

MODERN AGE PORTUGUESE POTTERY FIND IN THE BAY OF CADIZ

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RESUMO Neste artigo descreve-se o intercâmbio de cerâmica portuguesa com a baía de Cádiz durante a Idade Moderna. Estas cerâmicas foram detectadas nas escavações urbanas de Puerto de Santa Maria e no Teatro Romano em Cádiz, dois sítios com uma longa história de contactos entre Espanha e Portugal nos séculos XVI e XVII, sobretudo aquando da União Dinástica. A ligação entre Portugal (rio Tejo) e a Baía de Cádiz foi feita através de Sevilha. Estudam-se aqui sobretudo duas séries de cerâmica portuguesa: a de Estremoz e a de Lisboa.

PALAVRAS-CHAVE Arqueologia, Idade Moderna, Baía de Cádiz, cerâmica portuguesa

1. POTTERY PRODUCTION IN MODERN AGE PORTUGAL

The following work presents an assemblage of ceramics which were found in four archaeological excavations carried out in the cities of El Puerto de Santa María and Cadiz (Spain) and classified as Portuguese productions. Now I am going to put forward the motives underlying such a classification.

It is a truism that pottery was produced in Modern Age Portugal. But my main interest is in the pottery that was exported, and more specifically, to Spain. The first issue is the acknowledgement of the artistic significance of Portuguese glazed ceramic tiles, which scarcely influenced Spain; despite this influence, for example, in Naples where Portuguese decorations on cobalt blue were emulated (Arbace, 1994) and dated at least from the end of the 17th century to the first half of the 18th century. Among the Portuguese export pottery, according to the literature consulted, are the red micaceous ceramics from Estremoz with inclusions, glazed red ceramics (Martin, 1979), ceramics with cobalt blue-on-white decoration manufactured in Lisbon, and that of Portuguese generic origin. Out of such four groups, glazed pottery has not been associated to Spain in the literature but to the Spanish Armada wreck in 1588. In fact, its origin may be associated to Lisbon, where ships set sail (Martin, 1979).

There is another find, from the excavations at a 'so-lar' (backyard) at Calle Adriano (4 Adriano Street), in

Santiponce, near Seville, in which a small bowl with a round and slightly flared rim, decorated with white and green marks below transparent cover was reported and attributed to Portugal (Vidal *et al*, 2003).

Several archaeologists who performed some excavations in Seville reported, though without providing any descriptions, some ceramics from Lisbon found in the excavations at the Monasterio de San Clemente (Monastery of San Clemente) (Tabales, 1995), the Islamic wall at 43-45 Menéndez and Pelayo Street (Tabales, 2002), at 115 San Vicente Street (Numismatics-based dating: Felipe IV) (Pecero and Babio, 2002). All of the finds, together with a plate found at 5 Almansa Street (Jiménez, Mosulán, Sánchez and Rodríguez, 2002, n.º 155), belong to the same period (late 18th century). In some cases, such as that of the Plaza de Armas (main square), the ceramics resemble some Italian productions from Savona (Mercado *et al*, 2002, fig. 3d).

The latter group, Estremoz, which has indeed been identified in the Bay of Cadiz, deserves special attention.

2. POTTERY FROM ESTREMOZ

The first data of this type of ceramics should be traced outside Portugal. In fact, there is some Portuguese coarseware pottery with characteristic red micaceous fabric which was found during archaeological excavations in Southampton (England), Dyfed (Wales) and the Netherlands. The excavated assemblages date to the 13th to 14th and 17th centuries in England, the 16th

century in Wales (Campbell, 1993), and the 15th century in the Netherlands, reaching its full expansion in the 16th century (Hurst, 1986).

This type of pottery is referred to as Merida-type in the literature (Platt and Coleman-Smith, 1975). Merida-type ceramics is a hard, brick-red fabric with micaeous inclusions. In this respect, Florence and Robert Lister has pointed to a red fabric with mica and other metamorphic rocks tempering which were produced in the Spanish region of Extremadura and/or in the High Alentejo in Portugal. Merida ware was present in amphora-like vessels, bowls, jugs and bacins with 12 mm thick walls (Lister and Lister, 1987) both on the Spanish Armada, in 1588 (Martin, 1979) and in the Portuguese fort in Mombasa (Kenya), between 1593 and 1640.

The term 'Merida' is a misnomer for the aforementioned ware. Spanish historical documents in those days, 'Tassa general de precios' of 1627 (Book of fees to be charged to merchandise) mentions earthenware from Portugal ('barros de una vez entera, de media vez, de seis en docena, de dos en docena'), as well as earthenware from Badajoz, Salvatierra and Olandilla (unknown place), or fine earthenware emulating Portuguese earthenware (Gestoso, 1903, p. 305; Pleguezuelo, 2000, p. 130). That is to say, of all Portuguese vases were chiefly sold and emulated. Alfonso Pleguezuelo (Fernández, Martín y Moreda, 1995) has extended the same type of production to Spain, more specifically, to Valladolid, Herrera de Pisuerga (Palencia), Talavera (Toledo), Saelices (near Ciudad Rodrigo, Salamanca), Mérida and, possibly, to Plasencia in the region of Extremadura (Pleguezuelo, 200, p. 132).

In the Caribbean, K. Deagan refers to a scraped and smoothed, finger moulded surfaces of a ceramic series with an orange or red slip, and an impressed series as 'orange micaceous ceramics'. Decorations include 5-10 mm incised-lines which are vertical striations on the outside. Vessel forms are small and include tazas (small drinking cups), pocillos or vasitos (small, handleless cups), platos (flat plates) and sugar moulds with lid. The vessels have 2-8 mm walls, being 3-5 mm walls the most frequent ones.

The great presence of such orange micaceous series of ceramics in both Portugal and Spain, as well as in Italy and the Americas is the feature of the distribution. This distribution indicates that such a series of ceramics was manufactured in Portugal (Michaëlis de Vasconcellos, 1921), and more specifically, in the High Alentejo, Estremoz, Montemor-o-Novo and Nisa. To this list, Pleguezuelo adds Sandoal, Averio, Caldas and Pombal (Pleguezuelo, 200, p. 131). In Silves (Varela and Varela, 1986), vase forms include two-handled jugs and jars. Surfaces are smoothed or decorated with burnished geometric motifs combined with incised designs, chips

of white inclusions and colour glass fragments. At Moura's two archaeological sites, the castle and Convent of Santa Clara (Rego and Macías, 1993), vessel forms include wheel-thrown and annular-based drinking cups (Pleguezuelo, 2000, p. 134) with open forms; two-handled small cups; and vials with bands of shallow incised lines and burnished in some cases.

Pleguezuelo already mentions the presence of Portuguese examples in one of Josefa de Obidios' paintings (Pleguezuelo, 2000, p. 131): the series of Estremoz was very popular in Spain in those days, as the recurring image in the paintings of the time show. Likewise, the same series appears in Juan van der Hamen y Leon's (c. 1627) 'Bodegón con loza y dulces' ('Still Life with Porcelain and Sweets'), which is exhibited at the Museo Thyssen-Bornemisza in Madrid; in the 'Bodegón con dulces y recipientes de cristal' (1622), painted by the same author and exhibited in the Prado Museum; in a Zurbaran's oil painting dated 1630 and exhibited at the Cleveland Museum of Art (Ohio, U.S) and in El Verano (Summer) by Francisco Barrera at the Museum of Fine Arts Sevilla.

These ceramics can be found in the Charterhouse of Jerez de la Frontera (la Cartuja de Jerez), in the Bay of Cadiz and date from the 16th century (Lister and Lister, 1987, figs. 54 and 117.d), whereas some others date from the 16th to 17th centuries and were found, according to the literature, in the Monasterio de San Clemente (Monastery of San Clemente) (Tabales, 1995) and on the Islamic wall excavations on Calle Aguiar 5-7 (Aguiar Street) (Pozo and Somé, 2002) in Seville. Regarding the contexts outside the Seville-Cadiz, I can only mention the example of Málaga, where some 17th-century 'incised red fabric' sherds of pitchers were recovered from Level 1 on Calle Tejon y Rodriguez (Tejon and Rodriguez Street) (Fernández, 1994).

A variety of the aforementioned ceramic series is the so-called 'redware with feldspar inclusions', as defined by American archaeologists. This is an orange to brick-red fabric ceramics with fine sand tempering. The vessels have scraped, incised and stamped decorations. Lister and Lister already reported similar ceramics present in Guadix, Granada. The style had been developed by Muslims who produced burnished red-paste small jugs decorated with white feldspar inclusions (Lister and Lister, 1987).

The piece from fragment 29 from Santa Clara de Moura (Rego and Macías, 1993) resembles the sample I am presenting (361), though it displays absence of inclusions. Portuguese archaeologists call such a variety of technique 'empedrado' (cobble) (Sardinha, 1997): its most distinguishing feature is the decorative composition achieved through white quartz inclusions on the

vessel surface (Lapa, 1898). According to Pleguezuelo, this type of ceramics is typical of Estremoz and Nisa (Pleguezuelo, 2000, p. 134). The aforementioned technique has also been applied in some Spanish centres in Extremadura and León, close to the Portuguese border between the rivers Tagus and Duero. In these places such a technique is known as 'enchinado' (Lapa, 1989). Nowadays it is being used in Ceclavín, near the city of Cáceres.

The series dates to the first half of the 16th century in Morocco (Redman, 1980, fig. 3D.7), and later than 1550 in Nueva Cadiz, Venezuela and Mombasa's Fuerte Jesús in Kenya (Lister and Lister, 1987). Such ceramics started to be manufactured in the Americas and Philippine in the 17th century. In these places white feldspar was replaced by tiny Chinese porcelain fragments (Desroches and Goddio, 1995).

3. CERAMICS FROM ESTREMOZ IN THE BAY OF CADIZ

3.1 The Roman Theatre of Cadiz

The archaeological material I have studied belongs to the excavations in the Roman Theatre of Cadiz carried out by R. Corzo Sánchez between 1980 and 1987. The materials found in the 1980 post-excavation analysis do not date earlier than the 17th century. Deposits dating later than 1784 were excavated thanks to Alcora ceramics and 19th-century porcelain. However, the sugar bowl (Ruiz, 2004, fig. 1, 8) of the 6/83 house of the RT was found. The vessel, described as a thin-walled container with a mouth slightly narrower than the body, though of a small size, has a single vertical handle and a round moulding on the joint between the neck and the body and an unstable base. The vessel has an orange fabric with hard and thick micaceous tempering.

The 1993-1994 excavation campaign, Sector X-XI (also 'modern precinct'), is a deposit of archaeological objects (many of them complete) in which the thinned-wall red-paste series with burnished, moulded, and gilded decorations is present in the artefacts found. At the gradus, just before the vomitorium we also find red-paste ceramics; in this case it is an open vase with burnished slip on the interior.

3.2 El Puerto de Santa María, Calle Ganado 21 (21 Ganado Street)

Ceramics from Estremoz can be found in the so-called 'circular building' at Ganado Street in the city of El Puerto de Santa María. In fact, a structure of

unknown functionality, together with green 'escudillas' with 'pinched' handles, green and honey-coloured jugs, flower pots and plates with black lines on honey dating to the 16th century. Also, among one of these examples we have found an incised sample with white rock inclusions on the 'exterior structure of the pit' at Ganado Street. At the same time we have reconstructed a vessel from fragments of blue and golden porcelain and a Montelupo-type plate, fragments of blue on blue porcelain with floral design, and fragments of 'soft-paste' porcelain vessels decorated with blue lines. Another red-paste micaceous sample decorated with burnished lines was found on the 'circular structure of the pit' (Ruiz, 2004, p. 266).

3.3

During the archaeological interventions at Monasterio de la Victoria in Puerto de Santa María City, the chorus vault was emptied and the archaeological work was carried out on the Main Altar and surrounding chapels. Among the Estremoz ceramics found there is (Ruiz, 2004, p. 266 and fig. 1.1) small handleless jug with no mouth, biscuit-baked. The sample has an orange micaceous fabric with abundant mineral inclusions and red slip on the outside.

Jug171 has the same characteristics as those of the aforementioned honey-coloured vessels; not in vain, it is part of the Coro de la Victoria, despite it is biscuit-baked, and has orange fabric, yellowish slip and medium size tempering. This jug has a foot-ring base which swells into a broad pear shape and a long handle attached to a wide, though not an excessively long neck on the opposite side. The form is present in Portugal, though with a flat or trapezoid base (Ribeiro, 1984, pictures 9 and 10, 22 and 23).

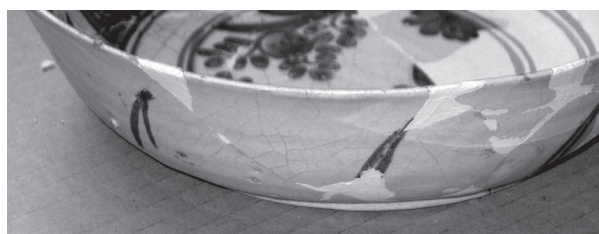
3.4

The intervention at Plaza de Isaac Peral in Puerto de Santa María City was an archaeological excavation that was carried out in two stages: the first stage took place between January 10 and February 24 in 1994 and the second one in June 1994. Several pits were found at the excavated context. The aforementioned pits had been walled up with waste and their complete filling took place in the period of time in which the religious community moved from Calle Sardinera (Sardinera Street) to Calle Larga (Larga Street) and the building of the monastery in 1651, as shown in the analysis.

Red and orange-paste fragments with micaceous tempering are very frequent; mainly in Pit 5. Complete elements include a sugar bowl, a jug and a vase (Ruiz, 2004, fig. 1.2, 3, 4). The surface finish includes red



1. Portuguese 'faiança': inside hollow dish from Plaza Peral, Pozo 5 (El Puerto de Santa María, Spain).



2. Outside of the top dish.

slips, and, on rare occasions, burnished surfaces. The designs are, in all cases, on the exterior and include grooved, incised and impressed decorations.

The sugar bowl has been moulded-decorated, which gives the vessel a quadrilobed shape and rounded sections on the lower third division. The incised decorations are associated to white inclusions. The globular-body small jug found alternates white feldspar inclusions, and dipped and incised line lines decoration. Floral designs are made up of inclusions on the neck (of both big and small vessels). Sugar bowl 398 and vase 399, found at Pit 5 at Plaza de Isaac Peral (second half of the 17th century), belongs the aforementioned series. The sugar bowl has two handles, a quadrilobed-rim and deepened walls. This is an orange-paste vessel with fine micaceous tempering underlying the red engobe.

The vase has impressed decoration: semicircle design motifs, grooved and punctuated decoration. It has a red-paste fabric, red engobe and fine micaceous tempering. It boasts deep incised lines and displays a grooved, decoration with applique element and white feldspar inclusions on the neck. Examples 115 and 361 represent Estremoz ceramics (Portugal). The former is biscuit-baked and has a micaceous orange-paste fabric and a red slip on the exterior. The latter is a micaceous red-paste small jug which belongs to Pit 5 from Plaza

Issac de Peral. Therefore, the attributes of the former relate this vessel to the early 16th century, and the latter one to late 17th century.

Example 155 is known in Montemor-o-Novo (Portugal), as well as in Cáceres city (Caballero and Sáez 1999, p. 249) as '2nd-type infusa', dating to a period earlier than 1565 (Ribeiro, 1984, picture 18). Vessels manufactured in Lisbon date back to the 17th century, are one-handed and are decorated with white quartz inclusions (Sardinha, 1997, p. 493).

Ceramics like the ones recovered from La Cartuja de Nuestra Señora de la Defensión de Jerez, which date back to the 16th century, resemble those found at Monasterio de los Descalzos and have already been reported by the Listers, as pointed out earlier.

4. CERAMICS FROM LISBON

Furthermore, two plates were recovered from Pit 5: a shallow and a deep one, and a flared-rim platter. All of them belong to the same series with yellow 'golden' paste, fine temper, inside decoration of floral motifs and blue China in inspiration: two tones of blue on the centre and a medallion on the rims of the shallow plate (Ruiz, 2004, fig. 2). Outside decoration of blue lace; undoubtedly a design motif inherited from the Italian 'cestello'. The yellowish-paste platter with cut-out



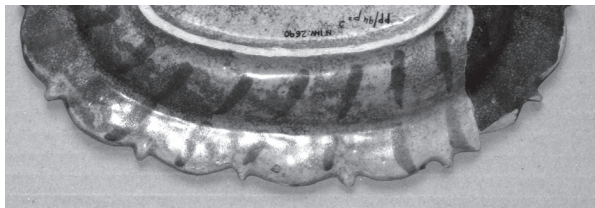
3. Portuguese 'faiança': inside flat dish from Plaza Peral, Pozo 5 (El Puerto de Santa María, Spain).



4. Outside of the top flat dish.



5. Internal view of the saucer. The greyish colour is produced by anaerobic action.



6. Details outside of the top saucer. Portuguese Faiança.

edges, fine tempering and blue on white decoration was recovered from the same pit and is decorated with 'panels', emulating Kraak porcelain, as in the case of the deep plate (Ruiz, 2004, fig. 2.6). The style corresponds undoubtedly with that of the Ichtucknee blue on white type defined by Goggin in the Caribbean (1968). The distinction between this ceramics type and the ceramics manufactured in Delft, which it emulates; its presence in the Americas (both in the Caribbean and in the Río de la Plata), owed it to Seville and was not assigned to this city made me think of the possibility that this Ichtuchnee ceramics is the Lisbon one. According to Goggin, the ceramics dates to the first half of the 17th century (Goggin, 1968), and, in Ireland, it is dated before 1660 (Hurst and Lewis, 1975, fig. 2.5); a reasonable dating since it was a period in which trade to the Americas was done through Seville.

This is the reason why I presented the hypothesis at the 'II Encontro de Arqueologia do Sudoeste da Península Ibérica' held in Faro from November 7 to 9, 1996 (Ruiz, 2004). The Portuguese archaeologists attending the conference were indifferent to the suggestion.

Trade relations between Portugal and Flanders date back at least to the Middle Ages. During the middle of the 16th century, Flemish potters who immigrated to Portugal introduced the 'malega de Flandes' to Lisbon. Portuguese ceramics market stocked up on abundant Chinese pieces of pottery, and the aforementioned

locally produced porcelain for low class people (Giacomotti, Frothingham and Dos Santos, 1990, p. 71).

Well into the beginning of the 16th and during the 17th century, Italian techniques were spreaded from Antwerp (modern Belgium) to Holland, England, France and Portugal, and going up the Tagus River, the techniques reached Talavera de la Reina; an old pottery centre which supplied the recently established Cortes of Madrid (parliament). In this sense, 16th-17th-Chinese porcelain was imported by the Spanish Crown. In the 18th century, Chinese porcelain imports were less frequent and high quality crockery from England and France was introduced. It was not until 1767 and 1824 that the Real do Rato factory was established in Lisbon, and the Vista Alegre pottery factory in Averio, respectively. The colonial expansion during the second half of the 18th and 19th centuries boosted pottery demand, which translated into the renaissance of polychrome, though with neoclassical motifs (Giacomotti, Frothingham and Dos Santos, 1990, p. 77).

Actually we do not have archaeological examples of such glazed ceramics of the Portuguese modern period. The dates, although not very precise, mentioned in the aforementioned 'Tassa general de precios' seem to suggest that some porcelain with blue-on-white decoration, which emulated Delft ceramics from Holland, was manufactured in the 17th century. However, such association and dating do not seem clear since there are no descriptions of concrete examples or dates to corroborate the information in the document.

The total number of Modern Age ceramics we have recovered from the excavations at Plaza de Isaac Peral amounts to 6.619 sherds, complete artifacts and/or



7. Estremoz Pottery.



8. 'Empedrada' fine red pottery.



9. Sugar cup in a Estremoz Pottery type.

objects that can be reconstructed. Most of these ceramics belonged to the Convento de San Antonio Real (Convent of San Antonio Real), also known as Convento de los Descalzos, which was built in the mid-17th century and pulled down in the 19th century for the construction of Plaza Peral. Several pits filled with waste were found at the site of the convent. The ceramics sherds associated to these pits are 689, out of which 112 sherds from Pit 5 deserve special attention.

In fact, we have identified three levels in Pit 3. Among the sherds found in the first pit there was a rim sherd from a raised-rim tinaja (storage jars) and sherds from a hand-made olla with burnished exterior wall. At the bottom of the pit there were blue tiles, which probably covered the dome mentioned by Brother San Juan del Puerto, and two terra cotta hands which undoubtedly belonged to a religious statue. 73.2% of the material was at the bottom of the pit; mainly jugs and clay pitchers (3.2% and 27.4%, respectively). The next level presented a considerable amount of pieces of porcelain. The third one is the closing level.

In Pit 5 and in the same batch, we have found a one-handled taza (small drinking cup) of white Holland porcelain next to an olla with a blue line decoration, two small escudillas, 4 brimmed plates (53 collected), 4 small jugs, a white glazed platter with impressed decoration with ovolo moulding (oval or egg-shape motifs), a Goggin-type amphora (1968), abundant sherds of 'alcarracería' (a series of thin walls decorated with applique element, mouldings and 'pellizcos' ('pinch technique'), and white and green small jugs and escudillas. Portuguese bucaro (close forms) and 'alcarracería' elements have been associated to water consumption by Pleguezuelo (Pleguezuelo, 2000), which is something not strange in a pit. We have also found grayish glaze ceramics due to the effect of firing temperatures. The ceramics are of a different glaze thickness, ranging from milky white to cream through which the paste can almost be seen. Not surprising is the presence of

crazed glaze. With respect to lustre glazed pottery artefacts found in Pit 5, in his work about the glazed earthenware of Seville, José Gestoso mentions some Seville lustre glazed pottery manufactured in the 16th century. The 'pila benditera' sherds (decorative ceramic wall fonts), its 'brush-strokes' decorative technique and the use of the technique lead us to the 17th century Catalanian production of lustre glazed pottery.

5. POST-CONGRESS

This International Congress has allowed to review some of the ceramic of the Bay of Cadiz. We begin chronologically. The oldest ceramic are the common ones of grazes red of Aveiro: a fragment of handle of the street Landlords of the Port of Santa Maria [in Carvalho, Patricia and J. Bettencourt: "De Aveiro para todas as margens do Atlântico: a carga do navio Ria de Aveiro A no seu contexto histórico e cultural"]; and an almost complete mug, of the Monastery of the Victory, also of this city [in Pope, Peter E.: "Portugal and Terra Nova: Ceramic Perspectives on the Early Modern Cultural Atlantic Landscape"]. This group is the first time that is identified in the Bay of Cadiz.

Another group is represented by the common gray mud ceramic. The possible classification as Portuguese considers to us by the mouth. Indeed, 'has a characteristic open form; in tulipa', that I have seen in some Portuguese cases, for example in Fernandes, Isabel M.ª: "Um gosto decorativo: louça preta e vermelha polvilhada de branco (mica)".

Thirdly, to mention the fine red ceramic of Estremoz and 'empedradas'. Well-known and already catalogued well in Spain. Interesting the dating of aims of century XVI and principles of XVII in Brazil [in Carlos Etchevarre: "Bahía. Aportes para una arqueología das relações transatlânticas no período colonial"] and Newfoundland [in Newstead, Sarah: Merida no More: Portuguese Redware in Newfoundland"]. Although in

Coimbra they are something previous (1578-1592) [in Ricardo C. da Silva: "Primeira abordagem a um depósito moderno no Antigo Paço Episcopal de Coimbra (Museu Nacional de Machado de Castro): a cerâmica desde meados do século XV à consolidação da Renascença"]. On 'empedradas' to see the works in this Congress of Isabel M.^a Fernandes (above) and of Olinda Sardinha: "Considerações acerca da cerâmica pedrada e respectivo comércio".

And I cannot finalize this review by Velhos and Novos Mundos without mentioning the ceramic Delftware type. Our hypothesis on the Portuguese nature of the Ichtucknee is confirmed, at the same time as its limit is verified: there are many ceramic more than also they are Portuguese, for that reason we have had to review 'Modern enclosure'; of the Roman Theater of Cadiz. The revision has affected 14 plates (4 of deep them), two 'pocillos' or glasses and two cups. The decorations in blue, and some black case, on target; with floral reasons, geometric, figurative, birds, and Chinese. More likely we are speaking of 'faiança' produced in Lisbon, but there is at least up to four cities in Portugal [in Luis, Sebastian: "Faiança portuguesa: centros produtores, matérias, técnicas de fabrico e criterios de distinção"]; without telling that in each of these cities several centers had to exist. The case of Lisbon is seen [in Batalha, L; Campora, A.; Cardoso *et al.*: "Vestigios de um centro podutos de faiança dos seculos XVII e XVIII. Dados de uma intervenção arqueológica na Rua de Buenos Aires, nº 10, Lisboa"], whose chronology of the last quarter of century XVII and principles of the XVIII adjusts perfectly with the chronology which I propose for the ceramic of the Bay of Cadiz. These ceramic have been able to see much in the Congress, to mention the cases of Bay (already mentioned), and Cascaes [Severino, J.A.; C. Bolila; I. Ribeiro; J.P. Henriques; S. Simoes and V. Filipe: "As cerâmicas modernas da Fortaleza de N. S^a. da Luz, em Cascais. Historias fragmentadas"].

As far as the decorative reasons, most frequent in denominated Cadiz they are 'gombos' [in Anabela Pereira de Sá: "Elementos para a caracterização da faiança portuguesa do século XVII: a tipologia de Pendery aplicada à realidade da Casa do Infante (Porto); y en Inês Pinto Coelho: "Muito mais do que lixo: a cerâmica do sito arqueológico subaquático Ria de Aveiro B"].

With some reason we still have doubts, in particular the rosette of eight petals, that in Cadiz we found so much in blue as in black on target, although in this last case in a dirty target. We found them the rosettes in You whistle [in Mario Varela Gomes: "Espólio de lixeira seiscen-tista de Silves"] and in Bay (already mentioned), they accompany by reasons from brush-strokes the back.

But, besides the decorative reasons, we even found

marks, as in the case mentioned of You whistle, mark that in we have it to Cadiz in the Modern Enclosure of the Roman Theater, and unpublished in another place of the city. This mark also appears in the pottery workshop of Jardín de Cano, in El Puerto de Santa Maria, a factory that was producing imitations of 'faiança' portuguese in the first years of century XVIII (Lopez and Ruiz, 2012).

DISCUSSION

Portugal and Spain monarchies were joined between 1580 and 1640. From our point of view, such a dynastic union influenced the distribution of some ceramic types; such as the ceramics from Estremoz, which were distributed through the port of Seville. We believe that this may well be the case of the blue-on-white porcelain. In this sense, the 'scratched' decoration present on the deep plate found in Pit 5 at Plaza de Isaac Peral is characteristically Portuguese and would have influenced 18th-century Talaveran ceramics.

However, the aforementioned decoration dates back to the 17th century and emulates that of late Ming porcelain. This is the style Goggin (1968) defined as Ichtucknee and believed to have originated in Seville; more specifically, in Triana. Notwithstanding, we have learnt, based on the literature, how some porcelain from Lisbon, though dating to the second half of the 17th century, is associated to Seville. My hypothesis does not point to such association to Triana but to the probable emulation of the pottery in this place.

Yet there is the clear idea that, as other authors have already pointed out, not all of the plates that have blue decoration and display a Chinese style have been manufactured in Delft. However, the finds in Pit 5 (Ruiz, 2004, fig. 1, 2-7) may be associated to Dutch ceramics (Ruiz, 2011) that were surely produced in the last quarter of the 17th century.

The fact is that we cannot date Pit 5 based on stratigraphic arguments. We must base our analysis on the content of the ceramics. Estremoz ceramics, in my opinion, should not be dated to earlier periods than 1651 (establishment of the convent), though the pit was filled around 1702. In this respect, I believe that the Ichtucknee type should be related to emulations of these Portuguese and Dutch pieces of porcelain manufactured in Triana without, in fact, disregarding the possibility of the real presence of such porcelain of the aforementioned nationalities. On the other hand, it seems that Dutch merchants may have been distributors of such ceramics, although this is not reflected in the distributions associated to their colonies.

In any case, all suggestions are welcomed.

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