ao mesmo tempo que se faz uma primeira análise da distribuição da cerâmica, a identificação das principais produções através do estudo da sua dispersão ao nível do alfoz de Mértola. Sem esquecer o papel de Mértola como centro de distribuição até ao espaço rural e a outros contextos urbanos.

Sérgio ROSA, Telmo ANTÓNIO, João ARAÚJO, Rodrigo BANHA DA SILVA, André TEIXEIRA Ceramics of Almada (Portugal): technical, formal and decorative evolution patterns between Late Middle Ages and the Early Modern Period.

Almada is located on the opposite bank of Lisbon, the main city on the western coast of the Iberian Peninsula since the Middle Ages, and its development was strongly influenced by the evolution of the Portuguese capital. The settlement's existence is historically attested since the 10th century, being referred in written sources two centuries later as a town. In the second half of the 12th century Almada's territory became a frontier between Christian and Muslim powers. To avoid depopulation, the first Portuguese king conceded a letter of privileges to the Islamic population, one of the first known documents of this kind. The major part of their activities was agriculture production, benefitting from the neighboring fertile soils, and fishing, given the close proximity to the Tagus Estuary. In the beginning of the Early Modern Period, an intense urban transformation apparently occurred, instigated by the logistical needs of Portuguese overseas expansion, changing daily life patterns of the south bank of the Tagus areas.

After a period of intense activity, between the 1980s and early 1990s, Almada's urban archeology entered in a somewhat lethargy phase. Though, in recent years a certain point of recovery of activities becomes possible, in a public service experience quite unique in the current



Portuguese panorama. The work carried out over these years provided sparse in data on the Islamic Period, but very rich to the Late Middle Ages, a large amount of storage pits being recorded throughout the historic center. The disposal of materials over those centuries has allowed recording the pottery evolution, being noteworthy a certain resistance to abandon previous Islamic tradition techniques, shapes and decorations, likely the result of the secular permanence of potters. Similar patterns have been pointed out in Lisbon and other settlements in the Tagus valley. In the transition of the 15th to 16th century archaeological record change, wealth growth being reflected on the frequency of imported ceramics consumption.

In this presentation we aim to approach Almada's ceramic patterns evolution between Late Middle Ages and the Early Modern Period, based in different archaeological contexts recorded in the urban area of the city.

Miguel MARTINS DE SOUSA, Adriana GOMES, Catarina PARREIRA, Íris FRAGOSO, Inês BELÉM
'Clay Cannabis Pipes'? Interpretative Approach between Archaeological and Historical Sources on Cannabis and the Clay Smoking Pipes in the Iberian Peninsula from the Medieval to the Early Modern Periods.

Despite Cannabis sp. had been abundant from Japan to Central Europe between the 3rd and the 2nd Millennium BCE based on the recovery and identification of pollen remains, innovative pottery materials related to direct evidence were published allowing us to go back at least 2500 years ago and suggest that by that time cannabis was consumed as an entheogen in Western China. In addition, ancient Chinese and classical antiquity sources are corroborated by archaeological approaches that validate the continuous utilization of this species.

In the Iberian contexts since the second half of the last century archaeological studies provided clay smoking pipes defined as 'hashish smoking pipes' / pipas de hachís / cachimbos de haxixe related to the use of cannabis by the Moors, mainly the Sufis, between the 10th and the 15th centuries. These appear to be a quite diverse Nazari production and rely on several historical and etymological sources. However, the objects that have been studied reveal morphological elements which unavoidably need a different approach and chronological attribution.

On the other hand, since the arrival of tobacco (*Nicotiana* sp.) in the early 16th century, or even in the last years of the 15th century, it seems there is almost a total absence of cannabis in the Iberian early modern archaeological record, although the use of hemp is recognized for the production of vessel robes. Nevertheless, the literary and iconographic sources related to new geopolitical contacts from the early modern period mentioned this plant with different nomenclatures and among distinct geographical locations. As for the archaeological evidence, this reveals a new crucial element for the accurate attribution of early modern contexts: the kaolinitic clay smoking pipes mostly from England and Holland and also, in less quantity among Iberian contexts, the non-kaolinitic clay smoking pipes from local and Eastern Mediterranean productions, all so many times disadvantageously referred to as 'tobacco pipes'.

In conclusion, the current approach gives importance to the debate on cannabis' written and iconographic evidence from late medieval to early modern chronologies with archaeological evidence associated with this species. Moreover, it also seeks to define a preliminary chronostylistic evolution of the clay smoking pipes within the Iberian archaeological record in an attempt to reconstruct patterns sometimes oppressed of the modus vivendi in the Iberian Peninsula between the 10th and the 18th centuries.

Sara da Cruz FERREIRA, André BARGÃO, Catarina FELÍCIO, Filipe SOUSA, Rodrigo BANHA DA SILVA Ligurian maiolica from the 17th and 18th centuries in Lisbon (Portugal): the case study of Mercado da Ribeira.

In late 2003 and in 2004, the restructuring works of the east wing of Mercado da Ribeira revealed the remains of São Paulo's Fort and Quay. Both structures were built on top of a landfill created between 1755 and 1768, as a part of the effort to rebuild parish of S. Paulo, in the aftermath of Lisbon's 1755 earthquake. The landfill layers produced a large set of pottery with a concise chronological span within the first half of the 18th century, representing a fine example of consumption pattern of Lisbon's Western Riverfront, including some pottery categories present in 18th century daily life, often neglected by Early Modern archaeological studies.

The findings included a small number of Ligurian glazed tableware, probably from the workshops of Albisola, Savona and Genoa, consisting mainly of dishes, fruit bowls and liquid containers. The decorative themes include naturalistic and floral motifs of oriental influence; landscapes featuring architectural elements; and mythological scenes. The attribution of these pieces to the Ligurian workshops rests on the presence distinctive production or potter marks like the "lantern" from Albisola and Savona; the "asterisk" from Albisola; and Savona's coat of arms (Stemma de Savona). These elements all point to a manufacture period between the second half of the 17th century and the first quarter of the 18th century.

This study aims to reflect on several questions. Despite the Italian maiolica of 15th to 17th centuries being heavily represented in Lisbon's archaeological record, that seems not to be the case for the glazed Ligurian pottery of 17th to 18th centuries. This could be the result of its misrecognition, probably due to the its similarities with other manufactures, either from Italy or from the Iberian Peninsula, typically called "Blue on Blue". Another aspect of significance could be the apparent decreasing relevance of Italian pottery in this period, when compared with porcelain imports from China and locally manufactured glazed pottery (Portuguese faience).

Fabienne RAVOIRE Approvisionnement et diffusion des céramiques modernes en Provence orientale à travers les données archéologiques antiboises.

Plusieurs opérations d'archéologie préventives conduites dans le centre d'Antibes par l'Inrap ont permis de recueillir une grande quantité de céramiques des XVIe, XVIIe et XVIIIe s. Ces données permettent d'appréhender les réseaux d'approvisionnement de ce secteur important pour l'artisanat de la poterie de terre cuite en Provence orientale, avec la proximité des ateliers de Fréjus, Biot, Vallauris. Les importations, espagnoles dans une moindre part et surtout italiennes y sont notables.

Nicolas ATTIA Premier aperçu de l'approvisionnement et de la consommation de la céramique à Aix-en-Provence au premier Moyen-Âge (IXe-XIe s.).

Angelo CASTRORAO BARBA, Filippo PISCIOTTA, Giuseppe MONTANA, Maurizio GASPARO MORTICELLI, Roberto MICCICHÈ, Carla ALEO NERO, Pasquale MARINO, Giuseppe BAZAN Early Medieval pottery and production in the rural settlement of Contrada Castro (Western Sicily)

TUESDAY, NOVEMBER 9 (Morning)

Session 1-2 Ceramic consumption patterns

Miguel BUSTO ZAPICO, Francisco LARA PIÑERA, Moisés ALONSO VALLADARES Consumo cerámico en el sureste de la Península Ibérica a principios del siglo XVI. Vera, Almería.

La ciudad medieval de Bayra constituyó el principal enclave urbano nazarí en la frontera oriental entre los reinos de Granada y Murcia. La medina andalusí, habitada entre los siglos IX y XVI, se ubicaba en el Cerro del Espíritu Santo (Vera, Almería), controlando un amplio territorio en la cuenca del Bajo Almanzora. Su final hay que vincularlo con el catastrófico terremoto que tuvo lugar el 9 noviembre de 1518.

La importancia política, económica y demográfica de la que gozó a finales de la Edad Media no ha llevado aparejada una igual trascendencia historiográfica. Así, con el objetivo de conocer mejor las características de la urbe y las circunstancias de su abandono tras el seísmo, a comienzos de 2021 el Ayuntamiento de Vera (Almería) decidió promover la realización de una serie de excavaciones arqueológicas en el yacimiento del Cerro del Espíritu Santo, de las que hasta la fecha se ha ejecutado la primera campaña.

El material cerámico que se presenta en esta investigación es el resultado de los primeros trabajos de análisis y clasificación, fruto de la actividad arqueológica desarrollada en los últimos meses. El final abrupto del yacimiento nos permite ofrecer unas características del repertorio cerámico de una época de transición muy concreta. Así observamos grupos plenamente nazaríes, juntos con otros que podemos considerar de transición hacia una sociedad castellanizada, tanto producciones de ámbito local como otras claramente importadas de puntos del levante y el mediterráneo. Estos primeros trabajos nos indican la importancia de este enclave como contacto de culturas y cómo podemos rastrear la evolución y los cambios sociales a través del repertorio material cerámico.

José Luis MENÉNDEZ FUEYO, Joaquin PINA MIRA Marcar la cerámica. Una aproximación a las cerámicas con graffiti en la Poble de Ifach (Calp, Alicante).

La presente comunicación recoge una primera aproximación a los graffitis realizados sobre cerámica en la pobla de Ifach, un asentamiento medieval situado en las faldas del Penyal d'Ifac en que la Diputación de Alicante, a través del Museo Arqueológico de Alicante (MARQ), lleva desarrolladas dieciséis campañas de excavación arqueológica, lo que ha permitido plantear nuevas perspectivas de investigación y aportar más datos al debate sobre la fundación y desarrollo de las novas poblas en el Reino de Valencia.

Presentamos el estudio del conjunto que recoge todas aquellas marcas incisas sobre recipientes cerámicos atendiendo tanto al plano formal sobre el que se realizan, esto es, la tipología formal y funcional de los ejemplares analizados, como a su intencionalidad y aspectos técnicos. De todo ello se extraen unas primeras conclusiones preliminares sobre el uso dado a algunas de ellas, sobre todo en relación a sus patrones de distribución desde el centro productor al centro de destino.

Salvina FIORILLA, Annamaria SAMMITO Le importazioni spagnole nella contea di Modica (Sicilia).

Deyan RABOVYANOV The appearance of new kitchenware and the introduction of new food culture in Bulgaria during the Ottoman period (15th – 17th c.).

The rescue excavations at a site along the Balkan Stream pipeline near the village of Ivancha in the vicinity of the Medieval Bulgarian capital Tarnovo, provided some important and previously rarely observed information regarding the life of a typical village from the Ottoman period (16th – 17th c.). Among the most widespread vessels, which were produced on site according to the available data, are the casseroles. These entirely glazed open forms have large thick-walled bodies in the shape of inverted truncated cone, flat bottoms and massive, turned inwards rims. They were used for the cooking (roasting) of various dishes. It is possible that the prepared food was also served in the casseroles, which reflects a practice of eating from one shared vessel, typical for the Ottoman period.

The casseroles are a newly emerged phenomenon in Late Medieval Bulgaria and represent the change in cooking and eating habits under the influence of the Ottoman Turks who conquered the country at the end of 14th c. Such forms are nonexistent during the times of the Second Bulgarian Tsardom (12th – late 14th c.). They start to appear in the beginning of 15th c. A good example in that reference brings the pottery from one of the citadels of the former capital Tarnovo: in the South sector of Trapezitsa fortress, in a dwelling used most probably by the Ottoman garrison around 1400-1430, a glazed pot with the features of later casseroles was unearthed. And while in the early 15th c. they are mostly an exception, the data from the village near Ivancha shows that during the 16th – 17th c. the casseroles are already widely present in the everyday life of the local population. Thus within 100-130 years the subordinate Christian population adopts from its conquerors a new food culture, which underlies the foundation of the current 'traditional' Bulgarian cuisine.

Constantin ŞOVA Changing pottery. An analytical look at a type of tableware from Dobruja (8th - 12th centuries).

Vladimir Y. KOVAL Spanish Lustreware in the forest zone of Eastern Europe.

The finds of Spanish lustreware in the cities of the Northern Black Sea region (Kaffa, Tana, Sudak, Akkerman etc.), which were the centers of Italian communes (Genoa, Venice, Pisa etc.) trade have been known from the beginning of 19th c. At first it seemed that such products came only on the Black Sea coast. However excavations of the second half of the 20th century in the cities of the Golden Horde (in steppe zone) gave dozens of Spanish lustreware fragments. The first samples of Spanish lustreware in the forest zone of Eastern Europe were found in 1959-1965 in the Moscow Kremlin, but for a long time they remained unattributed and for the first time were attributed in 1996 (Коваль, 1996). Later, samples of amphorae and olive jurs made in Barcelona and Valencia were found among the imports in the Golden Horde cities (Koval, 2018).

Spanish lustre bowls and dishes are known in the forest zone of Eastern Europe only in small fragments, but they are attributed unmistakably due to the recognizable décor, specific paste and opaque white glaze. Today in Moscow fragments from five vessels are known. Three of them were found in the Kremlin, i.e. in the central part of the city, where the palaces of the grand dukes and the richest aristocrats were located. The finds of some dishes fragments on the territory of the estate of the Russian Mitropolit (the head of the Russian Orthodox Church) in the Volynskoye village (near Moscow) are extremely important. They showed that this pottery was used in the household of the highest hierarch of the Russian Church.

In the forest zone of Eastern Europe fragments of Spanish lustreware were also found in cities Vladimir (modern Western Ukraine) and Bilyar (in ancient Volga Bulgaria, modern Tatarstan, Russia).

All these finds belong to several types of Spanish lustre vessels. The earliest of them belong to the "Pula type" of the mid-14th century, but the main part is Valencian of the 15th century. It is quite obvious that such ceramics were brought to Eastern Europe by Italian merchants. After the Ottoman conquest led to the fall of Constantinople and the elimination of all the possessions of the Genoese in the Black Sea (i.e. after 1475), the import of this ceramics here completely ceased. Thus, the period of Spanish lustreware import to Eastern Europe can be limited to the 1330-1475.

Mink van IJENDOORN, Joanita VROOM, Reinder REINDERS The closed Sea and the Open Market: Pottery and Socioeconomic Changes in the Late Byzantine/Frankish Aegean (12th-15th Cent. AD).

Özgü Çömezoğlu UZBEK Glazed White Ware from Damatris Palace in Istanbul.

Located in Samandıra, on the Asian side of Istanbul, Damatrys Palace was used as a summer residence from the early Byzantine period until the 13th century. Among the glazed white wares found in Damatrys Palace, there are many vessels of group II and IV. In addition to these findings, plain glazed and spatter painted fragments were also found. Their fabric varies from white to pink due to the conditions of kiln and the clay content. Constantinople and its hinterland are considered as the main production center of white ware glazed ceramics. Another possible production center is suggested as Nicaea.

Yellow glaze is common among the plain glazed vessels. Those are goblets, deep bowls, plates, saltsariums, jugs and cups dated between early Macedonian dynasty and 12th century. Some of these fragments may be the pieces of GWWII vessels, in terms of their forms and glazes. A plain glazed jug must be considered within GWW V type. The examples of GWWII type are the plates and bowls decorated with impressed patterns. As well as yellow and greenish yellow; orange yellow, mustard yellow and green are preferred as glaze colors. On some of their tondoes a rouletted circle frames the main but flue decoration. Both eagle and cross are the most common patterns on tondo. On the late versions reddish/brown brush strokes are applied at the rims of plates. GWWII ceramics are mainly dated to the Macedonian and Komnenian periods.

Among the GWW IV vessels, there are plates and bowls decorated with painted geometric patterns or animals. The motifs are applied using brown and yellow lines under the colorless or cream/yellow glaze. On the fragments with geometric patterns, the decoration consists of spirals which are in some cases extended.

The animal figures outlined with brown and filled with green lines are on the other version of GWW IV. Bird figures and also different animals, which may be gazelles, goats or creations, are partly seen on the fragments. This type is one of the most important productions in Constantinople in 12th-13th centuries.

The white fabric spatter painted wares from Damatrys are decorated with green color under the light green glaze. These fragments between our findings must have been produced between 9th and 12th centuries.

Nikita I. IUDIN Iranian luster painted pottery of the 2nd half of the XIII-XIV cc. in Eastern Europe.

Iranian stone-paste pottery takes a special place among imported glazed ce-ramics on the Golden Horde territory. Most of those vessels are medium-sized bowls with a segmental body. There are also so-called closed-formed vessels of various shapes, covered with white opaque glaze and luster of different tones from olive to cherry. Cobalt painting was also often used. List of images on vessels in-cludes phoenixes, fallow deer, feline predators, inscriptions engraved on the «raw» luster. Floral and plant compositions prevail.

Total number of finds is small and together with small fragments, it amounts to several hundreds. But in the complexes of the first period of Golden Horde's cit-ies life it begins to spread in the citizens' life simultaneously with other types of glazed ceramics.

Ceramics of this group are found in the Middle Volga regions cities - Bolgar and Ukek, where materials from the last 3rd of XIII - 1st quarter XIV cc. Are well represented. But they are also found in the Lower Volga region and Azak. Finds of Iranian luster are known in relatively small towns, such as Khmelevskoye settle-ment which was the satellite of Ukek. Finds of luster ceramics were also noted in the political centers of Russia (Vladimir, Tver, Novgorod, Rostov, Rostislavl Rya-zanskiy). It's suggested that it got to Russia as the property of the Golden Horde administration representatives, who lived in the territory of the Russian principalities for a long time.

Such ceramics came to the territory of Eastern Europe even in the pre-Mongol period and are found in large political and trade centers (Novgorod, Vladimir, Rya-zan, Bilyar, Samosdelskoye settlement). After them Mongol conquest, the ceramics supply resumes soon after the restoration of life in the old centers and the emer-gence of new centers in the XIII century. The upper chronological limit of the re-ceipt of this group of ceramics is probably the end of Khan Uzbek reign (late 1330s - early 1340s). There are sporadic later finds such as a bowl from Azak with a com-plicated flower bouquet image, dating back to the 1350s.

Iranian luster ceramics were the subject of exclusively elite consumption and in this sense they are an indicator for identifying the places of noblemen residences.


The time of its arrival is a period of tense relations between the Golden Horde and Ilkhanid state, which apparently did not affect imports in any way. It is inter-esting to note that the period of the Iranian luster ceramics import does not coin-cide with the chronology of the arrival of other groups of Iranian ceramics on the territory of the Golden Horde.

Jaquelina COVANEIRO, Sandra CAVACO O almofariz, o seu contributo para a cozinha e a mesa em época medieval.

TUESDAY, NOVEMBER 9 (Afternoon)

Session 2-1 Ceramic production and technology

Rafael J. PEDREGOSA MEGÍAS, David GÓMEZ COMINO, José Javier ÁLVAREZ GARCÍA Madīnat Lawša: cerámica y restos de producción alfarera a raíz de la intervención arqueológica realizada en el Huerto de María Ruiz, Loja (Granada).



A raíz de las excavaciones arqueológicas realizadas en el Huerto de María Ruiz, Loja (Granada) localizada a extramuros de la muralla del barrio del Jaufin de la medina nazarí, se hallaron restos de cerámica almohade, así como elementos de alfar, barras de posible horno, disco de alfar, y un molde con doble estampilla, así como un cangilón de noria. Los restos aparecieron en dos de los sondeos realizados, el número II y V, siendo material de arrastre en el sondeo número II, frente al sondeo V, en el que los materiales procedían de dos fosas que contenían la mayoría de los restos cerámicos hallados fechados entre el siglo XI-XIII hallados durante la intervención arqueológica.

Las producciones documentadas pertenecen a la vajilla de cocina con la serie marmita algún ejemplar de olla con decoración pintada en blanco. En vajilla de mesa destacan ataifores-jofainas vidriados en melado con decoración en manganeso, o el cuello de redoma vidriado en verde con trazos en manganeso. Otro grupo tecnológico dentro de la vajilla de mesa son las jarritas/os con baños de engobe de distinto color, así como decoración pintada con trazos en blanco, rojo, negro, gris... También se documentan grandes contenedores de almacenamiento o transporte como jarras con decoración pintada y tinaja. Dentro de la vajilla de uso múltiple nos encontramos con la serie alcadafe, con varios tipos y decoración pintada en rojo. Otra serie serían las tapaderas dentro de los objetos de uso complementario. También se documenta la serie de contenedores de fuego, con braseros o anafe, y la serie candil, con variedad tipológica: candil de piquera, de cazoleta vidriado en melado, o de pie alto vidriado en verde. También se documenta en la serie de uso complementario un cangilón de noria. Pero sin lugar a dudas, lo que más destacan son los elementos de alfar, con la presencia de barras o rollos de alfar, un molde de doble estampilla y un disco de alfar.


La intervención en el Huerto de María Ruiz ha puesto de manifiesto la evidencia de restos del siglo XI-XII, algunos de los cuáles hacen pensar en una actividad artesanal a extramuros de la ciudad fuera de los arrabales y en las cercanías a los recursos hídricos, como a la fuente de la Mora o el río Genil.

Diana VEGA ALMAZÁN, Félix TEICHNER Cerámica medieval y moderna de la iglesia de Santa Lucía (Andaluz, Soria). Estudio tipológico.

La iglesia de Santa Lucía (Andaluz, Soria) está ubicada en la cima de un cerro con el mismo nombre, a escasos metros de los ríos Andaluz y Duero, y en un punto estratégico entre los territorios cristiano e islámico, durante la Alta Edad Media, y entre los reinos de Castilla, Aragón y Navarra, en los siglos posteriores. Esta situación limítrofe favoreció que durante varios siglos se produjese un intercambio y enriquecimiento cultural en la zona que quedó reflejado en su rico patrimonio material e inmaterial.

En la primavera de 2018 se realizó una intervención arqueológica sobre los restos de este edificio en ruina, que la tradición oral relacionaba con una antigua ermita. A partir de los resultados obtenidos se pudo identificar la obra como una iglesia de origen prerrománico formada por un aula de grandes dimensiones y un pequeño ábside, en forma de herradura, inscrito en una cabecera cuadrangular. También se documentó una pequeña reforma en el interior del templo, fechada en el siglo XV, que afectó al solado del ábside, y un nivel de derrumbe y colmatación entre finales del siglo XVI y mediados del XVII.

Nuestro objetivo es realizar un análisis detallado de la cerámica recuperada en los trabajos arqueológicos, cuyas tipologías se encuadran entre los siglos X-XI y finales de la Edad Moderna. Las producciones registradas en los primeros años de ocupación del templo comparten características comunes con la cerámica documentada en yacimientos del Norte y Noroeste



peninsular de los siglos X y XIII. Se trata de piezas con fondos planos, pastas anaranjadas o beige y decoraciones a base de punciones, acanaladuras o líneas y motivos pintados en tonos gris, ocre o vinoso. Entre los siglos XIII y XV se documenta una amplia muestra de jarras, platos y escudillas vidriados en tonos melados o verdes, de pastas depuradas y bordes redondeados o moldurados. Se trata de piezas que suelen estar presentes en yacimientos de época bajomedieval. De épocas posteriores identificamos restos cerámicos de formas y tipologías variadas, que remiten a contextos de cocina, almacenaje, servicio de mesa e higiene.

Mediante este póster queremos dar a conocer las producciones documentadas en la iglesia de Santa Lucía, con el fin de obtener una visión más completa de la dinámica comercial a diferentes niveles y de los procesos económicos que se desarrollaron durante un amplio periodo de tiempo.

Javier MARTÍNEZ-GONZÁLEZ, Sol LÓPEZ ANDRÉS, Luis Carlos JUAN TOVAR, Manuel RETUERCE VELASCO, Rosario CEBRIÁN FERNÁNDEZ Caracterización arqueométrica de cerámicas procedentes de La Marañosa (San Martín de la Vega, Madrid). Datos preliminares.

Catherine RICHARTÉ Les vaiselles glaçurées des épaves arabo-islamiques de Provence: Entre technologie et commerce (fin IXe-Xe s.).


Constituant, somme toute, une part assez modeste des cargaisons des épaves arabo-islamiques de Provence (Agay A et Batéguier), les mobiliers en céramique à couverte glaçurée et émaillée, revêtent néanmoins une importance cruciale, en termes de transfert des techniques et de diffusion des savoir-faire dans la Méditerranée occidentale du haut Moyen Âge.

La plupart de ces pièces originaires d'al-Andalus se distinguent par la délicatesses de leurs lignes, la grande finesse des parois, la gamme chromatique utilisée, l'emploi des techniques ornementales, par la qualité des glaçures, et jusque dans le répertoire des formes adoptées (tasses, aiguères, bols, lampes à huiles à bec long...). Elles dénotent de véritables analogies avec des prototypes orientaux dont elles sont inspirées.

Ces objets manufacturés acheminés, par voie maritime, depuis les côtes du Levant ibérique, vers les ports du pourtour du bassin méditerranéen (Ifrîqiya, Sicile, Provence) étaient produits pour satisfaire une demande et une clientèle en capacité de consommer des articles originaux de semi-luxe ou de luxe (vaisselles glaçurées colorées, verrerie, ouvrages de dinanderie, etc.). L'étude de ces assemblages de céramique a également permis, de cerner, au plus juste, la datation de ces « ensembles clos » et englobés à la fin du IXe s. et de reconsidérer les modalités d'apparition de la glaçure dans la péninsule Ibérique.

Pamela ARMSTRONG, Mariya MANOLOVA-VOYKOVA, A. RICCI, Carmen TING, R. WOHMANN White Ware production in Preslav, Nikomedia and Constantinople: a technological study.

Preslav and Constantinople are postulated to have been the locations of the production of glazed, white-bodied domestic ceramics and revetment tiles. Sherd samples from both of these locations have been subjected to analysis through thin-section petrography at the laboratory of Koc University, Istanbul.



The Preslav samples belong to locally-produced groups of white-bodied glazed pottery with polychrome decoration dating to the tenth century. Currently five workshops are reported to be present within the outer city of Preslav and in its surroundings. Most of the workshops were involved in production of decorative tiles, although some tableware was made in smaller quantities.

The Constantinople samples are from the excavation of the Satyros monastery in the suburbs of modern Istanbul, a ninth-century Patriarchal foundation. Evidence for the Constantinopolitan origins of Byzantine White Wares were first suggested by a White Ware waster from the excavations of the Kyriotissa monastery in the city. This prompted an analysis programme which involved comparing the fabric of White Wares from Corinth in Greece with clay samples from Istanbul. They were sufficiently similar to conclude that the Corinthian bowls had their origins in Constantinople. In addition publications of excavations in the city reveal a significantly greater quantity of white-bodied ceramics than any others suggesting they were made there.

This paper presents the results of petrographic analysis from both production centres with two main aims: 1. determine whether or not these samples belong to separate productions and 2. identify the technical practices characteristic of these productions.

Belgin DEMIRSAR ARLI, Sennur KAYA, Gülsu SIMSEK FRANCI, Hakan ARLI A group of Medieval Byzantine Ceramics (Zeuxippos Ware) and its pXRF analysis.

The technique of Sgraffito constitutes the main character of ceramic production in the Middle Ages, which covers vast geography, including Anatolia. Briefly, these ceramics, in which the decors are formed by scratching off the slip layer found either on the surface of the green ceramic body or biscuit (fired body), are frequently encountered in the context of medieval archeology. One of the earlier studies providing data on this subject within the framework of Anatolian archeology is the excavations carried out by D.T. Rice in the Zeuxippos bath located in Sultanahmet, Istanbul, in the 1920s. A group of ceramics decorated with the Sgraffito technique found here has attracted interest with their high-quality finish in terms of paste, glaze, shape, and pattern. After Rice's excavation, Megaw worked extensively on these ceramics and divided them into subgroups, calling them Zeuxippos-type. Generally known for their hard red-paste and glossy glaze layers, the most common type of decoration in this group is medallions surrounded by interwoven circular lines or circular borders. Similar examples of these ceramics, which were attributed to the productions of 12th- and 13th-centuries by Megaw, have been found in various excavation sites among which also evidence local productions. These recent discoveries show that these types of ceramics were produced in different ceramic production centers both on the inside and outside of Anatolia during the Middle Ages. Iznik (also known as Nicaea) was one of the ceramic production centers in Western Anatolia during the Byzantine period. Iznik Tile Kilns Excavation has a particular significance among the systematic studies undertaken in Iznik, where important discoveries about ceramic production during the Byzantine and Ottoman era were found. During this excavation, which has continued since 1981, some semi-finished products were found among the Sgraffito ceramics which bear the characteristic features of Zeuxippos-type.

In this poster presentation, we aim at introducing the artistic features of the 12th- and 13th-centuries productions in Iznik by analyzing artistically and scientifically a group of Zeuxippos-type ceramics. X-ray fluorescence spectrometry was used for determining the chemical composition of the glaze, body, and coloured areas. Although, the first production site of Zeuxippos ceramics is still debated and they appear to be produced in multiple centers, this technique will help determine the general characteristics of the ones made in Iznik.

Vicente BARBA COLMENERO, José Manuel ALBA GÓMEZ Los talleres de cerámica de época bizantina en la región de Asuán (Egipto).

Se presenta esta propuesta de comunicación en la cual queremos exponer el primer análisis realizado de los distintos talleres de cerámica de época bizantina en la región de la Primera Catarata en Egipto.

Recientemente ha sido excavado e investigado el taller del monasterio copto en el yacimiento de Qubbet el-Hawa en Asuán. Este taller se alza sobre la orilla oeste del Nilo frente a la isla de Elefantina. En el yacimiento encontramos una secuencia arqueológica que abarcaría desde la VI Dinastía hasta época medieval, destacando el monasterio de época bizantina que aún hoy en día es visible. Este periodo especialmente nos interesa y en esta contribución aportaremos los datos y la investigación realizada sobre un importante taller de cerámica recientemente descubierto.

Han sido varias campañas arqueológicas las efectuadas en las instalaciones del taller y su basurero (desde el año 2015 hasta el 2019), habiéndose investigado diversas estructuras, hornos y un gran basurero con abundantes materiales cerámicos, asociados todos ellos a un monasterio copto que fechamos entre el siglo V y VIII d.C.

Durante ese periodo se han determinado que las producciones cerámicas se centran en los monasterios coptos de la región, todos ellos establecidos de forma estratégica siguiendo una ordenación territorial lógica en torno al valle del Nilo. Destaca entre todos ellos el taller de Qubbet el-Hawa. La investigación que hemos realizado de sus producciones cerámicas, establecen una tipología contextualizada con más de 70 tipos cerámicos y sus variantes, entre los que destaca la cerámica Terra Sigillata Tardía Egipcia y las “Cerámicas Pintadas de Asuán” (Egyptian Red Slip Ware), una amplia producción de ánforas para el transporte de vino, etc., cerámicas que suponen una gran novedad para la arqueología bizantina en Egipto, ya que estamos ante un gran centro productor de cerámicas que tendrán una amplia distribución desde Nubia hasta el Mediterráneo.

A. P. PANAGOPOULOU, J. VROOM, A. HEIN, V. KILIKOGLU Kütahya wares versus porcelain in Mytilene - original manufacturing technology or a “peasant porcelain”?

WEDNESDAY, NOVEMBER 10 (Afternoon)

Session 2-2: *Ceramic production and technology*

Laura APARICIO, Ihssane SERRAT, Elena SALINAS, Imane ENNI, Ghailane HAFSA Nuevos tipos de iluminación andalusíes-magrebíes almohades: ¿transmisión del conocimiento o influencia bidireccional?

En el mundo andalusí el sistema de iluminación en barro más común fue el candil de piquera. Gracias a sus variaciones morfológicas y decorativas, el candil es uno de los principales fósiles guía para determinar la cronología de las fases islámicas de los yacimientos arqueológicos.

En el periodo almohade, Córdoba y Salé fueron dos importantes centros urbanos de producción de cerámica. Los descubrimientos arqueológicos en estas dos ciudades han enriquecido la investigación cerámica con nuevos hallazgos de estructuras de producción alfarera. En el caso de la Córdoba almohade, se han identificado nuevos tipos de candiles, diferentes al característico candil de piquera, que no se habían documentado para periodos anteriores y que son de producción local, como demuestran los defectos de cocción de estos nuevos tipos hallados en los vertederos del barrio alfarero.

Estas novedades estimulan la reflexión sobre el fenómeno de la movilidad de los alfareros y sus habilidades, debido a la similitud y contemporaneidad de la aparición de nuevas formas en el Andalus.

El objetivo de esta comunicación es arrojar luz sobre la similitud morfológica y estilística de los candiles encontrados en estos grandes centros productores. De hecho, los nuevos tipos de iluminación descubiertos en la Córdoba almohade se encuentran también en el Magreb, precisamente en Salé y en Fez.

Massimo BELTRAME, Susana GÓMEZ MARTÍNEZ, José MIRÃO Estudo analítico de um conjunto de cerâmicas de reflexo metálico de época Islâmica (sécs. XI-XIII d.C.), procedentes de Mértola (Portugal meridional).

O maior conjunto de loiça dourada de época islâmica do Gharb al-Andalus, conhecida até ao momento em território português, foi encontrado em Mértola. Trata-se de um conjunto datado entre a segunda metade do século XI e os primeiros decénios do século XIII. Os fragmentos, do ponto de vista tipológico, são bastante diversificados e pertencem a tigelas de cerâmica dourada, produzidas na época da dinastia abadita de Sevilha (segunda metade do século XI) e vários tipos de época almóada (séculos XII-XIII), entre os quais se destacam jarros, jarras, jarrinhas, taças e tigelas. Deste conjunto, aproximadamente a metade dos fragmentos, possui uma decoração dourada de tonalidades avermelhadas, com brilho muito marcado, aplicada, na maioria dos casos, sobre formas fechadas. Nos restantes, identifica-se um dourado mais amarelado, mais frequente nas formas abertas. Em todos os casos, a decoração dourada é bastante frágil o que tem levado ao seu desaparecimento em várias peças, onde só são visíveis pequenos vestígios. Com o presente trabalho pretende-se determinar a proveniência e a tecnologia utilizada nas cerâmicas douradas de Mértola. Para o efeito, adotou-se uma abordagem multi-analítica e as amostras foram estudadas por microscopia ótica (MO), difração dos raios-X (DRX), fluorescência de raios-X portátil (hXRF) e convencional (XRF) e microscopia eletrónica de varrimento acoplado a um detetor de raios-X por dispersão de energia (SEM-EDS). Os dados analíticos são apresentados e discutidos no contexto regional e ibérico.

Jean-Louis VAYSETTES, Henri AMOURIC Images des invisibles: femmes et enfants dans les ateliers de céramiques en France méditerranéenne: fin XIXe-début XXe siècle.


Dans l'aire méditerranéenne, la division sexuelle du travail dans la production des objets céramiques se résume pour l'essentiel à l'axiome suivant : le tournage est le seul fait des hommes, le modelage est réservé aux femmes. Cette dernière proposition n'est cependant pas vraie, puisque les jarres et grands contenants modelés sont aussi un travail d'homme. Cette équation simple croise une problématique complexe, opposant activité domestique/rurale ? et un artisanat spécialisé ouvert sur des échanges. A ces questions que l'archéologie laisse sans réponse et auxquelles la rétroprojection ethnographique propose des modèles sans épaisseur historique convaincante, les sources écrites n'apportent pas non plus de réponse. Dans les riches archives méridionales, le rôle des femmes et des enfants au sein des ateliers est généralement occulté, sauf dans l'activité de vente directe ou de revente et, surtout, dans les cas de veuvage. L'épouse hérite d'un atelier qu'elle gère généralement le temps d'un remariage, ou plus durablement dans certains cas avec des tourneurs et des compagnons. Les exemples sont cependant rarissimes, mais il existe dès le XVIe siècle quelques mentions de « potières » et à la fin de l'Ancien Régime une faïencière marseillaise iconique, « la Veuve Perrin ». D'après les archives et l'ethnographie, leur travail, secondé sans doute par celui des enfants se limite : dans les poteries aux « soins » apportés aux vases, pose des anses, engobage, parfois vernissage, du décor au tournant du XXe s. ; dans les fabriques, manufactures et usines de céramiques d'architecture, coupage, lissage, engobage?, sortie des presses et pour les enfants, transports divers, travail de la terre, manutention et autres travaux non spécialisés. Il n'existe aucune image ancienne de ces travailleu(rs)ses invisibles, avant la fin du XIXe siècle et la banalisation des images photographiques du travail. Ainsi, à Vallauris et dans l'arrière-pays marseillais, en Languedoc, cette main d'œuvre peu qualifiée accomplit des gestes antérieurs et postérieurs au tournage. A Salernes, en revanche, les nombreuses « malonnières » jouent un rôle plus complet dans le processus de fabrication. La rémunération du travail des femmes et enfants, est très inférieure à celle des hommes et les horaires de travail connaissent au cours des dernières décennies du XIXe et au début du XXe siècle de lents ajustements progressifs sinon réellement progressistes qui débouchent parfois dans les années 1920 sur la constitution de regroupement formels de femmes travailleuses, les « engobeuses » de Vallauris, par exemple, dans un contexte de développement de l'action syndicale.

Guergana GUIONOVA Entre industrie et beaux-arts: la lithophanie, un objet rare en archéologie moderne.

S. Y. WAKSMAN, D. PAPANIKOLA-BAKIRTZI Potters in between Nicosia and Lapithos (Cyprus): archaeological and archaeometric evidence from the Vitonos excavations (Nicosia).

Pottery production at Paphos and Lapithos in Cyprus has been known for a long time, and the subject of numerous studies. Workshops in Nicosia were only recently identified thanks to rescue excavations. The archaeological evidence mainly consist of tripod stilts and pottery wasters, found in several locations of the city.

The material found at one of these locations, in Vitonos Street, was the subject of a preliminary archaeometric study, using chemical analysis by X-ray fluorescence (WD-XRF), with permission of the Department of Antiquities, Cyprus. Its main aim was to constitute a new reference group in the Lyon database of chemical data (CNRS UMR5138), which includes a large number of Byzantine and medieval Eastern Mediterranean workshops, including Cypriot ones.



The sampling included local reference material (tripod stilts, unfinished biscuit-fired wares), as well as a few examples of polychrome sgraffito wares. The latter were expected to constitute representative examples of the finished products of the workshop.

However, the results showed that they actually correspond to pottery imported from Lapithos. They suggest strong stylistical links between the pottery manufactured at Lapithos and Nicosia.

Aikaterini PEPPA La céramique "slave" revisitée: Résultat d'une rencontre interculturelle ou d'une économie précaire?.

Pendant la période de migrations, des nouveaux peuples ont passé les frontières de l'empire byzantin, portant avec eux leurs propres traditions et leur propre culture matérielle. En même temps, dans certaines régions il y a eu un retour aux techniques traditionnelles et à la production des vases montées à la main.

Malgré le fait que cette céramique non-tournée a retenu l'attention de plusieurs byzantinistes, les techniques de façonnage restent largement méconnues. Dans la plupart des cas la seule information fournie est qu'il s'agit des vases non-tournés ou façonnés au tour lent, sans aucune autre précision. En absence de tout cadre théorique, pendant longtemps, ce type de céramique été datée suivant des informations issue des sources historiques et lié surtout aux vagues migratoires de la fin de l'Antiquité tardive.

L'étude d'un tel changement technique nécessite toutefois qu'on s'interroge sur le contexte socioéconomique dans la quel les vases ont été produits. Ce travail vise à explorer la distribution de la céramique non-tournée dans l'espace de l'empire et les différents types des contextes archéologiques ou elle était mise au jour. Egalement, le phénomène sera appréhendé à sa dimension technologique. Les observations sur les techniques de façonnage utilisées seront analysées en utilisant le concept de chaîne opératoire. Il s'agit de passer d'un point de vue historique à une modèle axé sur les changements technologiques et les différentes voies de leur transmission qui peut contribuer à la compréhension de la société et l'économie du début de la période médiobyzantine.


Georgia GIANNAKI Early Glazed Pottery from Byzantine Greece.

Torbjörn BRORSSON Analyses of terracotta figurines and pottery from the sanctuary at Ajia Irini, Cyprus.

Ajia Irini is located on northern coast of Cyprus, and in 1929 an archaeological excavation was carried out at the site and a sanctuary that had been used for hundreds of years was found. Altogether 2000 different terracotta statuettes were found and those that were in their original position were facing an alter stone, which was placed in the centre of the sanctuary.

The oldest finds date back to 1200 BC., but most of the statues have been placed at the sanctuary approximately 650-500 BC., during archaic time.

The figurines consisted of priests and priestesses, warriors, ordinary Cypriots, animals, musicians, men and women of different shapes, votive offerings, persons of different cultural origins and sacrificial animals made from clay.



ICP-MA/ES analyses have been carried out to determine the origin of the terracotta figurines, but also some of the ceramic vessels found at the site. More than 125 clay statues and sherds from ceramic vessels, which most likely have been locally produced from Ajia Irini were analysed. The vessels have been divided into the different types of White painted, Black on red, Bichrome and Uncertain. As comparisons, material from other contemporary sanctuaries in Cyprus were incorporated in the study, and these places are Ajios Jakovos, Idalion, Kition, Kythrea, Lapithos, Mersinaki, Vouni and some samples without provenance. Also included is a statue from Sidon in Syria.

The analyses have showed that most of the artefacts were locally made, but there were also some statues from other parts of Cyprus and also from other areas of the Mediterranean.

The method that was used to determine the provenance of the samples is ICP-MA/ES analysis, and this is a method that have been proved to be extremely useful in Medieval and later ceramics, and the method has been used with positive results on ceramics from various parts of Europe. The results are comparative to both NAA and XRF analyses.

The paper will focus on the analyses, but also what it can tell us about a site such as Ajia Irini, and it is always important to connect the results from natural science with the cultural history.

Javier IÑÁÑEZ, Ricardo COSTEIRA DA SILVA, Gorka ARANA Oleiro e Malegueiro: Arqueología y Arqueometría de la producción cerámica en Coimbra (ss. XVI-XVII)

La documentación histórica sobre la producción cerámica en Coimbra es escasa, aunque se puede remontar hasta el siglo XII al documentarse la venta de loza ya en 1145. A partir del siglo XVI existen ya diversas fuentes para estudiar la cerámica de Coimbra, siendo especialmente interesantes los documentos sobre la normativa de funcionamiento de los ceramistas o sobre los impuestos que tasaban esta actividad. Según el tipo de cerámica producida, los artesanos ceramistas recibían la cualificación de malegueiros o de oleiros. Mientras los primeros fabricaban cerámica con cubierta vidriada y normalmente bizcochada, a los segundos sólo se les permitía producir cerámica con arcilla roja sin vidriar.

Con el objetivo de estudiar la tecnología productiva de cerámica de la ciudad de Coimbra durante los siglos XVI y XVII, se ha realizado un muestreo de 50 cerámicas procedentes de varias excavaciones arqueológicas realizadas en el casco histórico (Baixa de Coimbra). Así, se han muestreado cerámicas relacionadas con producción en contextos procedentes del Museu Nacional de Machado de Castro (MNMC), del Convento Velho de S. Domingos y de Garagens Avenida. Esta amplia muestra contempla una tipología de cerámicas diversa, desde cerámica vidriada estannífera, con decoración o no, a cerámica de barro rojo, y desde escudillas y jarras hasta trébedes y piezas de deshecho de producción.

Arqueométricamente se han analizado las cerámicas mediante una aproximación multianalítica, combinando análisis químico de pastas (ICP-MS), mineralógico (DRX), y microtextural (SEM-EDS). De esta manera, se han caracterizado las producciones cerámicas conimbricenses, considerando las diferentes tipologías de acuerdo a su tipo de producción malegueira u oleira. Además, se han caracterizado los distintos tipos de vidriados atendiendo a sus características elementales y pigmentos. Los resultados preliminares permiten dibujar un trazo sólido en el conocimiento de la tecnología productiva y cadena operativa de la cerámica, mostrando dos grandes agrupaciones correspondientes a los diferenciados tipos productivos.

THURSDAY, NOVEMBER 11 (Morning)

Session 3 Theory and method in the study of medieval and modern ceramics

Esther TRAVÉ ALLEPUZ, Sonia MEDINA GORDO Data-modelling for interdisciplinary landscape analysis of pottery production in medieval and postmedieval Catalonia: An integrated approach to Material science, Statistics, Data management and Mapping.

Archaeological analysis of medieval and modern pottery accounts for a great amount of vestiges that allow us to exploit data from an interdisciplinary and territorial perspective combining different methodological approaches. Within a context of FAIR science and open access resources, this proposal aims at exploring new and interdisciplinary approaches combining material sciences, written sources and landscape archaeology to increase the interoperability and cross-disciplinary character of medieval pottery studies. Creating more shareable and integrated datasets for pottery analysis will allow us to define pottery production, distribution processes and technological transfer from the landscape analysis perspective. Interpreting the construction of potting landscape in medieval and modern times is a challenge that must include raw material sources, products, distribution networks, or actors taking part in these, turning them into the main characters of a much-needed historical discourse.


To do so, sharing a code of minimum information units and defining its ontological and semantic structure in the domain of pottery studies allows us to develop pottery datasets in a tidy way, able to be exchanged and exploited notwithstanding the software supporting them. Our contribution will introduce and discuss a common and interoperable code for data-modelling and database construction in order to bring historical and archaeological vestiges together regardless of the origin or nature of information sources. This approach stands for an integrated data management advocating for a global view of pottery studies, including archaeometry, statistics and pottery quantification, morphometric approaches and information arising from written sources, among others.

We will use the GREYWARE database as an example, being medieval and modern greyware pottery in Catalonia our case of study, as part of an on-going research project. Preliminary results obtained in this one and other research experiences under development stand for the FAIRness and validity of our methods and strengthen the role of pottery within the interdisciplinary character of medieval archaeology in general.

Fernando MARTÍNEZ ÁVILA, Teresa KOFFLER URBANO Datación mediante termoluminiscencia de materiales constructivos en la Alhambra.

Recientemente se ha utilizado la datación absoluta por termoluminiscencia (TL) y luminiscencia ópticamente estimulada (OSL) en muestras extraídas de dos localizaciones en el Conjunto Monumental de la Alhambra y Generalife: el arco de la Plaza de la Contaduría y el Baluarte de la Alcazaba.

El póster propuesto, muestra los resultados ofrecidos por el Instituto Isidro de Parga, de la Universidad de la Coruña, sobre dos muestras en cada una de las localizaciones que han ofrecido resultados muy dispares.



En el caso del arco de la calle Real, las muestras son coherentes entre sí, en TL y OSL entre los años 1032-1114, lo que nos lleva a plantear una reutilización de materiales en el momento de la construcción del arco y a confirmar en la práctica, el origen medieval de la estructura. Por otro lado, en el baluarte de la Alcazaba, se extrajeron muestras durante la excavación de apoyo a la restauración del muro N, en la cual aparecieron restos de un hipocausto en la base de la construcción cristiana. Una de las muestras ofrece una cronología de laboratorio coherente entre los años 857-967, fecha muy temprana que plantea de nuevo la posibilidad de la reutilización de materiales. Respecto a la segunda muestra, la fecha ofrecida por la datación absoluta por TL y OSL plantea incongruencias con la secuencia estratigráfica de la excavación.

A la vista de estos datos, la comunicación plantea los límites de estas técnicas cuando se utilizan como método único de datación en materiales constructivos medievales y avanza en la necesidad de establecer protocolos de recogida de muestras y contraste con otras técnicas de datación más consolidadas en arqueología medieval como el c-14. Esta necesidad de validación de resultados obtenidos por métodos de datación absoluta resulta más que necesaria en el Conjunto Monumental.

Adreia RODRIGUES Una propuesta tipológica de la cerámica bajomedieval del Algarve: las fuentes y el registro arqueológico.


La cerámica bajomedieval enmarcada cronológicamente entre los siglos XIII y XV, en general, rara vez se ha abordado en Portugal. Actualmente, aunque existen algunos trabajos y aportes, los datos existentes fueron expuestos en su mayoría a través de excavaciones de emergencia y son el resultado de enfoques contextuales, por lo que no existen artículos de síntesis sobre este tema.

Estas brechas que se observan de manera sistemática para el contexto portugués tienen repercusiones y son aún más evidentes cuando se mira a casos concretos como el del Algarve, donde las aportaciones existentes son aún más escasas e incipientes. Dentro de este ámbito geográfico, merecen destacarse los contextos arqueológicos que se han ido conociendo, paulatinamente, desde 1987 hasta la actualidad, en lugares como Faro, Silves, Paderne, Loulé, Alcoutim, Tavira o Cacela.

Teniendo en cuenta el panorama existente en torno a este tema, este cartel pretende ser un ejercicio de reflexión teórica sobre este tema, donde se combinarán fuentes históricas, además de la evidencia arqueológica. En conjunto, constituirán una importante fuente de información para intentar hablar de una realidad que a veces se encuentra fragmentada.

Por tanto, partiendo de este supuesto, se analizará en primer lugar el fondo documental referido a las Actas de Vereação de Loulé (séculos XIV-XV e século XV), donde se realizará un relevamiento no solo de las formas cerámicas antes mencionadas, sino también de sus principales características, cuando existen datos para ello. Posteriormente, esta información se comparará con el registro arqueológico conocido y publicado hasta el momento, donde se exhumaron contextos contemporáneos, insertados cronológicamente entre los siglos XIII y XV, en un intento de investigar continuidades y o rupturas, en lo que respecta a las formas cerámicas. Todo este proceso culminará en un intento de contribuir al establecimiento de bases que permitan la construcción de una propuesta tipológica para la finca cerámica bajomedieval.

Arianna BRIANO Metodologie integrate per un nuovo approccio di studio alla classe delle invetrate in monocottura alto medievali della Toscana.



La ricerca propone un approfondimento sulle metodologie di studio della classe ceramica invetriata in monocottura della vetrina sparsa in Toscana durante l'Alto Medioevo.

Grazie al progetto ERC Advanced nEU-Med è stato possibile effettuare un cospicuo numero di analisi di tipo archeometrico e di datazione assoluta associate ad esperienze di archeologia sperimentale e ricostruzioni complete di modellazioni 3D dei manufatti ceramici. Le analisi sono partite avvalendosi di metodi petrografici e chimici che consentissero l'individuazione delle materie prime utilizzate per la produzione di questa classe invetriata in monocottura per poi spaziare ad analisi degli isotopi del piombo eseguite sulle coperture vetrificate. Per indagare il contenuto dei contenitori ceramici sono state fatte analisi sui residui organici e per completare il quadro conoscitivo su questa classe ceramica sono state eseguite datazioni in termoluminescenza.

La linea metodologica seguita, volta alla definizione della morfologia, tecnologia produttiva, cronologia ed individuazione di centri produttivi della classe ceramica della vetrina sparsa, è stata quindi duplice: da un lato un approccio di studio tradizionale umanistico e tassonomico e dall'altro uno più tecnico e scientifico che si è avvalso di analisi archeometriche. Infine le ricostruzioni e modellazioni 3D dei manufatti ceramici hanno condotto a esperienze di archeologia sperimentale per riprodurre gli stessi consentendo di aggiungere dati fondamentali al processo di elaborazione scientifica.

Il risultato generale raggiunto dalla presente ricerca ha riguardato il collegamento tra la ceramica a vetrina sparsa e i processi storici e sociali che interessarono l'areale geografico della Toscana meridionale nel corso dell'Alto Medioevo.

Cristina TALMATCHI, Bekhzodjon A. ABDURAKHINOV, Sergey E. KICHANOV, Constantin SOVA, Maria BĂLĂȘOIU, Marius Călin BELC The experience of using neutron scattering methods in the study of Byzantine Ceramics from Constanța.

FRIDAY, NOVEMBER 12 (Morning)

Session 4-1 Social significance of ceramic productions

Cristina MARTÍNEZ ÁLVAREZ, Marian REBKOWSKI, Guillermo GARCÍA-CONTRERAS RUIZ, Antonio MALPICA CUELLO On the edges of Ilbīra: Emirate and Caliphate pottery in the southern district of the madina (Granada).


The recent research carried out around early Islamic town of Madīnat Ilbīra (Atarfe, Granada) have confirmed the importance of this site to understand how cities were formed in al-Andalus and the evolution of urban spaces in emiral and caliphal period in the south of Iberia. The aim of this contribution is to present the preliminary results of the study of a ceramic trousseau from the interior of a singular building located in the area known as "Cortijo de los Cigarrones". This is one of the furthest areas from the core of the madina, probably an earlier settlement with a Mozarabic population that was eventually integrated as a suburb with the urban development of the madina. The results obtained have made it possible to establish a chronological sequence for the occupation of this area between the 9th and 11th centuries and to provide new data on what the occupation must have been like in the most peripheral area of the madina. The pottery study is aimed at providing a preliminary analysis of the localised material and establishing the basis on which further research can be carried out. The main purpose is to present the characteristics of the pottery materials and to relate them to others studied at the archaeological site. The intention is to use this it as an instrument to analyse the composition of the localised ceramic assemblages, to interpret the function of the excavated contexts and to make a chronological proposal. In short, to extract all the informative potential that pottery can offer us for the possible interpretation of the building.

Miguel BUSTO ZAPICO, Alfonso MENÉNDEZ GRANDA, Estefanía SÁNCHEZ HIDALGO, Francisco LARA PIÑERA Ceramics from an urban palace in a fishing village in the north western part of the Iberian Peninsula: La Casa del Cercáu in Llanes (Asturias, Spain).

During 2020 and 2021, MSarqueo Estudio de Arqueología S.L. has been working to document and excavate in the Casa del Cercáu (declared BIC in 1991), located in Llanes (Asturias, Spain). A study of the evolution of the whole complex has been carried out from a constructive point of view, using archaeological and architectural techniques, together with the execution of archaeological surveys. Archaeological excavation brought to light an interesting ceramic assemblage that begins in the 13th century and continues until the present.

The Casa del Cercáu is an urban palace located in the village of Llanes, in the north-eastern area of the Principality of Asturias (Spain). Llanes originated from the lands granted by the king of León Alfonso IX around 1225 in the so-called territory of Aguilar. This came as a response to the founding of San Vicente de la Barquera (Cantabria) by the Castilian king Alfonso VIII. The village of Llanisca still retains its Medieval fortification, the Castle Tower, as well as much of the layout of its old wall, which forms the eastern and northern perimeter of the Casa del Cercáu.

The origin of the Cercáu is in the last quarter of the sixteenth century, although the palace reached its prominence at the end of that century and the beginning of the next. During this period, Pedro Junco de Posada y Valdés, Bishop of Salamanca, Counselor of Inquisition, and President of the Chancillería de Valladolid inherited the house. He turned it into a palace-mausoleum, and was buried in his chapel in 1603.



The ceramic materials found here indicate a ceramic consumption of European taste. Despite being highly fragmented, these materials offer an important and diverse amount of information. Along with the local Asturian productions used in the kitchen and at the table, Portuguese tiles, French jugs, German stoneware, and Chinese porcelain co-existed in this palace. The heterogeneity of the material clearly shows how the Asturian trade network changed at the end of the Middle Ages and during the Modern Age, conditioned by economic and political events. The ceramic makes clear that the palace and its people actively engaged with this international network.

Ricardo COSTEIRA DA SILVA A traditional Portuguese type of pottery: the inlaid quartz decorated ware from Coimbra (16th – 17th centuries).

One of the most original pottery productions in 16th century Portugal is the group of pieces called "empedradas", endowed with a peculiar decorative technique achieved by inlaying small fragments of quartz on the vessels walls.

This is a well-known technique, mainly because it endured till nowadays time in some Northern Alentejo pottery production centres such as Estremoz and Nisa, to which it is invariably associated. Although referred in some literary works or sources, identified in several archaeological records (since the beginning of the 16th century) and represented in still-life paintings, the current state of knowledge is not able to entirely elucidate certain aspects concerning its chronology, production centres, origin, geographical distribution and evolution to date.

In this regard, this work aims to improve the morphological corpus of this peculiar ware, pointing out significant known artefacts from Coimbra (Portugal), normally deriving from monastic backgrounds during the 2nd half of the 16th century and the 17th century.

Ricardo COSTEIRA DA SILVA, António PACHECO A fancy way of drinking...water: high relief pottery from the 2nd half of the 16th century in Coimbra and Aveiro (Portugal).

Since the mid-16th-century, the use of pottery beverages containers - the so-called púcaros - becomes widespread among all social strata in Portugal, due to the freshness and taste provided to the water. Regarding the tableware, the most archaic models disappear and we see the emergence of new productions articulated with the rise of new dominant forms. Besides the plain púcaros (Cups), there are other elaborate profile exquisite pieces, truly something of a novelty back then, in what refined earthenware is concerned.

Among these, we highlight the drinking vessels with skillful decoration in high relief, for the sake of their strong aesthetic and artistic appeal. Here are presented some samples of artifacts exhumed in Coimbra and Aveiro, in well dated contexts from the 2nd half of the 16th century. The most emblematic item within this notorious ceramic production was collected at Coimbra's Santa Cruz monastery, bearing the engraved date of 1558. In this work we try to emphasise the Renaissance origin of this manufacture, which is still barely referred among the Modern Age luxury tableware.

Paulo DORDIO, Javier LARRAZABAL GALARZA, Beatriz BÁEZ GARZÓN Uma produção de cerâmica vermelha pintada do século XVII proveniente das escavações arqueológicas do Mosteiro de Santa Clara a Velha de Coimbra.

Rui Filipe GIL, Luísa BATALHA Las Cerámicas de Importación como Reflejo de la Estrategia de Independencia Económica de una Comunidad Pesquera - El caso del Castillo de Sesimbra.

Se reconoce el dinamismo de los hombres del mar en la Villa Marítima de Sesimbra, a partir del siglo XV. El arte de la pesca se ha revelado como actividad económica de elección, junto con a industria de construcción naval y astilleros de pequeño tamaño. La pesca, siendo la principal fuente de riqueza del pueblo, necesitaba para la comercialización del pescado, un elemento fundamental para su conservación: la sal.


El temor de Setúbal sobre la posible emergencia de un centro portuario competidor, conduce a la creación de varias limitaciones que afectan a los pescadores de Sesimbra al adquirir el precioso bien para el proceso de salazón. Una de las limitaciones es el derecho de los Setubalenses a negarse la venta de la sal a los Sesimbrenses a menos que vendan su pescado en el puerto de Setúbal. Asimismo, se prohibió la compra de la sal en el estuario del Tajo, bajo la pena de incautación de la barca y de su carga.

El presente artículo demuestra la estrategia de independencia económica de Sesimbra, frente a las adversidades impuestas en la compra de la sal, por las licencias instituidas por la Orden Militar de Santiago en lo que se refiere a esta actividad económica en los Estuarios del Tajo y Sado. Así, a partir del consumo cerámico de la villa medieval del Castillo de Sesimbra, es posible determinar la ausencia de producciones cerámicas lisboetas, consecuencia probable de la prohibición de la compra de la sal a los pescadores de Sesimbra en el estuario del Tajo. El análisis de las cerámicas de importación de los siglos XV y XVI, evidencia el consumo casi absoluto de cerámica vidriada procedente de Sevilla.

La afirmación de una identidad marítima Sesimbrense, independiente de Lisboa y Setúbal, queda así demostrada por sus consumos cerámicos. Los pescadores demuestran una capacidad de adaptación y de superación de las dificultades, lo que pone de manifiesto una clara estrategia de independencia económica. Basándose en el consumo cerámico y sus respectivas producciones, se propone la posibilidad de una intensa red comercial entre los pescadores de Sesimbra con el Puerto de Santa María y Cádiz, en Andalucía, justificando así la fácil adquisición de los productos procedentes de Sevilla, así como de otros centros productores del Mediterráneo.

Jeannette ROSE ALBRECHT Parement céramique et géométrie, une rencontre interculturelle. De l'espace ornemental à l'espace pictural, succès du motif « étoile croix » dans l'art islamique et chrétien, XIIe-XVe siècles.

L'avènement de la dynastie abbasside et la création de Bagdad au milieu du VIIIe siècle entraînent un développement économique et culturel. L'essor des mathématiques et des technologies céramiques innovantes participe au renouveau esthétique, la géométrie s'impose aux décors. La mise en réseau géométrique de figures simples multiplie les motifs, ainsi de l'étoile à huit branches naît le motif « étoile - croix », fonctionnel et décoratif il convient aux parements céramiques prestigieux. Entre le XIIe et le XVe siècle il se déploie et se diversifie affichant des réussites majeures en Orient ou Occident islamique et chrétien.



Le goût des élites chrétiennes pour les raffinements musulmans est attesté par les inventaires pontificaux, les trésors ecclésiastiques, les tissus de soie réservés aux reliques. Le commerce et les échanges, pacifiques ou non, en Méditerranée et Asie favorisent la circulation des objets d'art, le développement économique et culturel des cités maritimes et villes italiennes rivales suscite des programmes artistiques ambitieux réalisés par des artistes innovateurs, la peinture adaptable aux iconographies choisies par les commanditaires s'impose.

Les mentions de motifs islamiques dans les œuvres de peintres obscurs ou célèbres sont nombreuses aux XIVe, XVe siècles, le motif « étoiles-croix » apparaît abondamment dans les pavements, les devants d'autels, les textiles (rideaux, draps, vêtements) et, plus inattendu, dans le fond des fresques ou peintures en Ombrie, Marches, Toscane, Émilie-Romagne. A la fin du Quattrocento, Pinturicchio suit cette « tradition » pour des commandes prestigieuses, dans le haut du retable Santa Maria dei Fossi de Perugia et avant dans une salle des appartements d'Alexandre VI Borgia au Vatican où cet entrelacement précis structure la voûte, le choix de ce moyen plastique pour matérialiser le fond de scènes à l'iconographie originale paraît correspondre à la culture érudite du pontife. Repris par Raphaël à Urbino, il ne semble plus utilisé au XVIe siècle, à Sienne Pinturicchio adopte l'esthétique renaissance pour la bibliothèque Piccolomini réservant les dessins orientaux aux tapis, costumes et doubleaux.

Henri AMOURIC, Lucy VALLAURI Décors héraldiques catalans du XVIIe siècle en Provence : le miroir d'orgueil des Forbin.


Parmi les séries de panneaux de carreaux catalans en faïence polychrome, élaborés pour les hôtels particuliers de la noblesse provençale, figurent au premier chef les emblématiques décors héraldiques aux mufles de lion commandés par les Forbin-Milan de Marseille, d'Aix et de la région provençale. Dix ou onze de ces panneaux de 42 pièces, ont été dépecés au siècle passé, puis dispersés et recomposés de façon aléatoire dans les musées de Grasse et des Arts décoratifs à Paris. Des éléments encore en place, reconnus en partie au sol dans la chapelle du château de la Barben et à Cornillon témoignent de la profusion de ces armoiries, décorant plusieurs de leurs nombreuses demeures. La découverte récente d'un nouveau panneau conservé dans un lieu privé de Saint-Paul-de-Vence nous a permis de reprendre le premier dossier, rassemblé en 2000 à l'occasion de l'exposition « Vanités de Faïence » et de compléter ce puzzle aux remontages encore une fois fautifs, faits par des amateurs éclairés mais brouillons. Si nous n'avons toujours pas pu établir de façon formelle, le lieu d'origine de cet ensemble de même facture à une variation près de couleurs et motif surajouté en sautoir, l'engouement de cette grande famille de négociants enrichis et anoblis dès le XVe siècle confirme l'ostentation de cette mode, venue à l'occasion des campagnes militaires de Catalogne et dont la diffusion est de mieux en mieux reconnue dans les récentes fouilles de Marseille notamment.

FRIDAY, NOVEMBER 12 (Afternoon)

Session 4-2 Social significance of ceramic productions

Rosa María CUCCO, Antonio DI MAGGIO L'Abbazia normanna di S. Giorgio di Gratteri: dall'età bizantina ad età contemporanea. Storia di trasformazioni edilizie e nella destinazione d'uso.

I recentissimi scavi archeologici e il restauro architettonico che, grazie alla collaborazione tra la Soprintendenza BB.CC.AA. di Palermo e il Comune di Gratteri, sulle basse Madonie, hanno interessato il complesso monumentale dell'Abbazia normanna di S. Giorgio, sono stati di grandissima importanza per la conoscenza delle preesistenze e delle evoluzioni dell'abbazia successivamente alla sua decadenza. Questa si colloca alla metà del XIII secolo, epoca in cui si



ebbero delle trasformazioni nella destinazione d'uso e nell'assetto architettonico. La lettura della ceramica, rinvenuta nello scavo condotto nell'area della chiesa e in quella del convento, dopo una analisi preliminare ha dato delle conferme in relazione alle diverse fasi storiche narrate dalle fonti e fornisce interessanti informazioni sulla vita e le relazioni di questo contesto che, nonostante la sua collocazione appartata, rientra in un circuito di intensi contatti con l'area costiera e forse anche con centri extraisolani.

Rosa María CUCCO, Filippo IANNÌ Scavi sulla Rocca di Sciara e sulla Terravecchia di Caltavuturo (PA): l'importanza della ceramica come indicatore sociale e commerciale.

Gli scavi condotti dalla Soprintendenza BB.CC.AA. di Palermo in collaborazione con il Comune di Caltavuturo, hanno consentito di indagare due contesti accomunati dalla presenza di luoghi di culto molto importanti per la comunità locale: l'eremo di S. Nicola sulla Rocca di Sciara e la Chiesa di S. Bartolomeo sulla Terravecchia. La ceramica medievale dalla Rocca di Sciara, relativa ad un edificio preesistente all'eremo e quella di età medievale e post-medievale dallo scavo della Chiesa Madre sulla Terravecchia, offrono interessanti spunti di riflessione sugli usi e le abitudini delle comunità che fruivano dei contesti indagati ma anche sulle relazioni commerciali da queste intrattenute con l'hinterland (comprensorio montuoso delle Madonie) e probabilmente con altri contesti della Sicilia e dell'Italia. Caltavuturo occupa una posizione centrale nei transiti tra la costa tirrenica tra Palermo e Termini Imerese, e la costa ionica, dove, partendo da Palermo, giunge una delle arterie stradali più importanti dell'età medievale: la via Messina per le Montagne.

Iryna TESLENKO Ceramic in burial practice of Byzantine Northern periphery in Palaiologos' era (Crimea, Northern Black Sea Region).


Angeliki PANOPOULOU, Anastasia YANGAKI The archival evidence as a source on the life-cycles of ceramic objects: snapshots from documents on Venetian Crete

Maria TYMOSHENKO Glazed Pottery Decor as a Reflection of Daily Life. The Case Study of Human Representation from the 13th century Shipwreck from Novy Svet (Sudak, Crimea).

The glazed pottery serves an essential source for reconstruction the phenomenon of medieval culture. It was available for broad strata of population of the Mediterranean region and evidently reflected its aesthetic and daily life. Anthropomorphic depictions are rare and attracted the most interest to the point. Such an example is a bowl from the 13th century shipwreck from Novy Svet (modern Sudak, Crimea). It bears depiction of the dancing figure. The open form vessel on the ring base attributed as 'Green and Brown Painted Ware' (GWw IV after J.W Hayes), which belongs to the ship's cargo. The artifact merit attention within the framework of a given archeological assemblage as well as in the cultural context. The poster gives the description of the general and specific features used by the artist. It deals with the origin and application of certain genre scene.

Anastasia VASSILIOU Multiple aspects of reuse in Middle Byzantine glazed pottery from Argos.

Studying the rich material of Middle Byzantine glazed pottery from Argos has raised some interesting aspects of the reuse of glazed pottery. The most well-known practice associated with



reuse since antiquity is the connecting up of the broken parts of the vessel using metal wires. This practice is attested by the repair holes detected mostly in the bodies of reused vessels. What is more frequently found in the Argive material are the holes in the ring of the bases of open vessels, especially in Fine Sgraffito and Measles Ware, perhaps intended for hanging these vessels on the wall. However, some (if not most) of these holes must have been made by the potters when the vessel was manufactured. Generally speaking, the majority of these holes (whether they were made for hanging on hooks, repairs or other unknown purpose) must have been made in pottery workshops, which along with manufacturing and selling the ceramics, would have also served as repair shops. An interesting aspect of the practices of the time is that some vessels were pierced in the ring base, despite the fact that they had obvious flaws in their initial manufacture (e.g. being overfired, or having flawed or unsuccessful decoration etc.), indicating that perhaps even the flawed products were tradeable, if most probably sold at a lower price.

In other cases, when only part of the vessel was broken, its owner might change its function in simple ways. Such is the case of the handle of a lid, which, once the lid was broken, could still perhaps have served as a spool.


Another aspect of reuse is the cutting away of the circular bottom of open vessels, when perhaps their upper (more fragile) part was broken, so that only the central medallion which contained the decoration was retained. In another case the ring base was carefully removed so that the preserved part of the vessel could be laid on its side perhaps in a cupboard as a decorative element of the house.

All these practices provide us with interesting data on the household economy, the commercial or other practices of the time. At the same time, they indicate the value of Middle Byzantine glazed pottery to its owners, who whether alone or more frequently with the help of pottery workshops/repair centres, extended the life of these ceramics, providing them with a different and, in most cases, more idiosyncratic use.

Sergei G. BOCHAROV, Nikita I. IUDIN, Andrey N. MASLOVSKI Finds of celadon and its imitations on the territory of the European part of the Golden Horde.

The Golden Horde's cities prosperity was partly caused by their location on transcontinental trade routes and, above all, on the "Great Silk Road". Despite its scarcity, Chinese-made pottery is found here quite regularly. It is quantitatively superior to the ceramics of Western European production. This looks especially impressive given because of transporting difficulties of this type of goods over such long distances by land. Most of the Chinese ceramics are celadons. They are found in all large and a number of small cities of the European part of the Golden Horde. The western border of its distribution is Azak. In the Black Sea cities celadons finds are rare. The assortment is represented mainly by medium-sized bowls. It also includes large bowls, dishes, miniature bowls, miniature vessels and vases. Celadon was received throughout almost the entire period of the Golden Horde cities' existence, with the exception of the end of the XIV century. The significant percentage of finds were found in aristocratic districts, but this luxury was available to the so-called middle class citizens. Celadon vessels were probably of value even after they were broken. This may explain the finds of fragments on the territory of poor estates, where glazed ceramics generally accounted for an insignificant percentage.

The prestige status of celadon vessels was the main reason of their imitations are spreading in the Golden Horde cities. The highest quality and rarest of them probably come from Iran. They are made of solid stone-paste and accurately imitate the color and relief of Chinese designs.



Their appearance could be misleading. Imitations made in the Lower Volga cities of the Golden Horde were much more numerous. They imitated only one form of celadon vessels with relief ornament in the form of radial grooves, imitating flower petals. Their color was also very vaguely reminiscent of celadons, differing in a very light tone, found only on some of the less common varieties of celadons. The roughest imitations are known due to single finds made of red clay. They cannot be classified as an attempt to reproduce the celadons color. The prototype is indicated only by the embossed ornament in the form of radial grooves and the glazing of the entire outer surface.

Diliara ALIADINOVA One of the groups of early Ottoman glazed ceramics of Crimea, problems of origin


By the end of 1475, the Ottoman military campaign in Crimea ended with the conquest of Genoa and the lands of the local Orthodox principality of Theodoro. Global economic and socio-cultural changes that followed this event were reflected in the ceramic complexes of Crimean sites. Specifically, the decline of local pottery production can be registered. At the same time, according to the written sources, the majority of settlements went on existing on the territories conquered by the Ottomans. Thus, the demand for pottery products was supposed to remain quite high.

The deficit of local glazed tableware was compensated by imported ceramics. The most numerous was one group of a big and inhomogeneous family "Polychrome (green and brown) sgraffito wares". This group is characterized by a significant predominance of the same type of bowls on the low foot-ring bases with the spherical body and thick walls; a significant amount of fine-grained sand in the composition of raw material; as well as some primitivism of decoration – strokes and spots of green and brown color, rather careless sgraffito ornament with simple motives, among which grid, spirals and swirls prevail. In general, this decor is similar to the "Polychrome (green and brown) sgraffito wares" common in the late 15th – early 16th centuries in Aegean and the Marmara Sea regions. However, some technological, morphological and decorative-stylistic differences allowed us to distinguish the ceramics from Crimea into a separate group conventionally named "thick-walled bowls with a bicolor painting" (TBBP). It is represented mainly by the open-form vessels and amounts up to 90% of all imported tableware in the ceramic assemblages of Crimea, in the early Ottoman period. According to archaeological data, TBBP in Crimea was commonly used between the end of the 15th and the beginning of the 18th centuries.

Outside of Crimea, the same type of tableware was found in Sinop (the South coast of the Black Sea, Turkey), Azak (the Eastern part of the Azov area, Russia) and on the territory of modern Georgia. However, in contrast to the Crimean finds they are mostly come from unclear archaeological context and so can't to be dated well. The production center of this group of glazed ceramic is unknown yet. But the Crimean collection includes a unique bowl with a poetic Arabic inscription, detailed analysis of which allows to determine the possible cultural area of its origin.

Sophia GERMANIDOU Ceramic pigeon nests

The breeding of pigeons/doves was a considerable agro-farming business during ancient and roman times, continued up to the 20th century, covering two main subsistence purposes: affordable meat consumption (smaller and white species, the doves) and tons of fertile dung supply (from pigeons, the common species). They were reproduced and raised in specific structures, the dovecotes, which were circular or square towers with built-in niches, in many



cases incorporating ceramic vessels as nests. These vessels were either made intentionally for pigeon nests or they were “recycled” pottery re-used such as amphoras or conduits.

Few finds mainly from excavations from Israel and Libya together ethnographic parallels from Cyprus or Egypt as well as a unique mosaic Byzantine-era representation record, depict and bear testimony to this admirable aspect of medieval and modern-day, traditional pottery that is getting extinct.

The scope of the poster presentation is to make it wider known to the academic public and arise the interest towards it.

SATURDAY, NOVEMBER 13 (Morning)

Session 5-1 *New Discoveries*

Jaume CONESA, Sara PUGGIONI, Bence KÓVACS, Hugo DEL POZO Contextos del Barri dels Obradors y aproximación a la cronología de las producciones cerámicas de Manises.

Las producciones de la loza de Manises son bien conocidas en general aunque existe una cierta confusión con su seriación cronológica, así como con la vigencia de los diversos elementos y estilos decorativos. Las excavaciones sistemáticas del Barri dels Obradors han ofrecido diversos contextos que, analizados comparativamente con conjuntos externos bien fechados, permiten dibujar un panorama de elementos y series que coexisten en momentos dados y que nos permiten dibujar una propuesta cronológica de la evolución de la cerámica producida en la localidad entre el siglo XIV e inicios del siglo XVI, cuya presentación sintética es el objeto de esta propuesta.

Pilar LAFUENTE IBÁÑEZ Una forma cerámica de difícil identificación: partidores de agua de época almohade.

En distintas intervenciones arqueológicas realizadas en la ciudad de Sevilla se han recuperado algunos elementos cerámicos cuya identificación resultaba difícil ya que su morfología no era conocida. Estos fragmentos corresponden a partidores de agua, una forma que consiste en una pequeña pileta cuadrangular con un orificio para conectarla con la alberca y uno o dos más para la salida del agua. El partididor se encontraría situado al pie del depósito con el fin de dirigir el riego y evitar que el agua salga con fuerza.

La escasez de los hallazgos, su frecuente descontextualización y las dificultades para reconocer su morfología a partir de uno o varios fragmentos, hacen difícil su identificación y su relación con las albercas y la distribución del agua, y sólo el hallazgo de un ejemplar in situ en la casa almohade excavada en 2002 bajo el nº 6 de la Carretera de Carmona por el equipo de arqueólogos dirigido por Inmaculada Carrasco Gómez, nos llevó a identificar correctamente esta forma cerámica y a reconocer su función.

Estos partidores de agua cerámicos sustituyen a otros de obra, mucho más frecuentes. Se han identificado piezas sencillas con acabado en bizcocho y ejemplares con rica decoración estampillada y cubierta verde que añadirían a su funcionalidad un carácter ornamental. Todos los ejemplares documentados se fechan en época almohade.

Florence RICHEZ Dernières découvertes dans le domaine public maritime français.

Depuis l'exposition de 1999, Vingt mille pots sous les mers : le commerce de la céramique en Provence et Languedoc du Xe au XIXe siècle, de nouvelles épaves d'époque moderne ont été découvertes et pour certaines fouillées, tant en Corse qu'en Languedoc et Provence. D'autre part, les études concernant les zones de mouillage se sont multipliées et des saisies judiciaires effectuées par l'organisme d'état, ont enrichi le corpus des céramiques subaquatiques, provenant soit de cargaisons, soit des vaisselles de bord. Le poster fera le point sur ces nouvelles attestations de navigation commerciale dans le midi méditerranéen et mettra à jour la documentation disponible.

Vincenzo CASTALDO, Girolamo Ferdinando DE SIMONE, Mario CESARANO Medieval and Post-Medieval ceramics from Campania: the pottery assemblages from the Medieval Castle and the territory of Roccarainola in the Ager Nolanus.

This study examines the Medieval and post-Medieval pottery assemblages from the recent excavations conducted in the territory of Roccarainola (NA) located in the Ager Nolanus. In medieval period, this territory had a crucial role in the product exchange system between the Campanian coast and the hinterland. Moreover, the process of encastellation led to the creation of a privileged system of the territory control through a dense castle network. However, despite its historical and cultural importance, there is an evident lack of scientific data for the concerned area. In fact, the scarcity of the published archaeological evidence makes the comprehension of the Medieval economic-administrative system in the Ager Nolanus still difficult.

A recent series of systematic investigations in the territory of Roccarainola gives a major impulse to the current research providing new archaeological data including a large amount of Medieval and post-Medieval pottery. Among these, of great importance are the excavations at the church of Sant'Angelo (2011-2012) located on the Cammarano hill and the recent excavations of the Medieval castle (2015 and 2020) and the Baron's Palace (2020).


The present study, therefore, aims to produce a new synthesis of the published evidence from Roccarainola through a complete analysis of the Medieval and post-Medieval pottery assemblages discovered in its territory. Moreover, the latter will be enriched with the study of the unpublished ceramics from the recent excavations of the Medieval castle.

Since 2015, the excavations of the castle brought to light a considerable amount of finds mostly consisting in Medieval and post-Medieval ceramics, which help dating the construction and abandonment phases of the castle. At the same time, the study of the pottery classes, including Red-painted ceramics (ceramica a bande) and glazed wares, denoted a significant variety of shapes and types and the analysis of ceramic fabrics highlighted the presence of ceramics of both local and regional production.

The presence of regionally produced pottery on the site offers an insight into the exchanges existing between the coastal centres and inland Campania in Medieval times. Namely, the discovery of some examples of Neapolitan spiral ware recovered in Roccarainola provides significant information on the exchange of products between the Bay of Naples and the Ager Nolanus and clarifies some aspects connected to the distribution of some ceramic classes in the region, offering useful information on the supply system of these productions in the Middle Ages.

Fabrizio SUDANO, Eugenio DONATO, Cristiana LA SERRA, Fabio LICO La ceramica bassomedievale a Soriano Calabro (VV, Calabria). Il contesto di loc. Casalini.

Nell'ambito dei lavori di metanizzazione del comune di Soriano Calabro (Calabria, prov. di Vibo Valentia), a partire da settembre 2016, l'assistenza archeologica in cantiere ha permesso di individuare in loc. Casalini, nella periferia occidentale della cittadina, una struttura angolare in muratura oblitterata da un interro con materiali di età bassomedievale. L'avvio di uno scavo archeologico di approfondimento ha permesso di documentare le murature conservatisi e di recuperare, allo stesso tempo, una buona quantità di reperti ceramici afferenti agli strati di colmatura dei ruderi.



Lo studio delle diverse classi ceramiche (invetriata dipinta policroma, invetriata monocroma, dipinta a bande, acroma) ha consentito di circoscrivere al XIII-XIV secolo il momento di distruzione e abbandono dell'edificio. Nell'insieme i manufatti testimoniano un patrimonio tipologico e formale che si inserisce appieno nelle coeve produzioni locali, a cui si aggiunge una nuova variante della classe delle rivestite. Si tratta di una tipologia ceramica, poco nota nei contesti regionali, che a Soriano comprende esclusivamente manufatti di forma aperta funzionali al consumo dei pasti. Essa si caratterizza per la presenza di decorazioni geometriche in bruno manganese su un fondo bianco, realizzato ad ingobbio.

Sulla scorta delle fonti storiografiche, è possibile connettere il ricco repertorio di ceramiche rinvenute in loc. Casalini al contesto socio-economico di uno dei casali medievali dell'antica Surianum. In un'area rurale, prossima al centro feudale, questi manufatti sono una testimonianza diretta delle abitudini quotidiane, della vivacità economica e dei gusti estetici di una tipologia abitativa ancora poco conosciuta in Calabria.

Matteo G. RANDAZZO Un'assortita batteria da cucina nella Sicilia di fine XII-XIV secolo. Nuovi dati sull'apparato morfologico delle ceramiche da cucina con rivestimento piombifero parziale (cosiddette "Messina Ware") dal Castello di Lombardia di Enna.

Enrico DIRMINTI, Gianluigi MARRAS, Alessandra PUSOLE Baunei (Sardegna centro-orientale): dati archeologici sulla circolazione ceramica dal XIV al XX secolo.

Iryna TESLENKO, Yona WAKSMAN Glazed pottery from the excavation in Akkerman (Bilgorod-Dnistrovskyi, Ukraine), preliminary results of archaeological and archaeometric study.

Galina GROZDANOVA A View from the Inland: Middle Byzantine Ceramics from Orlovo Site, at the Northern Foothills of the Rhodope Mountain.

Evelina TODOROVA Ceramic assemblage from the Middle Byzantine period from Bona Mansio, NW Thrace.

Natalia GINKUT The Fourteenth and Fifteenth Century Glazed Vessels Made in Byzantium and the Crimea with Underglaze Inscriptions and Monograms Excavated at Cherson and Cembalo Fortress.

Cristina TALMATCHI Byzantine Pottery from the excavation of the Hârșova fortress (Romania).

Andra SAMSON Ceramics floor tiles from Moldavia in the 15th century.

The archaeological researches carried out in Moldavia brought to light a series of ceramic discoveries proving a local production of Byzantine influence. Thus, in medieval Moldavia of the 15th century, the interior floor of some churches or secular constructions was made of glazed or unglazed bricks or ceramic tiles. They came in many forms: square, rhomboidal, hexagonal; arranged in zigzag, in a spike, or in losagne. Most of the pieces date from the end of the 15th century and the beginning of the 16th century.

This type of floor is found in the churches of Voroneț, Probota, Moldovița, Popăuți, Mirăuți, all of them dated in the end of the 15th century, from the epoch of Stephen the Great. At the same time, this type of floor construction is also found in secular constructions, as is princely courts from Suceava or Iași, and also in the residence of the boyar Luca Arbore.

The production technique is similar to the production of tiles. All of floor tiles, regardless of shape, were obtained by pressing the clay into the wood mold. Then the bricks were glazed and burned into the ceramic kilns. In some cases the enamel was spread directly over the tile, in others the surface of the piece is first covered with a layer of white engobe. The colors of the enamel are the same as for the usual glazed ceramics: yellow, green, brown, polychrome. A large part of the glazed ones have the decoration made in sgraffito and champlévé techniques. The decorative motifs are varied: geometric, vegetal, and anthropomorphic; being found on the usual glazed pottery of the time. Most likely they were made in the same workshops.

This type of decorate the monuments is an expression of Byzantine inheritance that is found in the Balkans area and north of the Danube, which strengthens the idea of a technological transfer in the ceramic production.

R. VALENTE, M. JACKSON, C. DIAMANTI, M. DUGGAN, H. INDGJAERD, V. CASTALDO Medieval glazed ware from the Apalirou Environs Survey Project.

This paper presents the glazed ceramics systematically collected in the 'Apalirou Environs Project' conducted on the island of Naxos, Cyclades (Greece). This research has been carried out by an international team of ceramic specialists, as part of a wider landscape survey project conducted by Newcastle University and Edinburgh University in cooperation with the University of Oslo and the Greek Ministry of Culture, Ephorate of Cyclades. The core of this intensive survey is to investigate the historic landscapes dominated by the Byzantine fortification of Kastro Apalirou, situated in the southern region of the island. This poster highlights new unpublished material and information on ceramic production and circulation of medieval glazed wares in this rural region of southern Naxos. The pottery evidence is presented in its context, along with architectural remains, features and other finds documented in the surveyed area.

The ceramic study is currently on-going, but here we will present a classification of the glazed wares, both from table and cooking wares. The morphological analysis of the most representative samples has allowed us to identify both local and imported productions. The macroscopic analysis of fabrics highlights a high homogeneity of clay-pastes among glazed and unglazed wares, suggesting the existence of a local manufacture in the Byzantine period.

The glazed ceramics indicate how this region of Naxos was set within interregional exchanges in the Byzantine time until the 12th century. The pottery evidence documents the relevance of this site in this period, and these glazed ceramics most likely suggest the significative importance of Kastro Apalirou in the Byzantine geopolitics of the Aegean region. Additionally, it is now evident

that also ordinary life activities were taking place in Kastro Apalirou and its surrounding areas, when this kastron was the main administrative centre of the island in the Byzantine period. The following Venetian, Ottoman and Modern phases of occupation of Kastro Apalirou environs provide a contrast to the patterns documented for the earlier period, with an important decrease of the glazed pottery finds. Lost its political significance, this region continued to be occupied as a rural area exploited for agricultural activities up to modern times.

SATURDAY, NOVEMBER 13 (Afternoon)

Session 5-2 New Discoveries

Yasmina CÁCERES GUTIÉRREZ *Las cazuelas nazaríes de la Alcazaba de Almería.*

A pesar de la relevancia del Conjunto Monumental de la Alcazaba de Almería en la historiografía de al-Andalus, la investigación de su material cerámico se ha visto condicionada por las numerosas reocupaciones, reformas, reconstrucciones y rehabilitaciones que han comprometido la conservación de sus secuencias estratigráficas, muy alteradas por los proyectos realizados en los años 40 y 50. Su impacto fue tan severo que se había llegado a considerar que se habían agotado prácticamente las posibilidades de su investigación arqueológica. Las excavaciones realizadas a partir del 2004 por el equipo de investigación del Conjunto Monumental, bajo la dirección por entonces de Ángela Suarez, permitieron constatar la preservación de parte de la estratigrafía medieval y que, por tanto, era posible la seriación y estudio de su material cerámico.


Después de la realización de una tesis doctoral sobre los materiales cerámicos andalusíes de la Alcazaba de Almería a partir de sus contextos arqueológicos, pensamos que este es un interesante punto de partida para la difusión del conjunto cerámico estudiado y para su comparación con otros conjuntos de la ciudad de Almería y regiones adyacentes de al-Andalus. Los materiales cerámicos presentados en esta ocasión han sido seleccionados y analizados por el contexto arqueológico de procedencia. Ello ha permitido demostrar las amplias e interesantes posibilidades de investigación que aún sigue ofreciendo este emblemático e interesante yacimiento.

Nos hemos centrado en las cazuelas de época nazarí documentadas en contexto en las recientes excavaciones realizadas en la Alcazaba de Almería. Están realizadas a torno y vidriadas de forma parcial, diferenciadas por su morfología y la calidad y color de sus vidriados. Estos tipos están datados entre los siglos XIV y XV evolucionando, a finales de este último siglo, hacia formas cristianas.

José Pedro HENRIQUES, Vanessa FILIPE *Out of context objects and their significance. Presence of Iranian ceramic in Lisbon.*

During an archaeological intervention in the center of Lisbon, in 2019, two small sherds from Middle Eastern production were identified.

The archaeological context of this finding was formed exclusively by landfills made after the 1755 earthquake, originated in the deep urban reforms of Lisbon, and encompassing a wide range of objects, from the Iron Age to the end of the 18th century.



The decorative affiliation of these shards clearly refers to Chinese porcelain productions, even though their small size, as well as the absence of a safe archaeological context, does not allow their correct chronological attribution.

The identification of Middle Eastern ceramic productions in the archaeological record is virtually absent, contrasting with the Portuguese presence of more than a century in the Persian Gulf. The fragments presented here are a rare exception, and their identification leads us to elaborate some questions.

This paper aims to alert for future discoveries of this type of ceramics in Portugal, but also to understand its role in the relationship of Portugal with the Persian empires, and the possible association with Chinese porcelain in its acquisition and consumption.

Elisabetta UGAGLIA Late Antique and Early Medieval pottery from Palazzo Mazzola (Asti, Italy).


Sergei ZELENGO, S. TSARENKO, S. IVANOV Amphora-jars from the Novy Svet shipwreck of the 9th-11th century AD.

The underwater site “Novy Svet” situated in Sudak Bay, off the south-eastern Crimean coast comprises three shipwrecks of the Byzantine period, from the 9th to 13th century. The earliest shipwreck is considered as “regional” and dated by the 9th-the beginning of the 11th century and is represented by amphorae of two types. The first type is so-called amphora-jars. The second type of the vessels found is globular amphorae which production location is traditionally linked to the Northern Black Sea coast.

This presentation deals with amphorae-jars from the “regional” Byzantine shipwreck of Novy Svet, their typology and analogues from other underwater and terrestrial sites ones of the North coast of the Black Sea in general and from Crimean Peninsula particularly.

Georgi SENGALEVICH Boukelon: first site in Bulgaria with Zeuxippus Ware as main Glazed Pottery Group.

The fortress of Boukelon is one of the best preserved examples of Medieval fortification in Bulgaria. It is located at a close distance to Edirne, near the village of Matochina right on the border between Bulgaria and Turkey. Its archaeological research started recently by the team of M. Inkova. The excavations so far indicate consistent habitation during Late Antiquity, and then from 10th century up to the Ottoman period. A significant quantity of Byzantine Glazed ceramics was obtained, with few examples of Fine and Incised Sgraffito, Green & Brown Painted and Marbled Wares, Glazed White Ware IV, Plain and Monochrome Palaeologan Glazed Wares, and a numerous collection of Zeuxippus Ware vessels. This makes Boukelon the first site in Bulgaria where Zeuxippus Ware, both *stricto sensu* and derivatives, appears to be the main glazed tableware group. Its samples – mainly plates and bowls with low conical foot-rings and rims of various design, have very refined and solid clay bodies of dark pinkish to brown color, and glazes of high quality – thick and shiny, almost exclusively bright yellow and rarely light green or dark goldish, applied on a white slip. Some of the rims are brown or green stained. Very few vessels with colorless glazes and additional brown stains, with decoration of pendent triangles, could be recognized as Zeuxippus Ware class II. In the rest of the samples the sgraffito decoration is based on concentric circles at the bottoms, and bands of straight and wavy lines below the rims. In some cases rouletted bands, bands of incised spirals, circular medallions and floral ornaments are present as well. On the outside under the rims often appears incised a geometric band of



straight vertical lines. The closest parallels for the Boukelon materials come from several sites in Eastern Rhodope mountain in Bulgaria and from Adrianople (Edirne), Mosynopole, Chersonesus, Pergamon, Nif (Olympus). There is no evidence of local production in Boukelon, therefore the ceramics should be imported. Many of the samples bear marks from the use of tripod stilts, which clearly indicates a date after the 1st quarter of 13th c. By that time the Empire of Nicaea managed to conquer large parts of Eastern Thrace, and at Boukelon a huge tower was erected. The Zeuxippus Ware assemblage there might be connected to a yet unknown workshop in nearby Adrianople, influenced by production centres in Western Anatolia. Further analyses would contribute to clarify the samples' origin as well as to identify more precisely *stricto sensu* Zeuxippus Ware.

Mariya MANOLOVA-VOYKOVA A late 13th-14th c. workshop for sgraffito pottery of Sozopol, western Black Sea coast.

Georgi SENGALEVICH Zeuxippus ware as a possible prototype of late byzantine ceramics with underglaze monograms.

The appearance of underglaze monograms in the decoration of Medieval Glazed pottery is a broad phenomenon with supraregional significance for the Mediterranean. The earliest examples could be traced along the Aegean coast of Asia Minor and in the Crusader Levant. In Akko they are dated in 13th century and are attributed by E.J. Stern to two separate imported ceramic groups: Zeuxippus Influenced Ware/Turkey and Greece Glazed Ware and Port St Symeon Ware/North Syria Glazed Ware. Vessels with monograms identified as Zeuxippus Ware imitations or derivatives (Zeuxippus Family) originate also from Constantinople and several other centres in Asia Minor (Kadikalesi/Anaia, Nicaea, Pergamon, Ephesus), in the Black sea area (Varna, Nessebar, Kiten) and the Balkans (Thessaloniki, Stenimachos). These are mostly plates and rarely bell-shaped cups. Their colour scheme is monochrome, with colourless, yellow, green or brownish glazes, while the sgraffito decoration usually comprises concentric circles and monograms incised at the bottoms.

The later more prominent group where monograms appear: the Elaborate Incised Ware (EIW), might be examined as a continuation of these earlier examples, as far as several observations are concerned. First, the most popular EIW monogram, deciphered as 'Prodromos', could be identified in an earlier plate from the 'Novy svet' shipwreck, which belongs to Zeuxippus Family. Second, the bell-shaped cups as a form appear in 13th c. and obtain their final shape in the EIW repertoire. And third, concentric circles (in some cases with spiral bands) are present in the EIW plates and bowls with K-based abbreviated inscriptions, which could be a later development of several Zeuxippus Family vessels with the same decoration and monograms K. The place for such an interaction between the Zeuxippus imitations and the EIW with monograms might be Constantinople, where so far the Sirkeci workshop is known. Its production, notable for the EIW, includes also some variations of Zeuxippus Family.

Zeuxippus Ware may also be the prototype for another, regional group of Glazed Monogram Ware, produced mainly in the capital of Medieval Bulgaria Tarnovo from 1340s up to the end of 14th c. Its influence there is manifested by the rather unusual for the local repertoire monochromacy of the vessels and by the decoration with concentric circles. Therefore at the current stage of research Zeuxippus Ware could be considered as prototype for three separate ceramic groups with underglaze monograms. Further analyses may clarify whether or not at

least some of the samples defined as Zeuxippus Ware derivatives belong to Zeuxippus Ware stricto sensu.

Ayşe Çaylak TÜRKER Byzantine Tegania from Üstünlü Harbor in the Hellespont.

The pans constituting the subject of the study were detected and documented at the Üstünlü Harbor during the surveys we carried out on the valleys that reached the Hellespont and in their surrounding areas. The place concerned is known as the monastery locality. It is a protected natural harbor. A wall which extended for 70 m in the east-west direction in parallel with the harbor was detected during our studies in the region. Wall fragments understood to have intersected this wall vertically were also documented. However, the area where the walls are located is underground; therefore, it is hard to determine the construction material and the construction technique. We discovered very considerable ceramic finds extending along the coast in the studies we carried out at the Üstünlü Harbor at Manastır (monastery) locality. Although we determined few items of glazed and red slip ware among these finds, the number of which has reached around 1,200, the majority of the finds are comprised of unglazed vessels. The vessel shapes include cooking pots with cooking and service functions as well as stands and braziers besides commercial cargo containers.

A total of 136 examples of the vessels likely to be identified as pans were detected among the finds from Üstünlü. Four different types of pans were discovered. The first one is the pans with spiral grooves. Examples of these pans, which have intensively been documented at the centers around the Eastern and Western Mediterranean Regions, are detected as of the 1st century and they are understood to have been used widely throughout the 2nd-3rd centuries as well. However, their examples at Troy are dated to the 4th-6th centuries. The rim forms a wide and flat surface in the pans that represent the second type. In the third type of pans, however, a groove was provided at the flat rim. Both types were widely used in the 2nd-3rd centuries. The rim makes a marked outward projection in the fourth type of examples. The pans in this group are dated to the 4th-7th centuries by the help of analogous examples.

Angelos TSOMPANIDIS and George KOUTSOUFLAKIS Plates from a shipwreck of the Late Ottoman Period off the sea of Patmos with a ceramic cargo from the Çanakkale Workshops.

George KOUTSOUFLAKIS, Angelos TSOMPANIDIS A 12th century cargo of byzantine tableware found off the eastern coast of Attica.

Anna PANTI Late Byzantine Glazed Pottery from the Maroneia Cave in Aegean Thrace

Belgin DEMİRSAR ARLI, Şennur KAYA Gülsu ŞİMŞEK FRANCI, Hakan ARLI On-site, non-destructive studies at Iznik Tile Kilns Excavation.

Thierry JULLIEN, Abdelfattach ICHKHAKH et al Les céramiques du haut Moyen Âge de Rirha (Sidi Slimane, Maroc) recueillies dans l'Ensemble 1 (secteur du nord-est, dit de la *domus*) lors des campagnes 2012-2017.

Le site antique et médiéval de Rirha est localisé au nord-ouest de la ville actuelle de Sidi Slimane, en plein cœur de la plaine du Gharb, dans un méandre de l'oued Beht. L'étude concerne les céramiques du haut Moyen Âge recueillies lors des opérations de la mission maroco-française menées entre 2012 et 2017 dans l'Ensemble 1, un quartier situé à l'est du site, contre le rempart romain. Le mobilier pris en compte provient d'une série de fosses (récupération, dépotoir, silos) implantées sur les occupations romaines et tardo-antiques. Cette contribution vise à approfondir le catalogue typo-chronologique pour les ensembles céramiques d'époque idrisside (fin VIIIe-Xe siècle) et s'inscrit dans l'étude diachronique du secteur, de l'époque tardo-antique à l'occupation mérinide (IIIe-XIVe siècles). Dans cette perspective, nous avons adopté une approche fonctionnelle ; de plus une attention particulière est portée à la terminologie. À l'échelle du Maroc septentrional, des parallèles sont établis avec les sites d'al-Basra, de Volubilis (Walīlā) ou de la Grande Mosquée al-Qarawiyyin de Fès. L'étude technologique, morphologique et décorative du mobilier permet enfin d'appréhender, un tant soit peu, les aspects économiques et sociaux. Rirha médiévale, encore très mal connue, est une agglomération importante qui livre un mobilier abondant dont l'étude favorise ainsi la connaissance du peuplement et de la genèse de la ville islamique de cette région du Maghrib al-Aqṣā.

El yacimiento antiguo y medieval de Rirha está situado al noroeste de la actual ciudad de Sidi Slimane, en la llanura del Gharb, en un meandro del Wadi Beht. El objeto de este estudio es las cerámicas de la Alta Edad Media recogidas durante las excavaciones de la misión franco-marroquí llevadas a cabo entre 2012 y 2017 en este yacimiento y precisamente en el Conjunto 1 : un barrio situado al este de la ciudad, apoyado a la muralla romana. El material estudiado procede de una serie de fosas (de recuperación, vertederos, silos) que han cortado restos de ocupación romana alto y bajoimperial. En esta contribución enmarcada en el estudio diacrónico de la zona, desde la época tardoantigua hasta la ocupación meriní (siglos III-XIV), intentamos asimismo pormenorizar el catálogo tipo-cronológico de los conjuntos cerámicos de época Idrissi (finales del siglo VIII-X). En esta perspectiva, se ha adoptado en este estudio un enfoque funcional. Se presta además especial atención a la terminología. Los paralelismos establecidos a nivel del norte de Marruecos, son los yacimientos de al-Basra, Volubilis (Walīlā) y la Gran Mezquita de al-Qarawiyyin en Fez. Con respecto al estudio tecnológico, morfológico y decorativo de los materiales, se desprenden al final algunos aspectos económicos y sociales. Rirha en época medieval, todavía poco conocida, se presenta como una importante aglomeración con abundantes materiales cerámicos cuyo estudio favorece sin duda el conocimiento del poblamiento y la génesis de la ciudad islámica en esta región del Maghrib al-Aqṣā.