

Small Vessels, Great Significance:

16th portuguese fine redware from the Hospital Real de Todos-os-Santos, Lisbon



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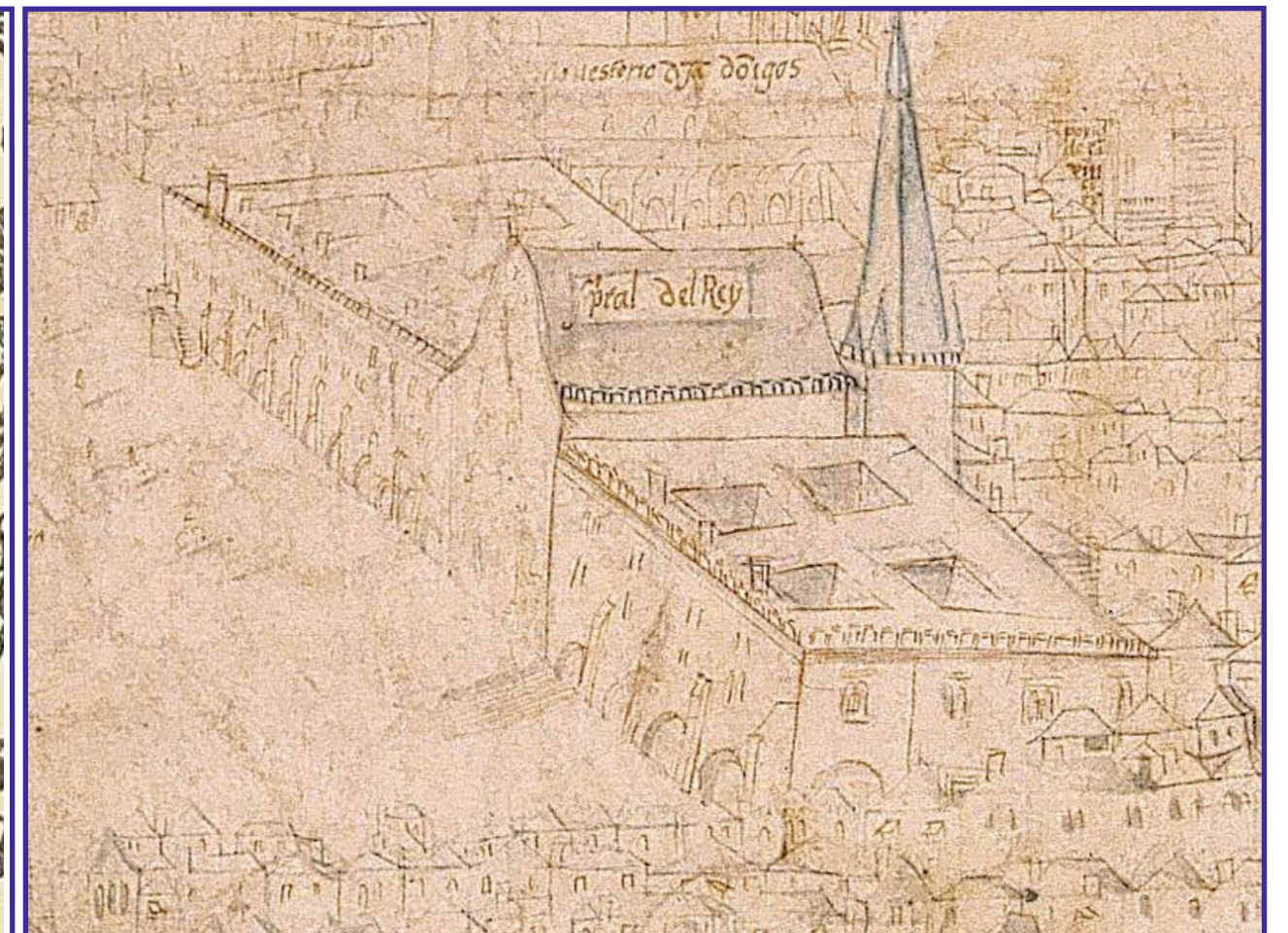
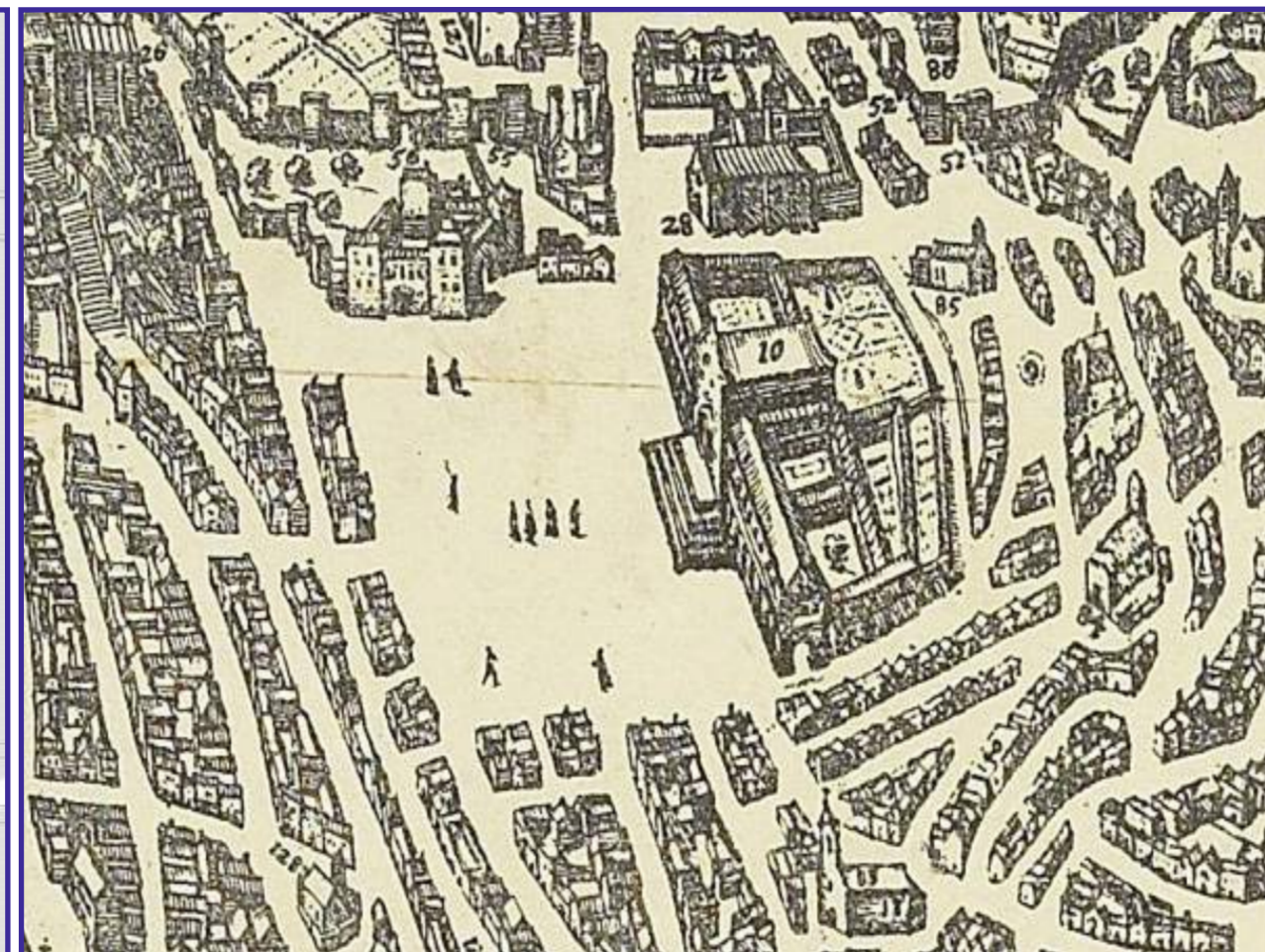
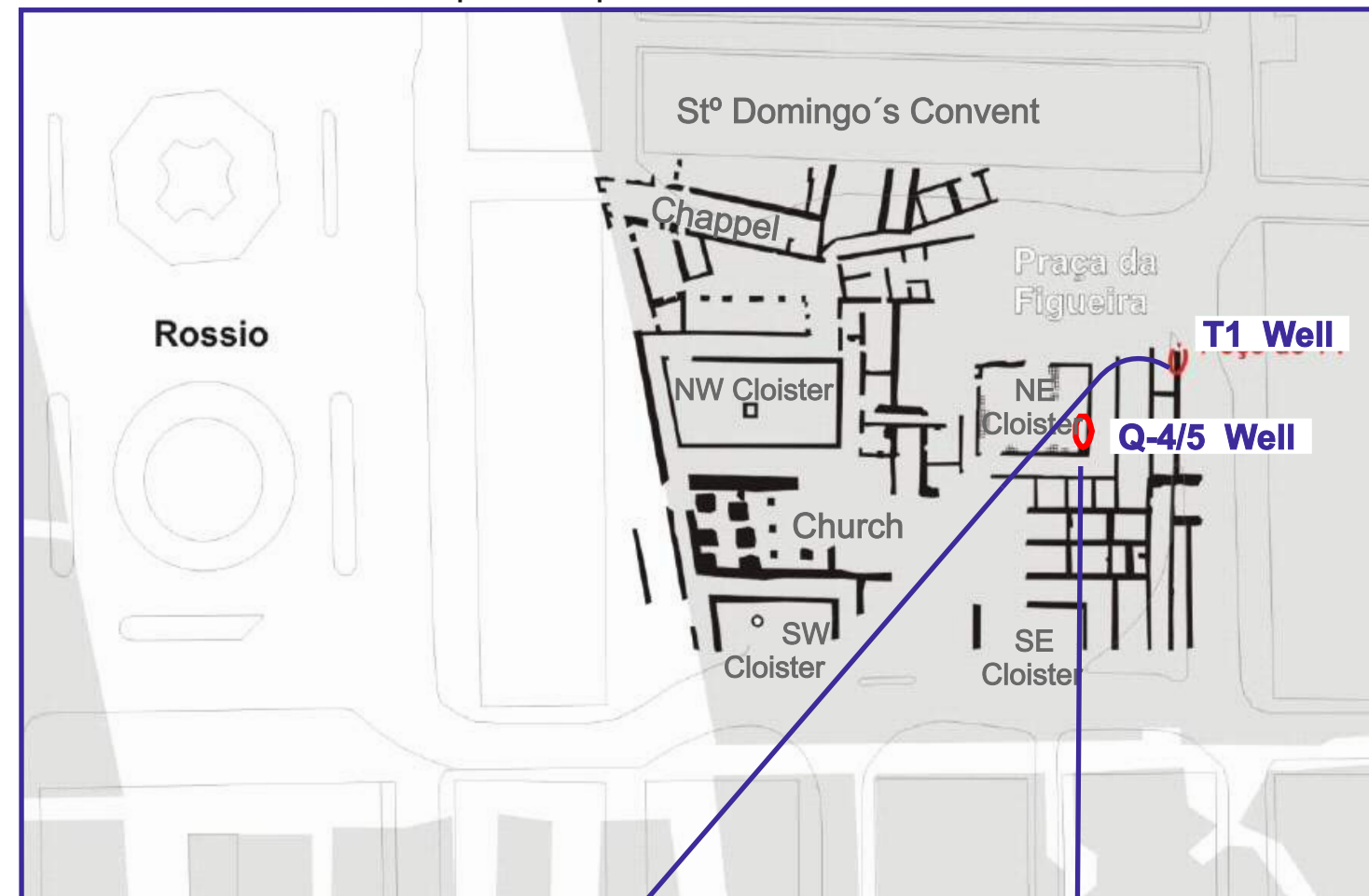
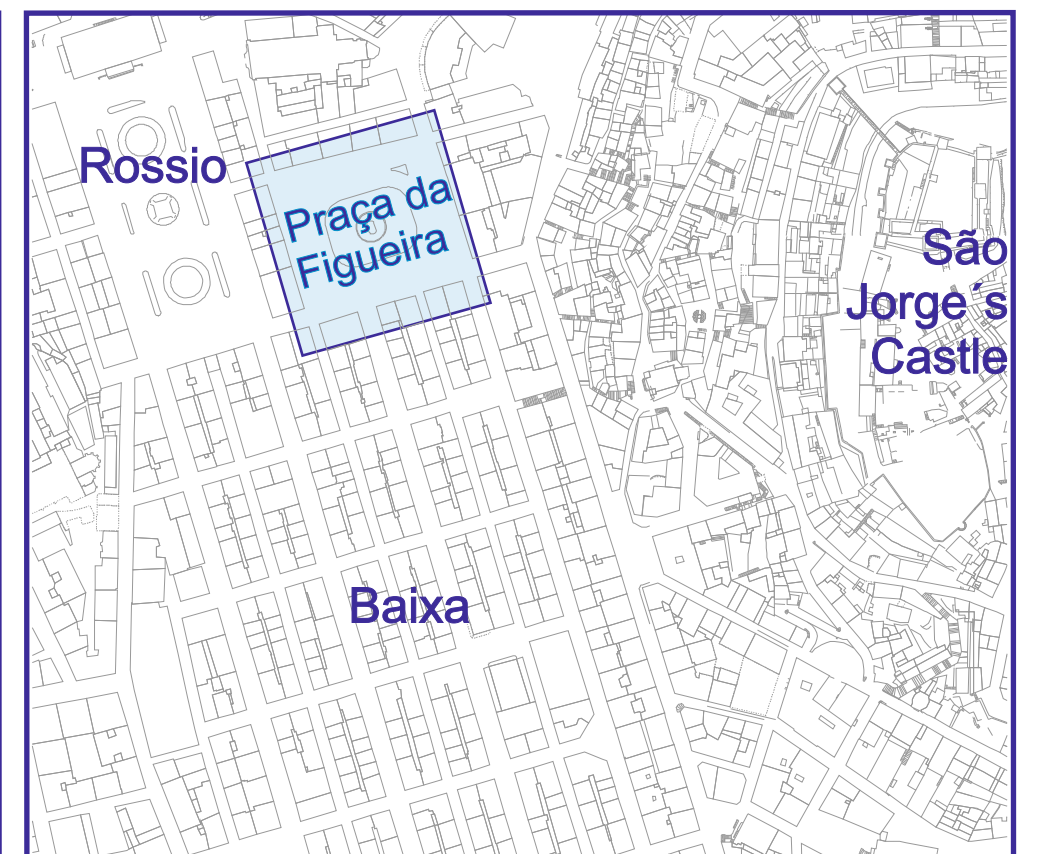


Introduction.

Praça da Figueira is one of the main squares of Lisbon's historical centre, and an eponym place for the town's archaeology: the first large excavations of Early Modern Age contexts on the Portuguese capital took place there in 1960, because of the underground construction, and after other works, new large ones were carried out from 1999 to 2001, because of urban development and the construction of an underground car parking. Both were motivated by the presence of the remains of All Saints Royal Hospital, disclosing the main parts of its ground floor.

All Saints Royal Hospital was the first Portuguese Central Hospital, directly promoted by the Portuguese king John II, who laid out the first stone in 1492, and finished by his successor, Manuel I, already in early 16th century. The institution became the main place on wealth treatment in Portugal, and its model was replicated from that time on, both on the main land (Coimbra), as on Portuguese overseas possessions such as in Cochim, Goa (India), São Paulo and Salvador (Brasil).

The later archaeological excavations provided some well-defined mid to late 16th century contexts associated to two wells: one located on the SE corner of NE cloister, the other corresponding to a medieval one on the back part of the hospital's complex, used until its abandonment. Lisbon's «Fine Pottery» productions were selected from both contexts for the present presentation.



Georg Braun. Lisbon-detail (*Ciuitatis Orbis Terrarum*, vol.V). 1598 [1593].

Anonymous. *Vista de Lisboa*-detail (Leyden University). Circa 1540-1550

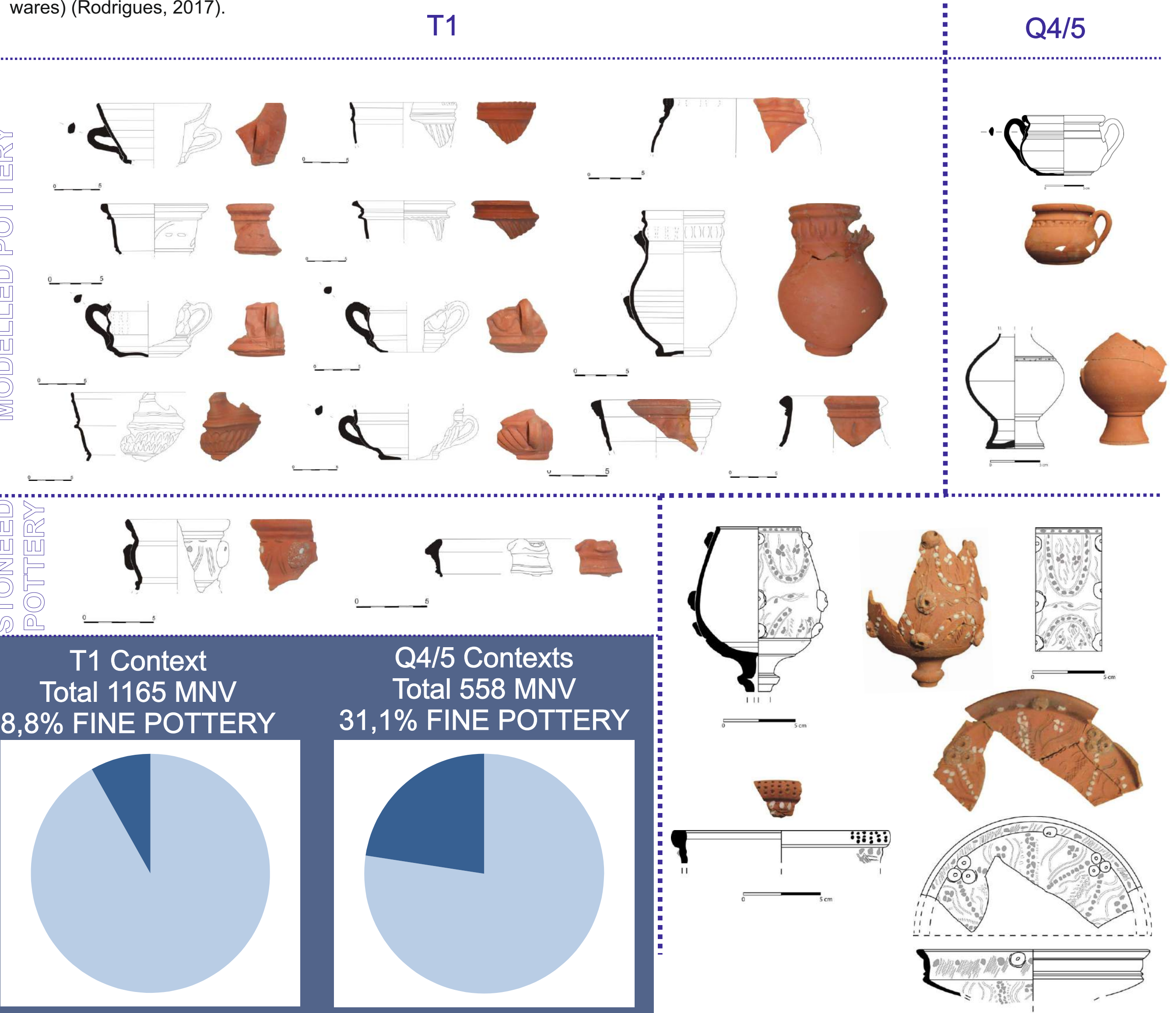
Ceramic Class Definition and objectives.

Lisbon's fine pottery dating from Early Modern Age is characterized by using regional tagus aluvionar micaceous clays highly depurated, allowing the production of thin walled vessels, usually covered by a bright redish slip. For that reason, some authors designated some of the fabrics as Early Modern Age *terra sigillata* (Ferreira, 1995). Former studies related the origin of these productions with the baroque phenomena (Etchevarne, 2012; Sardinha, 1997), or more accurately with the earlier aesthetic Mannerism trends (Ferreira, 1994), current from the central decades of 16th century on.

Recently, Severino Rodrigues proposed the use of the term «early modern fine pottery» to comprehend in one sole class the diverse ceramic categories previously considered under different designations such as «stone decorated pottery», «moulded or modelled pottery» ("Merida Ware") and plane thin-walled vessels (often treated amongst the remaining local and regional coarse wares) (Rodrigues, 2017).

The pertinence of the concept for the class designation is reinforced by the fact that they were contemporary and, above all, produced on the same pottery workshops in several production centres spread along the country. Lisbon's region fabrics reached a wider diffusion overseas thanks to its harbour worldwide leading commercial role during the 16th century, towards markets located in Mediterranean and in the Atlantic Ocean shores (Catalunya, United Kingdom, Cape Verde, Morocco, Brasil ...).

In spite of the remarkable diffusion, the aforementioned markets and connections are yet to study. Therefore, the aim of this poster is to disclose two sets of Lisbon fine ware fabrics, collected in two well-characterized contexts, in order to contribute for its identification in other (so far unknown) geographies.



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