

The ceramics trade in Barcelona in the 16th-17th centuries

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**The ceramics trade in
Barcelona in the
16th-17th centuries:
Italy, France, Portugal,
the workshops of the
Rhine and China**

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Original title: "El comerç de ceràmica a Barcelona als segles XVI-XVII: Itàlia, França, Portugal, els tallers del Rin i la Xina".

This text was published for the first time in *Quaderns d'arqueologia i història de la ciutat de Barcelona, Quarbis*, num. 6. Barcelona, Museu d'Història de Barcelona, Institut de Cultura, Ajuntament de Barcelona, 2010.

Text translated by:

Graphic design and layout: esther maré disseny gràfic

Printed by: Gráficas Celler, S.A.

© of the edition: Museu d'Història de Barcelona, Institut de Cultura, Ajuntament de Barcelona

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pp. 107, 109, 116, 122, 127-128, 130-131 Núria Miró-Muhba

ISSN requested

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The archaeological excavations carried out in Barcelona in recent years have uncovered a whole series of materials coming from the Mediterranean, Northern and Central Europe and the East which reveal a dynamic city open to the world. The range and number of products that reached Barcelona from outside offer a very rich panorama, as we can see clearly in documents of the time¹ even if in terms of conservation we can only speak of ceramics, glass and pipes.²

Early in the 16th century, traffic in the Mediterranean continued, despite a decline due to wars. The Mediterranean remained the main route between East and West, linking the ports of Marseille, Barcelona, Genoa, Venice and Ragusa with Constantinople and Egypt. Towards the end of the 16th century, the economic problems of Spain and the weakening of France by wars opened up the Mediterranean to English and Dutch traders. That can be clearly seen in the origins of the objects found in the excavations in the city (plate 1).

¹ GARCIA ESPUCHE, 2009.

² In Barcelona a project is in progress to systematise the different types of materials of the 16th-17th centuries and the early 18th which have been unearthed during excavations in the city. This project to investigate the material culture of the modern era is being developed in the framework of a broader research project about the period (Born Project), directed by Albert Garcia Espuche. The project is linked to the organisation of an 8000 m² site as a museum; it has been excavated and conserved in the old Born Market. In 2008 a special line of publications, *Col·lecció Ciutat del Born, Barcelona 1700*, was launched; three issues have been published and there are a number in preparation. The project is providing us with a broad vision of objects of all kinds: toys, tableware, kitchen and larder utensils, clothing, religious elements, ornaments, technological and architectural elements, etc. The archaeological material is being studied by the authors of this article.

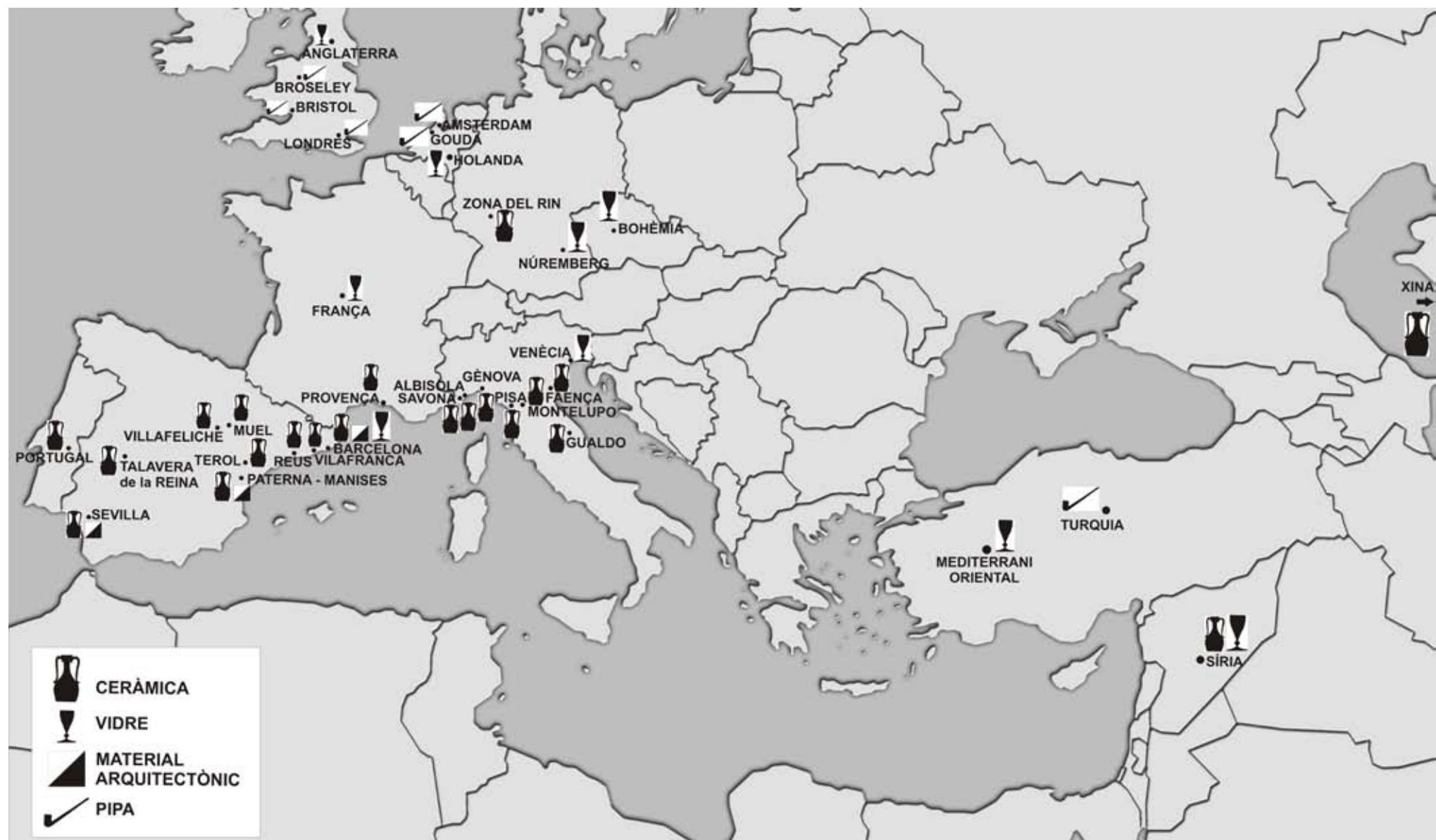


Plate 1

Map of trade in Barcelona in the 16th-17th centuries from the archaeological discoveries.



- 1.- Monestir de Pedralbes
- 2.- C/ Valldonzella-Montalegre
- 3.- Pl. Vila de Madrid
- 4.- C/ Ripoll
- 5.- Avda Catedral
- 6.- C/ Tapineria
- 7.- Avda Cambó-Sta Caterina
- 8.- Mercat de Santa Caterina
- 9.- C/ Carders-Sta Caterina
- 10.- Via Laietana-Manresa
- 11.- C/ Argenteria-Manresa
- 12.- C/ Bassea
- 13.- Pl. Comercial
- 14.- Mercat del Born
- 15.- Passeig Picasso
- 16.- Sant Pau del Camp
- 17.- Illa Robadors
- 18.- Pl. Sant Agustí Nou
- 19.- Pl. de la Gardunya
- 20.- C/ del Carme

Plate 2

Plan of the sites of the archaeological interventions with the import materials studied.

Italy was the main exporter of ceramics in the 16th and 17th centuries; a large number of pieces of crockery arrived from Liguria (Albisola/Savona/Genoa) and Montelupo, also from Faenza, with its ‘whites’ which spread all over Italy. Ceramics also arrived from Pisa, such as the productions called ‘compendiary style’ which were made in many parts of Italy such as Lombardy, Tuscany, Umbria or Lazio and were imitated in other parts of Europe, such as Holland.³

From France came ceramics made in Provence or Languedoc. Trading relations with Northern Europe can be seen in the pieces from the German workshops in the Rhine area, such as German stoneware, with the well-known bottles called ‘bellarmines’ that flooded European markets in the 16th century. Documents from the 17th century show that there were other objects such as thimbles that came from Germany and others that have not been conserved, such as a “copper jug and basin from Genoa” (1678), “a desk from Genoa” (1680), “mats from Valencia and a counterpane from China” (1683),⁴ to name but a few.

Not only ceramics came to the city, but glass too. Samples from the leading European production centres have been uncovered in the Barcelona excavations. The outstanding one is Venice; a number of vases manufactured

³ The aim of this study is to make an initial approach to the ceramics imported into Barcelona in the modern era. It is a highly illustrative sample, but in no case has it been conceived as an exhaustive study of all the archaeological material unearthed in the city. Barcelona is seen as a unique site, the material studied comes from a score of excavations (plate 2), although quantitatively the material from the excavations of the Born Market and the surroundings, the Ribera district, is more significant. We would like to thank Gemma Caballé for allowing us to have access to the material before the work on the excavation report was finished. The drawings of the material have been done by Míriam Esqué, under the supervision of Emili Revilla.

⁴ The inventory of the merchant Pere Garcia, 1628, records all kinds of fabrics from all over and other small pieces related to the trade, such as the thimbles that came from Germany. For the whole matter of documents, see: Albert Garcia Espuche, 2009.

in Murano have been identified, the productions known as milk glass, *millefiori*, chalcedony and *laticini* with threads of colours. Bohemian ware is also in evidence with glasses and a vase with engraved decoration. We must also mention the products of England, with bottles, glasses and crystal ware. Glasses from Nuremberg (Germany), plain glass from Northern Europe and rock crystal necklace beads from Central Europe and the Eastern Mediterranean have also been found⁵.

From Holland and England came a large number of clay pipes, a common find in the excavations in the city. About 6000 fragments of pipes (bowls or stems) were found in the Born Market excavations, and 94 different makes from the same number of workshops have been identified⁶. The documentary sources also mention enormous numbers, such as the arrival of 5760 dozen pipes between 1667-1675, a highly significant item of information⁷. As well as the clay pipes, ceramic ones have also been found, some produced in Barcelona, others imported from Turkey.

Chinese porcelain was also widespread and in the 16th century it came to the port of Barcelona. These pieces were luxury objects which only the well-to-do classes could afford. Their success led to imitations of Chinese porcelain in both East and West; the items produced in Syria, Turkey and Italy are good examples. In Barcelona Syrian imitations of the Chinese blue and white porcelains have been found⁸.

⁵ We would like to thank Ignasi Domènec for providing this information. BELTRÁN DE HEREDIA, MIRÓ, 2007.

⁶ BELTRÁN DE HEREDIA, MIRÓ, 2008c.

⁷ GARCIA ESPUCHE, 2008.

⁸ BELTRÁN DE HEREDIA, MIRÓ, 2008b, 2009.

Italian imports: the great flowering

Italian productions of the 16th and 17th centuries were widespread throughout the Mediterranean, but they also reached Northern Europe (Netherlands, Great Britain and the North Sea regions), Morocco, Egypt and Turkey, and in America, especially the Caribbean (Santo Domingo and Haiti), Mexico, Florida and South Carolina, and the English colony of Virginia in North America⁹.

In Barcelona, the pieces from the various Italian production centres are without doubt the most common ones. The crockery from the Italian workshops flooded the city markets, and we can say that it arrived in bulk. This undoubtedly led to economic losses for the city producers, and for that reason protectionist ordinances were passed. In 1614, on an initiative of the Potters Guild, the Council of One Hundred laid down that “no earthenware work not manufactured in this city can be sold and even if it is done outside the walls”, and on 21st February the customs officers were ordered “not to let in any work from Pisa”, to comply with the Ordinance of the 13th¹⁰.

The most common Italian imports to the city are the Ligurian ceramics with *blu berettino*, the pieces decorated in blue on white, the *calligrafico naturalistico*, both monochrome and polychrome, and the *scenografia barocca*, crockery that completely eclipsed the local market. The maiolicas of the Italian Renaissance, from Montelupo and Faenza, also arrived. Nor was Pisan crockery absent, with a large number of items of *maioliche marmorizzate*.

The success of the Ligurian ceramics spawned a host of imitations. In Aragon, Andalusia and Catalonia local items were produced, with personal

interpretations of the Italian style¹¹. There is also evidence of Italian ceramists setting in different parts of Aragon and in Seville, a phenomenon repeated in France and Holland, where the production of Dutch maiolicas is the result of Italian influence in the late 16th century.

1. The productions of Pisa and the Val d'Arno

In the Val d'Arno area, between Montelupo (FI, Tuscany) and Pisa (PI, Tuscany), there were many workshops producing the well-known *marmorizzatte* and *graffita*, although usually people spoke of Pisan products. Both were well represented in Barcelona, with deep red pastes, hard, compact and refined, typical of the Pisa area. The *marmorizzata* and the *graffita*, polychrome or monochrome, are always associated, as we can see from shipwrecks and finds in the ground¹².

The forms documented in Barcelona are mostly open pieces, such as flat plates and rimmed plates, normally with the rim turned inwards, and variations on the edges: thickened edge, sometimes folded over or straight with a groove. There are also some much larger pieces from 8-10 cm deep and 20-23 cm in diameter, which have edges folded and turned outwards with the rim hanging down and a differentiated ring-shaped foot. This form is called *catino* in the Italian bibliography, a kind of basin or bowl for washing the hands. We can only speak of one closed form, as we shall see now, a kind of bottle (plate 3). All the forms documented in Barcelona can be found in the typology established by Graziella Berti for the ceramics from the Pisa area (1994).

⁹ CERDÀ, TELESE, 1994; CARTA, 2003: 47; MOORE, 2005: 188-189.

¹⁰ BATLLORI, LLUBIÀ, 1974.

¹¹ BELTRÁN DE HEREDIA, MIRÓ, 2008b, 2009.

¹² AMOURIC, RICHEZ, VALLAURI, 1999.

1.1 *Marmorizzata* ceramics

The characteristic of *marmorizzata* is a decoration which gives a watery effect. It was achieved in bichrome with a mixture of two colours, or in polychrome, with three or more. On a white slip and with the piece still moist, the slips of fairly watery colours were applied. With this method the colours ran, producing a kind of ceramics reminiscent of marble. The pieces were baked twice, once after doing the watery decoration and the other once the glaze had been applied (Moore, 2005: 188-189).

This production seems to have begun in the 16th century. In Pontorme, a district of Empoli (FI, Tuscany), on the banks of the River Arno, there are samples in contexts from 1575-1625. Outside Italy, the oldest and best dated finds are located in Holland and England, where *marmorizzatte* ceramics have been documented in archaeological contexts from 1575-1650 and 1620-1640, respectively¹³.

This production is not exclusive to Tuscany, since it also occurred, for example, in Lombardy, Veneto and Emilia Romagna, but it seems that only the Pisa products entered the trading circuits, whilst the remainder were kept more for local consumption¹⁴. In the Saint Victoire Abbey in Marseille they are found from the first half of the 17th century¹⁵. In Barcelona there are a few samples dated to the late 16th-early 17th century, although most are placed over the 17th century, ending in 1716.

Among the pieces found in Barcelona, we can see polychrome and bichrome (plates 4-7). The *marmorizzata* decoration is only found inside the piece; the

outside is honey-coloured glaze. Only the *catini*, Berti Ac type (1994), have decoration on both sides, which meant twice the work, a longer making time and certainly a higher market price. We must single out a flask, known as *fiascha da viaggio*, Berti Cc.2 type (1994), that has four handles decorated with a lion's head in relief (plate 7, fig.2). These are far less common pieces, although samples have been found in the city of Pisa¹⁶, in Pontorme, in Empoli, and also in Holland¹⁷. The same form was made in *graffita policroma*, as we can see from a find in Osteria Corona produced in Argenta¹⁸ or in compendiary style in Albisola Marina¹⁹. The form is also found in French repertories, as shown by a *marmorizzata* piece from Martigues²⁰ and another from Rouen dated 1545, decorated with fantastic and mythological figures²¹. The products of Nevers from the 17th century also incorporate this form²².

The Barcelona pieces also include a *catino* with a totally different paste, which cannot be likened to the Pisa pieces. It is beige in colour, with a porous, granular appearance, with the filler small but visible, black and white in colour (plate 7, fig.1). Another characteristic that differentiates it from the Pisa workshops is that the glaze comes off the paste quite easily. We believe it is a piece of Italian origin, although we cannot pinpoint the workshop. It could come from anywhere in Lombardy, Veneto or Emilia Romagna, zones where ceramics of that kind were also made, as we have said.

¹⁶ BERTI, 1994: 392.

¹⁷ MOORE, 2005: 189.

¹⁸ BRUNETTI, 1992: 60.

¹⁹ BERNAT, CICOTTI, RESTAGNO, 1992.

²⁰ AMOURIC, RICHEZ, VALLAURI, 1999: 100.

²¹ VARIOUS AUTHORS, 1989: 32.

²² FAÝ, LAHAUSSOIS, 2003: 180-181.

¹³ MOORE, 2005: 188-189.

¹⁴ MOORE, 2005: 188-189.

¹⁵ ABEL, D'ARCHIMBAUD, 1993.

Pisa production was widely accepted at the time; there have been finds in different parts of Catalonia, also in Granada, Seville, Almeria, Dénia or the Balearic Islands²³. In Barcelona it is one of the most common imports.

1.2 *Maculata a schizzi*

A special variant of *marmorizzata* ceramics is the so-called *maculata*. In this case the decoration is based on staining, using blotches of different colours with an effect similar to stone. To obtain it, the *maculata* (staining) or *shizzata* (splashing) technique was used. In the first case the *maculata* was done directly on the red clay paste and in the second the *shizzata* was done on top of the white slip, where the colour oxides, generally blue, green or brown, were splashed²⁴. This production is more marginal, although some centres have been conserved in Italy. From the type of paste, the Barcelona piece can be ascribed to a Pisa production of the *maculata a schizzi* type, with the splashing in green and brown (plate 7, fig. 3). The stratigraphic context can be dated to the early years of the 18th century.

1.3 *Graffita policroma*

Among the productions that can be attributed to Pisa we have the so-called *graffita policroma*, which is always associated with *marmorizzata* and was widespread around 1600. The decoration is done in green, brown and yellow, the interior with a white slip and a lead glaze on both sides. The *graffita* is done with a fine-pointed instrument before baking, which brings out the colour of the paste. The drawing is done quickly and the motifs (flowers, birds or shields) are constantly repeated.

²³ CERDÀ, TELESE, 1994; CARTA, 2003; VARIOUS AUTHORS, 1998.

²⁴ VERROCCHIO, 2002.

The main motifs of the forms documented in Barcelona, all plates, are flowers and birds, which can be attributed to Berti groups I and III (1994), respectively (plate 8, figs.1-4) and have been found in contexts of the second half of the 17th century and the beginning of the 18th. These were produced virtually in a series and were very widespread, reaching Holland, Great Britain and the English colony of Virginia in North America²⁵.

1.4 *Graffita a stecca*

Last of the Pisa products, two fragments bear witness to the presence of *graffita a stecca*. Both are part of the bottom of a plate with a central *raggiere* and *monticelli* motif, corresponding to Berti group II (2005) (plate 9). A *stecca* is an instrument similar to a spatula with which different motifs, *girandola*, *monticelli*, *raggiere*, etc. were done. Playing with the movement and the inclination of the *stecca*, and using the flat part or the point of the instrument, drawings with finer or broader lines could be done. The piece was completed with a monochrome glaze in green or ferrous yellow²⁶. Originally the decorative drawings were fairly elaborate and the design occupied the whole surface but later they moved towards simpler lines, which made it possible to work in series and produce large quantities, as was the case with the production of *graffita policroma*. Such is the case of the piece found in Barcelona, where the drawing is very simple and occupies just one part of the plate. Unfortunately, it was located outside any context.

²⁵ MOORE, 2005:188-189.

²⁶ BERTI 1993, 197.

1. 5 *Graffita monocroma a punta*

There are various *graffita monocroma a punta* items with a ring-shaped base and central geometrical or plant-geometrical motifs (plate 8, figs. 5-7), done with the same technique used in *graffita policroma*. The glaze is a very bright honey colour/yellow and is on both inside and outside. The paste is refined and compact with a beige-pink shade, which has nothing to do with the Pisa products, but they could have come from any workshop in the Val d'Arno region. The three pieces are found in contexts from the mid 17th century and beginning of the 18th.

2. Montelupo crockery

The Montelupo products have a rich decorative typology and many samples have been found in Barcelona. Most of the pieces are polychrome production with geometrical, plant or figured decoration. They are very colourful, combining a large palette: green, blue, yellow, orange, brown or red. All the pieces are tableware, plates of different sizes with the usual typology, and deeper dishes with a broad horizontal rim, like a hat. There are also pieces with a high base, a faceted body and *festoni* border, a kind of fruit bowl or table centre, called *crespina*, made in imitation of the ones from Faenza, and deep pieces with the same profile as the *catini* we have seen in the *marmorizzatte* products (plate 10).

These products were widespread at the time. We should make special mention of an important deposit found in the Crypta Balbi in Rome²⁷.

2. 1 Geometrical polychrome production

Polychrome production with geometrical decorative motifs is the most common in the city. In the 16th century pieces are documented with *rombi e ovali* and *a losanghe* motifs, and the remainder can be ascribed to the 17th century.

2. 1. 1 *Rombi e ovali*

Various fragments of plates with a *fiore centrale* motif and a border of the series called *rombi e ovali* (plate 11) have been found. The feature of the motif, which is very common, is two geometrical figures, an orange rhomb set in an oval painted blue. This motif occurs on a plate found in Lucca (LU, Tuscany), in the Baluardo di San Martino, dated 1515²⁸. The Barcelona samples are found in contexts of the 16th century, as we have said, and the 17th.

The motif was very popular and is found everywhere. We should single out the items from Almería, Dénia, Granada, Mataró (Barcelona), Santiago de Compostela and Pontevedra²⁹, also in Corsica, Provence, England and Holland³⁰.

2. 1. 2 *Nastri spezzati*

Two plates have a border decorated with *nastri spezzati*, a decoration that consists of two broad intertwined ribbons, *nastri*, making up a chain of rhombs (plate 12), which can be placed in the 17th century. Similar pieces

²⁸ BERTI, STIAFFINI, 2001.

²⁹ CASTRO, 2006.

³⁰ CERDÀ, TELESE, 1994; CARTA 2003.

²⁷ MANACORDA *et alii* 2000.

have been found in Granada, Dénia, Morocco, Great Britain³¹ and Santiago de Compostela³².

2.1.3 *Spirali e monticelli*

We might mention some pieces decorated with wide borders with *spirali arancio* or *spirali e monticelli* motifs in alternating colours (blue and yellow). One of the plates has a central *girandola* motif (plate 13, fig. 3), dated to the first half of the 17th century. The other has a figurative motif, of which only the head of a negro can be seen (plate 13, fig. 1), and can be placed in the late 16th or early 17th century. A third plate has an architectural theme as the central motif (plate 13, fig. 2).

2.1.4 *Losanghe* or *nodi orientali*

Several fragments have *losanghe* decoration, also known as *italo-moresco tardo*, considered of Eastern inspiration (*nodi orientali*). The pattern spreads out on a background flecked in blue, and is shaped from a series of rhombs and curved lines, also in blue, which occupy the whole surface of the plate, forming a kind of decorative network. Other motifs, in yellow and orange, help to give the pieces the typical vitality of the Montelupo products (plate 14). Most of the pieces can be placed in the 17th century, and into the first years of the 18th century, although there are other items that can be dated to the 16th century.

2.1.5 *Scacchiera policroma*

Other fragments dated to the 17th century have the *scacchiera policroma* motif, a grid of alternating colours which resembles a chess board (plate 15, fig.

1). This motif can be associated with borders with different motifs, such as the *rombi e ovali* series, *nastri spezzati* or a segment decoration, like the one we can see in a piece from Girona, or others conserved in the collections of the museums of Rome, to mention a few³³.

Another piece has a similar motif, but in this case the *scacchiera policroma* occupies the whole plate and is not, as was usual, the central motif (plate 15, fig. 2). The context can be placed in the first half of the 17th century.

2.1.6 *A embricazione*

A rimmed plate conserved whole with a chronology from the late 16th century to the beginning of the 17th has a border with a decoration of superimposed scales or *a embricazione* and a compass rose as central motif (plate 16, fig. 1).

The same motif, albeit more simplified, is used for the border of a small rimmed bowl, 87 cm in diameter, certainly a salt dish, dated to the 17th century (plate 16, fig. 2).

2.2 Figured polychrome production

Many of the fragments studied are the most typical and best known ceramics of this production, called *mostacci* or *arlecchini* because of the colours used for the background, bright yellow/mustard, or the decorative subject matter. They are very colourful pieces, with blue, green, yellow and orange tones, which depict country or festive scenes with harlequins, knights, soldiers, ladies or swordsmen (plate 17). The finds in Barcelona can be mostly placed around the beginning of the 16th century and the first half of the 17th.

³¹CARTA, 2003: 39.

³²CASTRO, 2006.

³³CERDÀ, TELESE, 1994: fig. 53; VARIOUS AUTHORS, 2002: fig. 43.

2.3 Geometrical-plant polychrome

The polychrome pieces with geometrical-plant decoration are far fewer in number and come down to samples in the series:

2.3.1 *Foglia verde*

From this series, *foglia verde*, are plates where the decoration is organised from a central motif which may vary, such as orange concentric circles (*spirali aranci*) or green leaves. The rest of the plate is filled with a radial arrangement of oak leaves (*foglia verde*), which more or less let the piece breathe (plate 18). Plates from this series have been found in Mataró, Palma de Mallorca, Menorca³⁴.

The finds in Barcelona must be placed in contexts from the late 17th century-1716, but the production is older. Among the cargo of the wreck of the Rondinara, in France, *foglia verde* pieces and others from the *losanghe* series in the first half of the 17th century have been documented³⁵.

2.3.2 *Blu graffito*

Outstanding for its conservation is a single piece with *blu graffito* decoration, a subject that usually adorned the rims of plates (plate 19, fig. 1). The border consists of three strips, the wider central one in blue and the other two, much narrower, in yellow. An identical piece appeared in the excavations in the Passeig Arqueològic in Girona³⁶. The Barcelona piece was found in a context of the late 16th century to the early 17th. Another fragment that follows the same decorative line (plate 19, fig. 2) has a dating from the 17th century.

To these pieces we must add other fragments of a rimmed plate which also have a negative border in *blu graffito*. The motif in white done with a very fine incision stands out against a strip of very deep cobalt blue, a typical layout of the Montelupo products. On the other side, the same motif appears in negative (plate 19, fig. 3). The piece can be placed in the first quarter of the 17th century, although the motif is already found in the first half of the 16th century, as we can see in Santiago de Compostela, where there are pieces with these decorations that can be dated between 1530 and 1550³⁷.

2.3.3 *Palmeta persiana stilizzata*

A *boccale*, a jar with a lobulate lip and a vertical ribbon handle on the opposite side, has as its central motif a *palmeta persiana stilizzata* surrounded by other schematic decorative motifs in blue. The whole central decorative field is framed in a quadrangular cartouche bounded by an ochre strip, filleted in blue (plate 20, fig. 5). The motif can be found in the Montelupo products, as we can see from an albarello or drug jar conserved in the Aboca Museum³⁸. On the handle of the *boccale* is the inscription AD. The Barcelona piece can be placed in a context of the 16th century.

2.3.4 *A quartieri*

Lastly we must mention a *crespina* with faceted sides decorated *a quartieri*. The pattern has a symmetrical composition with plant motifs with the typical *a quartieri* leaf distributed alternately in a radial direction. The central medallion has not been conserved. The *crespina* can be dated in a context of the first quarter of the 17th century (plate 20, fig. 1).

³⁴ CERDÀ, TELESE, 1994; VARIOUS AUTHORS, 1998; VARIOUS AUTHORS, 2006.

³⁵ AMOURIC, RICHEZ, VALLAURI, 1999: 93.

³⁶ CERDÀ, TELESE, 1994: fig. 54.

³⁷ CASTRO, 2006.

³⁸ BERTI, 1999: 285, no.119.

2.4 *Alla porcellana* production: *stile compendiario* from Montelupo

Various fragments decorated in blue on white show us the monochrome *stile compendiario* from Montelupo, of the blue on white type called *alla porcellana*. The clay is white-cream in colour and the glaze is of discreet quality. We might mention two plates; one dated to the first half of the 17th century only conserves part of the background (plate 20, fig. 3). The more complete one, also in a context of the 17th century, has a very simple narrow border and a figurative central motif, which has not been conserved, framed in a circle (plate 20, fig. 2). This motif can be quite varied: animals, plants, human figures or cityscapes, churches with belfry, etc.³⁹ They are pieces on which the white colour of the glaze predominates over the blue decoration, which is quite limited.

There is also a deep piece with exterior and interior decoration that follows the established models (plate 20, fig. 4) found in a context of the late 16th-early 17th century.

3. Faenza productions

The oldest pieces we can attribute to the Faenza workshops (RA, Emilia Romagna) are two *boccali*. The decoration is organised around a central medallion that occupies a large part of the jug, surrounded by a double circular strip with a blue *scalella* motif (plate 21). Although the two pieces are found in a context from the late 16th century or early 17th, the product must be dated to the 15th and the first half of the 16th century, with numerous known examples⁴⁰.

As far as the typology is concerned, tableware predominates, with little differentiation from the repertoire of Montelupo forms, plates, rimmed plates, faceted *crespine*, *boccali* and *catini* (plate 22).

3.1 *Bianchi de Faenza, stile compendiario*

The most numerous group is the series known as ‘the whites’, decorated in compendiary style. This production defended a return to the traditional values of pottery and its most classical forms, where most of the piece is left free of decoration in order to highlight the white.

The main feature of the production is a white glaze, opaque and very shiny, of very high quality, which is the true centre of attention. The decoration is done in blue and yellow as the basic colours, and the motifs are figures, as a central theme, accompanied by garlands of flowers and highly stylised leaves, which sometimes attain a totally geometrical development. This production was extremely successful at the time and was imported throughout Europe and imitated by most of the Italian production centres: it was made in Lombardy, Tuscany, Umbria or Lazio, to name but a few. Most of the pieces found in Barcelona are decorated plates with blue and yellow borders and figured central motifs. Among the borders we can see a garland of leaves and vine leaves, ribbons or braids, leaves with circular flowers or highly stylised petals of different types, as well as all kinds of variations on the same theme. Most of the pieces are found in contexts of the 17th century.

Two *crespine* stand out from this production. The more complete one is decorated with a garland of blue leaves and flowers and in the centre we can

³⁹ BERTI 1984.

⁴⁰ RAVANELLI, 1986.

see a figured motif, most probably the head of a *putto* (plate 23, fig. 1). Of the other only the base has been conserved, also decorated with a blue and yellow *putto* (plate 24, fig. 8). The stratigraphic context of these pieces is the first quarter of the 17th century and the first half of the 17th century, respectively. Also in compendiary style is the decoration of a *bocciale* and a deeper piece with a central figured animal motif: a lion? Both were found out of context (plate 24, fig. 9 and plate 23, fig. 2).

Aside from the compendiary style, we might mention two other fragments, dating from the first quarter of the 17th century; one is the edge of a *crespina* (plate 24, fig. 11) and the other a bottom with a heraldic decoration (plate 24, fig. 10). On the other side the workshop mark has been conserved, a circle with a bladed symbol⁴¹.

4. Albisola/Savona/Genoa: The supremacy of Ligurian imports

Although we cannot make an exact quantification, within the imports of Italian ceramics the one that appears far more frequently and in far larger numbers than any other is the one from the Liguria area, with its three famous production centres: Savona (SV, Liguria), Albisola (SV, Liguria) and Genoa (GE, Liguria). And so concerning Barcelona we can speak of a total supremacy of Ligurian ceramics in relation to other Italian production centres.

Ligurian ceramics were widespread in Italy itself and have been found in other European countries such as France, Spain, Great Britain and Holland⁴². They have also been documented in Cairo and found in America in archaeological contexts from the 16th century⁴³.

⁴¹ GRAESSE, JAENNICKE, 2009: 92.

⁴² MALLET, 1972; BAART, 1983.

⁴³ FOWST, 1972.

From the 16th century Ligurian ceramists stopped using alluvial clay and began to work with another from mines, known as '*di cava*', which differentiates it from other Italian productions. When baked this clay takes on a light yellow tonality and leaves the surface better prepared to receive a thick coating⁴⁴.

In general, we can say that the pastes of Ligurian productions use a yellow clay, refined and thin, with the occasional cavity. The varnish is very hard, thick, compact and firmly attached, although on occasions the tin glaze is cracked, which causes a lack of cohesion among the materials and a loss of glazed surface. Concerning the materials dated to the 16th century, it is quite difficult to attribute them to a specific production centre (Albisola-Savona-Genoa), even though it seems that there are some elements that might help us locate them, such as the deep blue, homogeneous glaze that is a feature of the productions of Savona, and the pinkish-yellow paste with a green-blue varnish that belongs to the Genoa productions⁴⁵. In Barcelona some samples of that Genoese production have been documented.

The evolution of the decorative typology of Ligurian ceramics is a good chronological element, since the studies carried out enable us to establish the sequence of decorative motifs, a compendium of artistic influences of the ceramics of Iznik (Turkey) and Chinese porcelain of the Ming dynasty⁴⁶. The

⁴⁴ FABBRI, VIALE, NANETTI, 1996.

⁴⁵ FARRIS, 1986: 16; FABBRI, VIALE, NANETTI, 1996.

⁴⁶ There are authors such as Rita Lavagna who believe that they are also influenced by Hispano-Moorish ceramics and those of Montelupo (Lavagna, 2004: 37). In archive documents dated 1584, Savona ceramics are indicated as '*ad modum Bursie*', and in 1585 as '*Bursie turchine*', whilst in 1609 the master ceramist Battino Salamone owns to being in debt to the Savona trader Ludovico Gatti to the tune of 686 Genoa lira and 16 sous, the price of 7 quintars and 17 *rotoli* of '*azuri*' (cobalt) which he promises to pay '*en tanti vasellami turchini ossia di Bursia e in parte bianchi*' (Cameirana, Mattiauda, 2001:17; Varaldo, 1972).

Ligurian ceramists came into contact with Persian ceramics through trading relations with the colony settled by the Republic of Genoa on the island of Chios, which remained in their hands until 1556, when it was conquered by the Ottoman Empire.⁴⁷

The great success of those productions everywhere meant that Ligurian ceramists settled all over Europe, producing identical ceramics to the ones they made in the original workshops. At the same time local craftsmen imitated the Ligurian productions, albeit in a personal manner, with the introduction of local elements which they made a distinguishing feature. On the Iberian Peninsula Ligurian craftsmen set up in Zaragoza, Muel, Daroca, Vilafeliche and Teruel⁴⁸, Genoese ones in Mallorca⁴⁹ and Ligurians and Venetians in Seville⁵⁰.

In Barcelona, unlike at the Mallorcan, Aragonese and Andalusian production centres, we have no record of any Ligurian ceramists moving to the city. There is just one documentary reference that shows an intention to settle there. On 15 November 1520 an Italian ceramist, whose name is left blank in the Book of Deliberations, asks the city for a loan of 50 pounds to settle in Barcelona “and work and show how to work delicate painted earthenware pieces as done in Pisa and elsewhere, which he, as the good teacher he was, knew how to do. He made the same request again, but did not obtain the loan”.⁵¹

Although no Ligurian craftsmen settled in Barcelona, the city workshops made crockery in the Ligurian style, in other words, imitating or recalling the Ligurian products that were so famous. They could not compete in quality with Italian maiolica, but they could compete in price. It is not long since those local productions have been individualised; until quite recently they were considered Italian imports. Pieces have been found that copy the Ligurian *berettino*, ‘Barcelona blue on blue production’, a version in the Italian taste of the group traditionally known as the ‘botifarri (sausage)’ of the well-known Catalan pottery decorated in blue on white⁵².

Among the pieces found in Barcelona there is a clear predominance of open forms, basic pieces of tableware. There are various kinds of plates, dishes, bowls, fruit bows or salvers, serving dishes, *crespine*, salt cellars, small cups and saucers, as well as *catini*. Among the closed forms there are documentary records of jars of different shapes and sizes, among them the *boccali* and the occasional albarello (plates 25-27).

Among the different plate profiles the ones known as *de parata* stand out, pieces made in moulds with profiles inspired by the gold and silver smithery of the second half of the 17th century and the beginning of the 18th⁵³. The edge is faceted or irregular and has circular elements in relief (photo 1) and sometimes perforated sides (plate 38, fig. 5).

Special mention should be made of the *xicres*, small cups, a kind of glass in the shape of a bell. The *xicra* is regarded as a special piece for drinking

⁴⁷ Catalonia had a consulate of the sea on the island.

⁴⁸ ÁLVARO ZAMORA, 1987, 1997, 1998, 2002.

⁴⁹ COLL, 2004.

⁵⁰ PLEGUEZUELO, SÁNCHEZ 1997; PLEGUEZUELO 1998 and 2002.

⁵¹ BATLLORI, LLUBIÀ, 1949.

⁵² BELTRÁN DE HEREDIA, MIRÓ, 2008, 2009.

⁵³ COLL, 2004.

chocolate, although documents of the time also refer to its use for tea or coffee⁵⁴. The outstanding ones have faceted sides with sharply marked angles (plate 43, figs. 7-9). They all have different bases and the height varies between 4.5 and 7.5 cm, with a diameter at the mouth that also ranges from 6 to 8 cm. The *xicra* is complemented by the *mancerina*, a kind of saucer with a strongly marked rim and a hollow to hold the cup (plate 38, fig. 4; plate 44, fig. 8).

As somewhat exceptional pieces, we should mention two salt cellars. There are basically two typologies: cubic with the container for the salt on the top, or with the container standing apart and resting on three feet (plate 36, fig. 4; plate 42, fig. 2) There are also a very small plate and bowl which certainly fulfilled the same function (plate 40, fig. 2; plate 44, fig. 3). Apart from the tableware, we have at least one inkwell and the occasional children's toy⁵⁵ (plate 35, fig. 2; plate 39, fig. 3).

The Ligurian productions that have been individualised in Barcelona for the 16th-17th centuries and the first years of the 18th (*terminus ante quem* 1716) are:

- *Blu berettino* or blue on blue maiolica, with the series:

- *Calligrafico a volute* type B
- *Calligrafico a volute* type C
- *A foglia* or *monocromia azzurra naturalistica*
- *A quartieri*
- *A fiori sparsi*
- *Penellate ocre e giallo*

- *Bianco e blu* or blue on white maiolica, with the series:

- *Calligrafico a volute* type B
- *Ju-i*
- *Foglie di palma*
- *Palmetta stilizzata*

- *Calligrafico naturalistico* with the productions:

- Monochrome. *Monocromia in blu cobalto*
- Polychrome

- *Calligrafico a tapezzeria*

- *Scenografia barocca*

- *Alla francese* productions

- The *spiga*
- The garland
- The *peducci*

- The *taches noires* with painted decoration

4.1 ***Blu berettino* or blue on blue maiolica**

In Barcelona a large number of pieces belonging to this production have been documented. It is, beyond any shadow of a doubt, the one most often found in the archaeological records of the city. The pieces have a thick, hard, opaque glaze with a shiny appearance that adheres easily to the surface. The tonality

⁵⁴ GARCIA ESPUCHE, 2009.

⁵⁵ BELTRÁN DE HEREDIA, MIRÓ, 2009b

ranges from a light greyish blue to a deep blue, obtained from the addition of cobalt to the glaze base. That element gives the production its name, *blu berettino*, and it is decorated with different motifs in dark blue.

In Barcelona we can speak of chronologies from the second half of the 16th century for *calligrafico a volute* type B and the *a quartieri* series, and the late 16th century for *calligrafico a volute* type C. From testimonies concerning *berettino* with *penellate ocre e giallo* the contexts span the second half of the 16th century and the first quarter of the 17th.⁵⁶

The best known and most widespread decoration is the so-called *calligrafico*, which includes plant motifs, done in a more or less abstract manner with scrolls and curves drawn with the tip of the brush which provides a very fine line⁵⁷. The other sides of these pieces have very simple plant decorations or more characteristic ones formed by freely drawn lines which intertwine in the form of crosses or arcs, called *cestino*.

In Barcelona samples have been found with motifs which we might classify as *calligrafico a volute* type B and C, *a quartieri*, *a foglia*, *a fiori sparsi* and *penellate en ocre e giallo*.

4.1.1 *Calligrafico a volute* type B

Calligrafico a volute type B includes two fragments of the same plate (plate 28, fig. 1). The decoration, painted in dark blue, consists of a web of plants

⁵⁶ Our classification follows the one established by Guido Farris and Valerio Ferrarese (1969, 1972), from the basic division (*Rabesche, Foglie and Paesi*) made by Cipriano Piccolpasso in his work *I tre libri dell'arte del vasaio*, manuscript dated 1548. That catalogue has been extended after the studies of ceramics done by Carlo Varaldo from the excavations in Albenga cathedral (Varaldo 1992), by Rita Lavagna in the Priamar Fortress in Savona (Lavagna 1992) and Dede Restagno in Albisola (Restagno 1994).

⁵⁷ FARRIS, FERRARESE, 1969a: 21.

with volutes which occupies the whole surface of the piece. This decoration, an evolution of *calligrafico a volute* type A, derives directly from models from Iznik, Turkey⁵⁸.

This type of production from the second half of the 16th century has been found in the excavations at the Priamar Fortress in Savona⁵⁹. In Barcelona three fragments have been documented: they are parts of a bowl which has the potter's mark on the base and a plate that can be attributed to Genoese workshops⁶⁰. The context is the second half of the 16th century and the first half of the 17th.

4.1.2 *Calligrafico a volute* type C

The decoration of *calligrafico a volute* type C, also known as *foglie e raggiere* (plate 29), consists of a plant border formed by small leaves and stems arranged in the shape of a stalk with interspersed flowers. The execution is simple, with a stylised, almost schematic line. The border is highlighted by a double concentric line, a plain one on the outside with an a dentate one on the inside, as we can see on some Barcelona pieces (plate 29, figs. 1, 3, 4, 5, 8 and 9).

The central motif is a *fiore centrale ligure* or rosette of different kinds (plate 29, figs. 1-4, 7 and 8), enclosed in a circular medallion with double concentric lines from which associated elements, such as flowers, *fiori sparsi* type, may emerge (plate 29, figs. 1-4). The central flower usually has a very schematic and geometrical line organised around a central blue circle that coincides with

⁵⁸ FARRIS, FERRARESE, 1969.

⁵⁹ LAVAGNA, 1992: 138.

⁶⁰ It seems that the production of maiolica in Genoa ceased in the mid 16th century. FARRIS, 1986; FABBRI, VIALE, MORETTI, 1996, plate LXXVIII c-d.

the geometrical centre of the plate. A second crown of sepals completes the flower (plate 29, figs. 1,3,4,7). The Barcelona pieces are dated in contexts that may be placed in the first quarter and the mid 17th century, although the occasional plate comes from the late 16th-early 17th century (plate 29, figs. 2 and 5).

On occasions yellow is applied to the decoration, introduced into some floral elements on the edges to highlight the central rosette (plate 29, fig. 2). In Barcelona, the dating is late 16th-early 17th century.

We should also mention the presence of the letters B and D as part of the inner decoration of a bowl, based on leaves and volutes similar to *calligrafico a volute* type B. Those initials may be those of the owner if it is a piece of crockery made to commission, or the trademark of the manufacturing workshop (plate 29, fig. 8).

In Granada pieces belonging to *calligrafico a volute* type C have been documented in excavations at Porta Elvira, in Calle Santa Escolástica on the corner of Plaza de los Girones and in the Alhambra, dating from the second half of the 16th century⁶¹.

4.1.3 *A foglie* or *monocromia azzurra naturalistica*

A foglie decoration, which is also produced in Venice,⁶² is characterised by plurilobulate leaves, using the *sfumato* technique to give a feeling of reality. The decoration, done in blue, is arranged all over the surface of the plate

⁶¹ CARTA, 2004.

⁶² In the manuscript dated 1548 *Li tre libri dell'arte del vasaio*, Cipriano Picolpasso records this fact: ‘queste si fanno a Vinegia et a Genova più che in tutti and luoghi e pangosi il cento 3 lire’, note to the plate [c.67.v].

on an *azzurrino* background. This series seems to be a basically Genoese production⁶³.

In Barcelona four fragments have been documented; they correspond to a pair of plates (plate 28, figs. 2 and 3), in which we can observe the introduction of brushstrokes in white, to give relief and depth to the decoration. They date from the first half of the 17th century.

There is an outstanding deep plate, conserved almost whole, which can be dated to the late 16th-early 17th century. The characteristic is the presence of *foglione* combined with simple flowers, curvilinear stems with small leaves that develop as a web of plants filling the whole bottom of the plate (plate 28, fig. 6). The ceramist played with the depths of blue, dark and light, providing a chiaroscuro effect that heightens the relief. The colour of the bottom is a very light blue and the outside has a far more elaborate decoration than the usual strips or *cestini*. Materials with *a foglie* decoration have been found in the excavations of the Colina di San Silvestro and in the kiln in Via San Vincenzo in Genoa dating from the mid 16th century⁶⁴.

Another piece that might also be of Genoese production is a deep plate decorated with a combination of motifs that could be ascribed to either *caligrafico a volute*, type A or B series or *fiori sparsi* (plate 28, fig. 7). The decoration is ordered around a lotus flower in the centre of the plate, from which volutes emerge accompanied by small leaves. The whole is framed by a double concentric line from which four groups of flowers stand out in an arrangement that is very similar to *fiori sparsi*. The outside is adorned with different groups of plant and flower motifs. This plate is dated late 16th-early 17th century.

⁶³ FARRIS, FERRARESE, 1969; MARZINOT, 1979.

⁶⁴ FARRIS, FERRARESE, 1969.

4.1.4 *A quartieri*

A quartieri decoration is organised in a similar way to the *calligrafico a volute* type C series, with a rosette as central motif enclosed in a medallion. The border is segmented (*a quartieri*) and inside the different segments flowers and acanthus leaves alternate (plates 30 and 31). There are two outstanding pieces which also have yellow applied to the decoration (plate 30, figs. 1 and 5). The central theme of one is a cartouche with the legend S.T.M. (plate 30, fig. 1) which, as in the case of the bowl mentioned in the *calligrafico a volute* type C group, could be the owner's initials.

Most of the pieces can be dated from the late 16th century and the first quarter of the 17th, others over the 17th century, though the chronological band cannot be specified. This type has also been documented in Granada, in the same context as the *calligrafico a volute* type C series, and with the same chronology, second half of the 16th century⁶⁵.

4.1.5 *Fiori sparsi*

This decorative element consists of a small open dentate flower with part of the inside filled in in an attempt to give it volume (plate 32, fig. 2). It may appear alone or as part of the decoration of *calligrafico a volute* type C (plate 29, fig. 1-4). In Barcelona only three fragments have been found, corresponding to three different plates (plate 32, figs. 1-3). The chronology can be set in the 17th century.

4.1.6 *Penellate ocre e giallo*

Lastly, concerning Ligurian *blu berettino*, we would like to point out some fragments that correspond to two plates and two jars (*boccali*) which have yellow in the decoration.

⁶⁵CARTA, 2004.

The *boccale* has a central motif which has not been conserved closed with a *scaletta*. Inside the medallion we can see the legend IN DI framed by double blue and yellow lines (plate 32, fig. 4-6).

The same decorative organisation can be seen on the smaller jar, a floral motif closed with a *scaletta*, where the yellow is painted on the centre and the petals to give a feeling of volume (plate 32, fig. 7). The colour was put on the plates by filleting the borders in blue and yellow (plate 32, figs. 8 and 9).

As for the chronology, the Barcelona finds give datings from the first quarter of the 17th century, with the exception of the small *boccale*, which dates from the second half of the 16th century. In the excavations at the Priamar Fortress in Savona, a small *boccale* with a similar composition, from the first half of the 16th century⁶⁶, appeared. Pieces with *berettino* glaze are also known with the introduction of *penellate in arancio* –unknown in Ligurian typology until the discovery– in the wreck of the Lomellina, which sank in 1516. They must have come from the oldest samples of Ligurian *blu berettino* production⁶⁷ and have been distinguished from the cargo of the wreck of the Rocciu found in Corsica⁶⁸.

4.2 *Bianco e blu* or blue on white maiolica

Although in far smaller numbers, Ligurian products decorated in dark blue on a white background are also found in Barcelona: they are known as *bianco e blu*. The tin glaze is very thick and opaque and does not allow the colour to

⁶⁶FARRIS, 1986: fig.13.

⁶⁷LAVAGNA, 2004: 39.

⁶⁸AMOURIC, RICHEZ, VALLAURI, 1999: 62-64; VARALDO, 1994: 311.

pass through the paste. The backs of the pieces are decorated with the typical *cestino* which had already appeared in *blu berettino* products, or simple strips of concentric lines.

Within this production, pieces have been documented that may be placed in *calligrafico a volute* type B, and others from the *ju-i* series and the palm frond.

4.2.1 *Calligrafico a volute* type B

Calligrafico a volute type B is a version of *blu berettino* on a white background. The presence of this decoration in Barcelona is almost token, since it is confined to a small fragment found in a context of the first quarter of the 17th century (photo 2). This type is by no means usual, although there are some samples such as the ones found in the excavations at the Priamar Fortress in Savona, dated 1544⁶⁹.

4.2.2 *Ju-i*

From the mid 16th century the manufacturers of Savona and Albisola began to use an ornamental motif of Chinese origin formed by a lobulate figure (*ju-i* or *ruyi*). The origin of this element is the shape of the pommel of the Chinese sceptre which has strong sacred symbolic overtones and is a sign of good fortune. This Ligurian production recalls the Chinese porcelains of the Ming Dynasty, decorated in blue and white, which appeared on European markets in the 16th century.

On the border of the Barcelona pieces, we can observe an alternation of the *ju-i* motif and leaves with ribbons (one of the eight precious objects of the Chinese repertory), accompanied by stems and very schematic small

ornamental leaves (plate 33). The central composition in the shape of a medallion repeats the same alternating decorative elements of the border (plate 33, figs. 1, 7 and 8).

In the excavations around San Domenico de Savona it dates from the first half of the 16th century, at Albenga cathedral (SV, Liguria) from the second half of the 16th century, and in Genoa in strata from the last quarter of the 16th century, whilst in San Fruttuoso di Camogli (GE, Liguria) from the second half of the 16th century and the first half of the 17th⁷⁰. Also from the late 16th century are the materials found in Granada⁷¹ and in the wreck of Lardier 1 in Var, France⁷². In Holland it has been documented in archaeological contexts dating between 1593 and 1596, and the finds in Amsterdam can be placed in the early 17th century⁷³. In Barcelona the first samples date from the second half of the 16th century, others from the early 17th century, and they are also documented throughout the remainder until the beginning of the 18th.

4.2.3 *Foglie di palma* front view

The feature of this decoration is a motif called ‘palm frond’, which recalls the central theme of the group of blue Catalan pottery called ‘tassel’. A similar motif is also to be found in the ceramics from Muel (Zaragoza)⁷⁴ (plate 34, fig. 1). This ornamental element, done with a swift play of thick and thin lines, was used both to fill the border and as a central motif.

⁶⁹ LAVAGNA, 2004: 39; VARALDO, 1992: 173, FARRIS, 1972; BENENTE, 1992: 197.

⁷⁰ CARTA, 2002 and 2005.

⁷² AMOURIC, RICHEZ, VALLAURI, 1999: 88.

⁷³ BAART, 1983: 164 and figs. 16-17.

⁷⁴ TELESE, 1991.

⁶⁹ LAVAGNA, 1992: 136.

Plates decorated with this motif have been found at the excavations in Vía Stefano Grosso in Albisola in late 16th and early 17th century contexts⁷⁵ and in Barcelona, in the first half of the 17th century. As is the case with *calligrafico a volute* type B, its presence in the city is merely token, since we only know of two fragments of a plate (plate 34, figs. 1 and 6).

4.2.4 *Foglie di palma or palmetta stilizzata*

This decorative motif is very simple, just three thick, loose lines starting from the same point (plate 34, figs. 2 and 5). The design and execution have a good deal to do with other motifs used in Catalan blue pottery, such as the ‘triple palm’ or ‘split fig’⁷⁶. The palm fronds serve to organise the decorative field of the border, and are arranged either face to face or grouped to form a kind of branch.

Parallels have been found in the excavation of the Comenda di Prè in Genoa, in stratigraphic contexts of the mid 16th century, and in Savona, although there is evidence from the first half of the 16th century and it reaches its greatest splendour in the second half⁷⁷. In France materials with this kind of decoration have been distinguished in the wreck of the Saint Honorat 1 (Îles de Lérins), which was burned in 1637⁷⁸, in Marseille, in Ganagobie Priory and on L’Île Rousse in Corsica in 17th century contexts⁷⁹, and in Holland in strata dated between 1593 and 1596⁸⁰. In Barcelona only two fragments which appeared in contexts of the first half of the 17th century and a third dating from the late 17th century-1716 have been documented.

⁷⁵ RESTAGNO, 1994: 326.

⁷⁶ TELESE, 1991.

⁷⁷ LAVAGNA, 2004: 38.

⁷⁸ AMOURIC, RICHEZ, VALLAURI, 1999: 90.

⁷⁹ AMOURIC, RICHEZ, VALLAURI, 1999: 90.

⁸⁰ BAART, 1983: 164 and figs. 18-19.

4.3 *Calligrafico naturalistico*

This is a production ‘à la façon de la Chine’⁸¹ which imitates *Kraak* porcelain⁸² in its way of depicting water plants, birds flying or perched on plants, small insects and pagodas, all against a background of abundant vegetation.⁸³ *Calligrafico naturalistico* plays with alternating thick and thin lines and blotches of colour, with the intention of seeking maximum realism in the decorative composition. This production was extremely successful when it managed to place on the market more economical pieces which were within the reach of those who could not afford to buy an authentic Chinese porcelain. This type of maiolica is only produced in Savona and Albisola, centres which held the exclusive for the production⁸⁴.

Established studies date the start of monochrome production to the first half of the 17th century, whilst polychrome is placed in the second half⁸⁵ and maintained throughout the 18th⁸⁶. In Barcelona, pieces corresponding both to the blue monochrome version and the polychrome, with the introduction

⁸¹ This Chinese influence is clear from the testimony, recorded by a notary, of three ceramics traders from Savona, in a dispute over the price applied to a cargo imported into Naples, defined by the witnesses as ‘cinese ossia persiana’ and ‘persiana ossia cinese’ (Cameirana, 2004: 28).

⁸² It was called *Kraakporselain* on the Portuguese ships that carried it and had the same name. From the 17th century, this porcelain was imitated all over Europe. The best known productions were those of Delft (Holland), Lisbon (Portugal), Albisola (Italy), Frankfurt (Germany) and London (Great Britain), (Cameirana, 2004: 28-29).

⁸³ Religious figures and elements of local culture are also depicted. When Ligurian maiolica is decorated basically with Western decorative elements, it is called *calligrafico naturalistico* type B, to differentiate it from the kind that has exclusively Eastern decorative elements (Farris, 2004: 33).

⁸⁴ PESSA, 2005.

⁸⁵ CAMEIRANA, 2004: 28.

⁸⁶ PESSA, 2005.

of colour into the line of the drawing, have been found. The datings for Barcelona for *calligrafico naturalistico* can be set between the first half of the 17th century and 1716.

4.3.1 *Monocromia blu cobalto*

Most of the plates studied have a border divided into sectors with alternating plant and flower motifs and open branches, arranged in the shape of fans. In the centre there are depictions of landscapes with architectural elements, such as the pagoda (plate 35, figs. 1, 5 and 8) and the typical Ligurian houses drawn with blocks of stone and always with a tower (photo 3). The architecture is expressed through a tangle of leaves, stems and various plant motifs, among which a cypress stands out with its precise drawing, as we can see from one of the Barcelona pieces dated to the 18th century (plate 35, fig. 8). This plate has a border that may be regarded as an evolution of the *ju-i* motif. The same realistic treatment is also given to animals, notably birds (plate 35, figs. 3 and 4). The backs of the plates –as was customary in Ligurian productions– have simple decorations with meanders and plant motifs.

One outstanding piece is the foot of a fruit bowl from the late 17th century-1716, which bears the potter's mark, a six-pointed star. There is also an inkwell, a piece with a far more limited production than the tableware elements and with different connotations (plate 35, figs. 3 and 2). The piece is incomplete; only the upper part of a body which may have been octagonal or quadrangular has been conserved, with the hole for pouring in the ink. On the upper part, between the two mouldings, the holes for the pens would have been, a common typology at the time⁸⁷. The dating is the first half of the 17th century.

The deep pieces, such as the bowls, have double decoration both outside and inside. The scene is on the inside, whilst the outside uses the motifs of the borders of the plates. One almost complete bowl has the mark of the *lanterna* (plate 35, fig. 4) and on the inside of the other, larger one is the characteristic motif of the *calligrafico naturalistico*, the pagoda. On the outside, next to the edge, there is a branch made up of highly schematised open elements (plate 35, fig. 5). It is dated to the first half of the 17th century. Pieces of this type have been found in the excavations in the Alhambra in Granada⁸⁸ and Fustat in Cairo⁸⁹.

4.3.2 Polychrome production

Polychrome production uses the same decorative programme as blue production. The only difference is in the application of colour, normally yellow, ochre, green and black, which is added to the blue to make the pieces livelier. Their quality will depend not only on the skill of the draftsman but also on his taste and sensibility in the use of the colours (plates 35-36).

The forms documented are rimmed plates, *catini*, bowls, small cups, and jars decorated with representations of birds, felines, floral plant motifs and lanceolate leaves (plate 36, figs. 3, 5-8 and 1). In the decoration of a *bocciale* we can observe a representation of a pagoda (plate 37, fig. 1). Some of the pieces are marked with the Savona coat of arms or a half moon.

Outstanding among the Barcelona group, for its typology and good state of conservation, is a salt cellar with a high base in the shape of a cube. The body is almost quadrangular (9 x 9 and a height of 3 cm) with a small semicircular

⁸⁷ VARIOUS AUTHORS, 2001: 119.

⁸⁸ CARTA, 2003.

⁸⁹ FOWST, 1972: figs. 1-2.

upper cavity (6 cm in diameter) which holds the salt (plate 36, fig.4). The lower part is missing, a base almost certainly formed by four small legs on the four corners of the cube. There are samples with feet in the shape of a lion's claw⁹⁰. The decoration is very simple, of the plant variety, and plays with the shape of the piece; the colour blue predominates in the composition. On one of the sides, although not conserved whole, we can observe the pagoda motif. All the polychrome pieces found in Barcelona can be placed in contexts of the early 18th century (*terminus ante quem* 1714-1716).

The polychrome production of Liguria also reached towns in France, such as Avignon, in contexts of the last quarter of the 17th century, in the excavations of the Bourse in Marseille, Notre-Dame-de-Colla in Carros and Fort Royal on Île de Sainte-Marguerite in Cannes, all with datings from the 17th century⁹¹. On the Iberian Peninsula it is found in Dénia in a context of the second half of the 17th century⁹².

4.4 *Calligrafico a tapezzeria*

After *blu berettino*, together with *scenografia barocca*, which we will talk about later, this group is one of the most frequent in the archaeological contexts of Barcelona. It has also provided a wide range of forms, such as plates, bowls, *catini*, small cups, saucers and jars. There are more elaborate pieces, made in moulds as indicated by the presence of openwork sides or decorations in relief (plate 38, fig. 5 and photo 1), and others with faceted edges (plate 38, fig. 3). Most of the pieces date from the 17th century, and some (plate 38, figs. 1 and 4; plate 39, figs. 2-6) from the early 18th.

The name *tapezzeria* (tapestry) is a term taken from the world of antiquaries, and refers to the arrangement of the decorative elements on the piece, which recalls the tapestries of the period. The main feature of the production is the persistence of decoration of Eastern origin, imitating elements of Chinese porcelain, especially the *Kraakh* or *Swatow* ceramics⁹³, done with brushstrokes in cobalt blue on a light blue background (*azzurino*). Normally in the centre we find mythological or biblical scenes, carefully worked pieces which have not been found in Barcelona.

In our larger pieces we can see landscapes with ships, towers and other architectural themes (plate 38, fig. 1; plate 39, fig.1). On the smaller plates and the bowls and small cups we can observe scattered plant elements and small insects flying. Lastly, the jars with a single handle and spout on opposite sides (*versatoios*), which were certainly used to bring water to the table, are adorned with large branches of plants (plate 39, fig. 4). Most of the pieces bear the mark of the workshop on the base, notably the Savona coat of arms, another with the letter G and the cross and crown coat of arms that represents the city of Albisola (plate 38, figs. 3, 6 and 7; plate 39, figs. 1-4 and 6). Pieces of the *a tapezzeria* series are not frequent in Albisola, although some samples have been found⁹⁴.

In relation to the *a tapezzeria* series, we should say that some motifs typical of that production were copied by Barcelona potters, who interpreted the Italian work in the local manner. We are referring to the theme of the *tre nuvolette*, a series characterised by the inclusion of three clouds in the upper part of the border (plate 38, figs. 1 and 4; plate 39, figs. 2 and 3). This motif, mixed with a

⁹⁰ CAMEIRANA, 1995: 19.

⁹¹ AMOURIC, RICHEZ, VALLAURI, 1999: 88-89.

⁹² GISBERT, BOLUFE, 1992.

⁹³ FARRIS, 2004: 33.

⁹⁴ RESTAGNO, 1997.

very Catalan one such as the ‘botifarra sausage’, and other representations of plants and birds, is found on the borders of various pieces made in the city, *Barcelona blue on blue* production, a imitation of Ligurian *blu berettino*⁹⁵.

4. 5 *Scenografia barocca*

The outstanding feature of the style called *scenografia barocca* is the replacement of Chinese decorative elements with other more local ones, related to historical, religious or literary themes. All that remains of the Chinese influence is small details of the composition and the representation of plant elements. It has been established that this production began in the first half of the 17th century⁹⁶.

In Barcelona we have observed a broad ornamental repertoire with scenes depicting customs and country life and landscapes (*paesaggio sfumato*) with a *scaletta* mountains (plates 40-43), backgrounds with architectural elements (houses with cypresses, lighthouses, towers photo 4) (plate 40, figs. 1 and 2; plate 41, figs. 1-3; plate 43, fig. 1) sea scenes with sailing ships (plate 41, fig. 4), most with a context of the late 17th or early 18th century (1714-1716). A common theme in this production is the *putti*, as we can see in many of the Barcelona pieces (plate 42, fig. 1 photo 5). These plates have great similarities with the materials found in the choir of the church of the Escolapians in Savona, Savona production dating from between the late 17th century and the first half of the 18th⁹⁷.

Outstanding among the range of pieces found, as a less common item, is a salt cellar (plate 42, fig. 2). It has a recipient for the salt that stands apart, a raised semicircular pot (5 cm in diameter), resting on three feet in the form of Atlantes. On the lower part are three small scallop shells (less than 3 cm) joined like a clover leaf, perhaps for containing spices. The date is the late 17th century-1716. There is an identical piece in the Museo Internazionale delle Ceramiche in Faenza (inv. 6294) also dated to the 18th century and attributed to Savona for the *lanterna* mark. A fragment of this type of salt cellar has been documented in the excavations of the Corso Vittore Emanuele in Cagliari (CA, Sardinia) dated to the second half of the 18th century⁹⁸. The Barcelona piece is missing a large part of the base, though there is nothing to prevent us attributing it to the same production centre.

Among the open forms, we must mention two fruit bowls or salvers (plate 42, fig. 1), one with a representation of a *putto*. We can see that it has a globular head or a deformity of the turricephalic type, outlined against a mountainous or plant background. Also a large rimmed plate (35 cm in diameter) with a very elaborate design. In the centre there is a warrior dressed in armour and a helmet accompanied by a *putto* against a plant background and a rocky landscape (plate 40, fig.4). The base conserves the mark of the Salamone d’Albisola workshop represented by a sun. The piece can be dated to the second half of the 17th century.

One particularly interesting item is a set of 21 small cups, done with high technical and decorative quality. They are adorned with mountainous landscapes with leafy vegetation, accompanied by scenes of customs or *putti*

⁹⁵ BELTRÁN DE HEREDIA, MIRÓ, 2008 and 2009.

⁹⁶ FARRIS, 2004: 3.

⁹⁷ AIOLFI, BUSCAGLIA, 1990: 67.

⁹⁸ DADEA, 1994: 299.

(plate 43). As was usual with Ligurian productions, architectural features are present, such as the typical Ligurian house with cypresses (plate 40, figs. 1 and 2; plate 41, figs. 1-3; plate 43, fig. 1), as shown in the design of a small plate (8 cm. in diameter maximum), which was certainly used as a salt cellar or spice container (plate 40, fig. 2). Most of the small cups of the *scenografia barocca* series, together with almost all the *alla francese* material, come from a closed set dated 1700-1716.

As well as the tableware, we can mention a pot or albarello (plate 41, fig. 5) dated to the 18th century. Most of the pieces ascribed to this group have the potter's mark on the base. 15 workshops have been documented, notably Salamone and Conrado of Albisola, and Chiodo or Isola of Savona.

4.6 The new *alla francese* currents: the *spiga*, the garland and the *peducci* series

From the end of the 17th century-1716, new currents from France led to a simplification of decorative motifs. The so-called 'French borders' make their appearance: the Savona *spiga* with influence from Marseille or the border with reminiscences of Berain, a series called *a peducci* in Italy. The Berain border was also used in Catalan productions and the workshops of Alcora, in Valencia.

The forms documented are basically plates and small cups, with a substantial predominance of cups. Two saucers and fragments of jars and *crespine* have also been differentiated.

4.6.1 The *spiga*

The series is identified by a very simple border formed by a series of bent lines that recall a spike. A plate and a small cup can be attributed to this group (plate 44, figs. 1 and 2; and photo 6); they are decorated in a bluish-green colour on a turquoise background.

The plate has a plant element in the centre, and two borders, one on the rim and the other highlighting the background (plate 44, fig. 1). The small cup also has a double border, although the one on the foot is almost lost (plate 44, fig. 2). The two pieces can be placed between 1714 and 1716. There is also evidence of a *crespina* and a jar with the same dating, although the material is very fragmented.

There are documentations of materials of this type of production, but in blue on a white background, in the excavations of the Palazzo della Sibila in the Priamar Fortress (Savona), with a dating earlier than 1729-1730⁹⁹.

4.6.2 The garland

The characteristic of this series is a very thin border that frames a garland of dots joined by a line of meanders or volutes (plate 44, fig. 3-7). We have called this group 'garland' to define the motif represented on it, since no parallel one has been found. We can establish its association with Liguria bearing in mind the presence of the mark of the workshop at the base, in this case the *lanterna*, which belongs to the Chiodo workshop of Savona.

Another notable find in Barcelona was 41 small cups, almost whole, which have the same organisation of the decorative field (double border) as the

⁹⁹ LAVAGNA, VENTURA, 2004: 58.

spiga series (plate 44, figs. 4-6). Some small cups also include floral motifs that occupy a large part of the side; in this case they do not have the lower border (plate 44, fig. 7).

A small bowl (8 cm in diameter at the edge and a height of about 5 cm), certainly used for keeping salt or some kind of spice, has the garland on the outside, whilst on the inside there is a small plant motif with the same type of line (plate 44, fig. 3). All the pieces were found in contexts of the early 18th century.

Lastly, and in relation to this group, although it has a more elaborate floral garland, we must also mention a saucer with the mark of the *lanterna*. The borders are on the rim and as a edging to highlight the hollow for the small cup (plate 44, fig. 8). The dating is late 17th century-1716.

4.6.3 The *peducci*

To end with the *alla francese* productions we would like to mention some fragments of plates with the *peducci* border, which recall the border in the style of the Berain dots of the Moustiers ceramics, also imitated in the production of Catalan blue pottery (photo 7). This type is dated between 1720 and 1750, although there are authors like Levy who date some pieces between the late 17th century and the early 18th¹⁰⁰. In Mallorca plates have been documented with a chronology ranging from 1700 to 1730¹⁰¹. In Barcelona the style has been documented at levels dating between 1714 and 1716.

4.7 *Taches noires* with painted decoration

The production known as *à taches noires* is characteristic of Albisola in the 18th century, which is outside the chronological framework chosen for this article. However, we would like to refer to this production –from just two fragments, a plate and a small cup– (plate 45) for its chronological interest rooted in a quite precise archaeological context. The two fragments have a painted decoration of continuous spirals, mostly lost, although the negative on the surface of the piece has been conserved. These are strange, though not unique, samples; we know of a parallel in a plate made in a mould with a rim decorated with buttons in relief and a background with the same design. The piece is regarded as a *rarità nel panorama dei pezzi à taches noires*¹⁰². The Barcelona fragments appeared in the excavations of the Born (the site from where most of the material studied comes) on the stratum of the abandonment and razing of this sector of the city, which can be dated between 1714 and 1716, the date of the end of the War of the Spanish Succession and the construction of the Bourbon Ciutadella.

The start of this production has been traditionally placed between 1740 and 1815¹⁰³, but recent archaeological interventions point to earlier dates. We are referring to the excavations at Villa Oneto in Genoa (the villa was abandoned in 1713), at the Priamar Fortress in Savona (with datings between 1729-30) and the French fortress at Louisbourg (which can be placed between 1720 and 1759)¹⁰⁴. These authors point out that these finds are still few and far between, but the Barcelona pieces follow the same line. That piece of information is more important if we bear in mind that these are exported pieces, found away from their place of manufacture.

¹⁰⁰ COLL, 2004: 40.

¹⁰¹ VARIOUS AUTHORS, 1998:130-131.

¹⁰² MARZINOT, 1979: 91.

¹⁰³ CAMEIRANA, 1970.

¹⁰⁴ MILANESE, BIAGNI, VENTURA, 1994.

5. Productions of Umbria?

Lastly we want to mention two not very common pieces: three saucers and a small cup (photos 8 and 9). The colour of the glaze is very dark brown, almost black, and the sides are very thin, 1.5 to 2.5 mm. The clay is a light brown colour. On the small cup we can see the decoration of a branch painted in gold. The context is also 1714-1716.

These pieces may have been produced in Umbria, in Gualdo Tadino (PG, Umbria), a major ceramics production centre in the 17th century. Documentary sources record that in 1673 Pope Clement X granted the ceramist Lorenzo Pignani de Gualdo the privilege of applying gold to maiolica. The application is done with a technique which Gualdo pioneered in his day¹⁰⁵. The city produced works of great economic value with the application of gold and silver.

6. The potter's marks of the Ligurian workshops documented in Barcelona

From the second half of the 17th century the use of manufacturer's marks became widespread. That was the moment when maiolica was recognised all over and the producer saw that he would have a series of advantages—economic and legal profit—if his products were accompanied by a trademark: they were legally protected, their value was officially recognised and he could find instruments of dissuasion and sanction for possible imitators in the law¹⁰⁶. However, in Barcelona one exceptional trademark has been found dated to the late 16th-early 17th century, which would correspond to some workshop

in Genoa, since it is found on a bowl decorated with *calligrafico a volute* type B, and another on the bottom of a *blu berettino* plate, decorated with a *rossetta figure*, where we can observe part of a figure, dated to the 17th century.

Despite the large number of excavations and the studies done about the associations and exchanges of knowledge between the master ceramists, today it is still not possible to relate each trademark with a specific workshop, even though it seems that in Albisola the trademark scene is richer and more diverse than in the neighbouring town of Savona¹⁰⁷.

In Barcelona 32 trademarks have been distinguished. They are stamped on the outside bottom of the piece, although sometimes they may be part of the decoration itself¹⁰⁸, as in some of the Barcelona pieces.

One of the first trademarks documented is the '*lanterna*'. In 1641 the Genoese Senate granted the Grosso factory, which operated in Albisola, the privilege of marking its production with the symbol of the lighthouse (*lanterna*) of Genoa. At the end of the 17th century that privilege was handed on to the Chiodo-Peirano company of Savona, and from 1738 to Chiodo alone¹⁰⁹. This trademark is the most frequent in Barcelona, where we find it on plates, bowls, small cups and saucers which correspond to the *calligrafico naturalistico* monochrome (certainly from the Grosso period), *scenografia barocca* and the 'garland' (from the Chiodo period) productions. That was a prestigious trademark and on occasions it was forged. In Barcelona there is a trademark formed by a straight line which some scholars have considered an imitation of the production of the *lanterna*¹¹⁰.

¹⁰⁷ RESTAGNO, 1994.

¹⁰⁸ FARRIS, 1986: 18.

¹⁰⁹ MARZINOT, 1979; FARRIS, 1986.

¹¹⁰ CAMEIRANA, MATTIAUDA, 2001.

¹⁰⁵ MAZZUCATO, 1971: 95.

¹⁰⁶ FARRIS, 1986: 18.

Another very common trademark in Barcelona is the *stemma di Savona*, the coat of arms of the city. It seems that it may originally have been used by different workshops in the San Giovanni district of Savona, among them the Salamone, Ghirardi, Bianchino, Folco, Guidobono, Isola, Veneziano and the Conrado-Grosso and Chiodo-Peirano companies, but at the end of the 17th century and in the first years of the 18th it is the trademark used by the Isola¹¹¹. In Barcelona it has been found on plates, bowls and on a toy, in the polychrome *calligrafico naturalistico*, *a tappezzeria* and *scenografia barocca* styles. There is also a *stemma di Savona* trademark, accompanied by the letters BA, which belongs to Gio Andrea Bianchino, dated to the second half of the 17th century.

The fact that there are families or dynasties of ceramists, with many individuals with their own workshop, means that different trademarks may be ascribed to a single name in both Albisola and Savona. It has even happened that a single family had workshops in both towns. We see that reflected in the Salamone family, to whom the five or six-pointed star accompanied by the letter S, the radiant sun sometimes accompanied by an S, and the half moon, among other marks, are attributed. The members of the branch of the family working in Savona were engaged in *l'arte grossa* (common ceramics) and the ones in Albisola worked *nell'arte sotile* (fine ceramics)¹¹². In Barcelona there is a magnificent plate, decorated with *scenografia barocca*, which bears the mark of the radiant sun.

The Conrado of Albisola are another great dynasty of ceramists. This family uses the mark formed by a royal crown beneath an asterisk, which may

be accompanied by the initials of the owner of the factory, such as MC, which belongs to Melchiore Conrado, or BC, for Bernardo Conrado. In Barcelona a number of trademarks of the Conrado family, dated to the late 17th century-early 18th, have been differentiated, among them the one corresponding to the letters BC, Bernardo Conrado, on plates, bowls and small cups decorated with *scenografia barocca* and a small cup with the *spiga* series.

Other known marks are Giacchino (G), of Albisola Superiore, whose kilns have been excavated¹¹³. In Barcelona there is a fruit bowl decorated with *scenografia barocca* which has been dated to the late 17th-early 18th century.

From Albisola are the trademarks such as the *scudo crociatto*, the A, the C, the G and an asterisk, also found in Barcelona on plates, small cups and bowls, decorated with *scenografia barocca*, *a tappezzeria* and *calligrafico naturalistico*. Apart from the ones mentioned before, other trademarks have been individualised, though it has not been possible to attribute them to a specific workshop.

¹¹¹ MARZINOT, 1979; FARRIS, 1986.

¹¹² MARZINOT, 1979.

¹¹³ BERNAT, CICCOTTI, GIACCHINO, RESTAGNO, 1987.

French ceramics

French productions of fine crockery from the 16th-17th centuries are influenced by Italian technological traditions and aesthetic currents. We know from documentary sources of the presence in France, in the 16th-17th centuries, of Italian ceramists from Florence, Faenza, Albisola or Genoa. They moved there to work *vaiselle de terre blanche* or *vaiselle à la façon de Venise*, which was the case with Lyon. That brought into circulation a whole series of pieces decorated with *graffita* or in the 'compendiary style', sometimes difficult to distinguish from those of Faenza and Urbino¹¹⁴. Other Italian ceramists, from Savona or Turin, settled in the towns on the banks of the Rhone, such as Avignon and Villeneuve-les-Avignon, producing ceramics related to the Pisan-Ligurian style¹¹⁵.

If we examine the number of pieces we have had the opportunity to study it seems that French productions are rare in the city. We can only speak of those ceramics as a token presence from the pieces produced in the workshops of Provence and Languedoc-Roussillon. Nevertheless, we think that is not representative of the reality of trading at the time, but is more related to the difficulty of recognition.¹¹⁶

Although pieces from the Languedoc and Provence have also been found in Mallorca and Menorca, also in Mataró and Girona, of the type called *à décor baroque* and with a technique called *à la plume*¹¹⁷, these ceramics are absent from most of the publications here.

¹¹⁴ AMOURIC, HORRY, VAYSSETTES, 1997.

¹¹⁵ AMOURIC, VALLAURI, 2001.

¹¹⁶ The lack of studies and the difficulties of recognition when it comes to producing the inventory of the excavation means that these pieces are recorded under a wide range of classifications, which makes it harder to place them afterwards.

¹¹⁷ VARIOUS AUTHORS, 1998; CERDÀ, 1993; VARIOUS AUTHORS, 2006: nos. 18 and 19.

1. The workshops of Provence

The adaptation of the Pisan models to the workshops of Languedoc and Provence took the shape of a production called 'water'. The economic logic of getting a better price on the market, without the costs generated by sea transport, led the French workshops to *copier pour vivre*¹¹⁸. A fine set of these characteristics was found in the church of Sainte-Anne in Boulbon¹¹⁹.

Others have very schematic plant motifs, such as one of the pieces located in Barcelona. It is a bowl with trilobulate handles, comes from the Provence region and can be dated to the 17th century (plate 47, fig. 4). It has a schematic plant motif done with a comb with several teeth in green and reddish brown. The varnish is yellowish honey-coloured and is on the inside, trickling onto the outside. The paste is hard and compact and a deep red colour. We think it may be part of the so-called productions of the Vallée de l'Huveaune¹²⁰.

2. The workshops of Languedoc-Roussillon

There are also pieces of *glacure jaune sur engobe* crockery produced in Uzège. The classic feature of this production is the very light pastes, beige, almost white, in colour, fairly thin sides and a very bright yellow glaze, often cracked. The clays used are refractory kaolinites; once the piece is baked a white slip is applied and then a lead glaze that gives the yellow colour. We can speak of two pieces, a plate and a jar (plate 46, figs. 1 and 2) which can be placed chronologically in contexts of the early 18th century.

¹¹⁸ AMOURIC, RICHEZ, VALLAURI, 1999: 97.

¹¹⁹ AMOURIC, RICHEZ, VALLAURI, 1999.

¹²⁰ ABEL, AMOURIC, 1995.

The same type of material can be seen in relation to a kiln located in Saint-Quentin-la-Poterie, which ceased production between 1660-1680¹²¹.

2.1 *À la plume* decoration

We believe that the workshops of Provence or Languedoc are the origin of two plates done with a technique called *à la plume* by French scholars, since it is believed to have been done with a pen. Similar samples are known in Catalonia, where the technique was copied and is known as ‘dragging’, since it is said to be done by dragging the brush¹²². This is a Baroque decoration very typical of the 17th century.

The pieces found in Barcelona have thick sides, 1 cm, with somewhat rough finishes (plate 47, figs. 1 and 2). The paste is deep red, compact and with a small but visible white filler. The decoration, as we said, shows a theme of waters on a yellow background with brown tones and small green brushstrokes. The context can be placed in the first years of the 18th century, although the production is earlier.

Samples are known in Menorca¹²³ and in Mataró (Barcelona) and Girona¹²⁴. In some cases, especially in the Girona samples, there are pieces of doubtful attribution.¹²⁵

2.2 *Sgraffito* ceramics

To end with the French workshops (*ateliers d'Huveaune?*), we should mention a closed piece, certainly a jar, with a *sgraffito* (incised slipware) plant motif (plate 47, fig. 3). Although the French *sgraffito* artists recall the spirit of the Italians, they are considered closer to the influences of neighbouring Piedmont than the Pisa region¹²⁶. The Barcelona piece has the same paste and the same glazes as the plates decorated with the pen technique which we have just described. The chronology must be placed between 1683-1714.

¹²¹ LEENHARDT, 1995: 123.

¹²² SANTANACH *et alii*, 1993: 9.

¹²³ VARIOUS AUTHORS, 2006: nos.18 and 19.

¹²⁴ CERDÀ 1993.

¹²⁵ Some of the Girona pieces could be local production, as indicated by the author of the study.

¹²⁶ AMOURIC, RICHEZ, VALLAURI, 1999: 98.

Northern Europe: the so-called German stoneware

In Germany in the second half of the 16th century pieces known as German stoneware were produced, with surfaces in relief. They were fired at very high temperatures to obtain a very compact and opaque paste with a vitreous appearance and whitish colour. The most popular pieces were jars depicting male figures in relief, normally with beards, known as 'bellarmines'¹²⁷.

In Barcelona we have a record of just one piece, although, as we have said in reference to the French pieces, we think that the number is not representative and that the shortage of references for identification mean that these pieces remain totally anonymous. The piece studied corresponds to a stoneware pot/albarelo (the form is incomplete) 18 cm high, with a place for the lid on the edge (plate 48). The German stoneware production became very popular, especially for recipients for drinking or keeping beer, such as jars with a handle or bottles, notable among them the ones known as 'bellarmines', to which we have referred. These pieces were made in the workshops of the Rhine (Cologne, Frenchen and Siegburg) and can be dated to the 16th-early 17th century. The Barcelona piece was found in a stratum from the early 18th.

German stoneware production has different ranges of colours according to the paste, the firing temperature, whether or not air entered the kiln, the position of the piece inside the kiln, etc. The Barcelona piece has a mottled brown colour. This category, known as *grès moucheté brun*, is characterised by a granulated surface spattered with beige and brown. However the application is quite uneven, the mottling has run and the colour is not uniform; it has zones with a different decoration which could be classified as *grès marbré vert*. The paste is grey (it seems to have been over baked) with a shiny transparent

glaze. On the outer surface of the piece we can see the negatives of three of the bales that were used to separate the pieces in the kiln, as documented in a workshop in Boutfioulx¹²⁸.

Pieces of German stoneware have also been found in Galicia and Seville; they were very popular in England and reached America¹²⁹ along the same trade and distribution routes as the other ceramics of the time.

¹²⁷ MATHYS, 2005.

¹²⁸ MATHYS, 2005: 49.

¹²⁹ CASTRO, 2006: 36; PLEGUEZUELO, SÁNCHEZ, 1997.

Portuguese ceramics are not well known in Catalonia.¹³⁰ Although their presence is merely token for the time being, they have been documented archaeologically in Barcelona. This comes as no surprise, since Lisbon was an important point on the route from Amsterdam to Cadiz. In the late 17th century, Catalan ships turned towards the Atlantic, leaving behind the coasting routes they had followed through the Western Mediterranean from Marseille to Sicily, North Africa and the Iberian Peninsula as far as Gibraltar. In sea transport to the Atlantic Lisbon became a key port for the exchange of merchandise with the Dutch traders. The products reached Cadiz from Lisbon, a route frequented by the Catalans for the trade with America.

For Barcelona, we must mention the *pucarinhos*, a typical Portuguese production of the 16th-17th centuries whose main centre was Estremoz, although it was also made in Nisa, Aveiro, Caldas and Pombal and was imitated outside Portugal¹³¹. This is a very typical manufacture inspired by gold and silver smithery. The pieces are very Baroque, always profusely decorated and with small incrustations of fragments of quartz, which make them unmistakable¹³².

In Barcelona some very fragmented items have been found. We should pick out a moulded stem, certainly of a glass, a fragment of a neck and a more complete piece, a kind of small jar with one or two handles (plate 49). The fragments are decorated with incisions, printed motifs and a decoration

done with a mould and applied afterwards: a rose with many petals. The clay is red, very refined, with a darker red slip and the sides are quite thin and clear sounding. We know that there were pieces made with aromatic pastes which ladies ate after drinking the water, as they believed that it gave the skin a pale tone which was much appreciated at the time¹³³.

The *pucarinhos de barros* were very popular with well-to-do families in Castile in the 16th century. They are mentioned, for example, in the will of Empress Isabel of Portugal, wife of Carlos I of Spain. Other finds in Spain include pieces from Seville and Granada¹³⁴. In the case of Granada, the pieces are linked to the Alhambra and the mansions of the city elites with connections with local power¹³⁵.

The context of the Barcelona pieces is the first quarter of the 17th century and they can be related to the Convent of Santa Teresa, since they were found in the excavation of the cloister.

¹³⁰ As is the case of the pieces from the Rhine workshops, so far there is no record of Portuguese ceramics in Barcelona. The sole reason is the shortage of studies. We are sure that an in-depth review of the material that has appeared in the city would give a very different view.

¹³¹ PLEGUEZUELO, 2000: 130.

¹³² ALMEIDA, 1992.

¹³³ PLEGUEZUELO, 2000: 130.

¹³⁴ LÓPEZ, RUEDA, 1997.

¹³⁵ PLEGUEZUELO, SÁNCHEZ, 1997: 57.

Imports of Chinese porcelain¹³⁶

Imports of Chinese porcelain in the 16th century were widespread and were imitated all over Europe. Their success, particularly the porcelain of the Ming Dynasty, provoked imitations, productions which were much cheaper and easy to obtain. The best example is found in the Ligurian productions, fundamentally in the so-called *berettino*. The finds in Qsar es-Seghir, a fortification in Morocco, show both phenomena –imitation and import-simultaneously¹³⁷.

Chinese porcelain pieces were undoubtedly luxury items which could only be afforded by the wealthiest classes of the time. This is also evident in the Barcelona finds. The pieces located in the Born excavation appeared in noble houses, specifically the house of the consuls of Holland in Catalonia and the house of Antoni Oliach, a rich merchant with very high purchasing power, as shown by the post mortem inventory, done in 1703¹³⁸. The documentary sources record that the Duran family, one of the leading families in the world of Catalan grocers who also lived in the Born district, owned “29 China white cups, 16 small bowls with their plates from China for taking tea and golden spoons also for tea”.¹³⁹

The fragments come from seven pieces corresponding to the forms: small cup or cup, small glass, plate and small plate. The decoration comes down to two types: the so-called ‘Chinese white’ and the ones decorated with blue on

a white background. The ‘Chinese white’ pieces, a porcelain manufactured in Te Hua, in South China, are characterised by a very shiny white varnish and a very fine high quality paste. The decoration uses plant motifs, among them the tea plant, as we can see from the Barcelona pieces. This type of Chinese porcelain had a notable influence on the European porcelain of the time. Notable pieces of this type are an almost complete small cup with four small appendages at the base (plate 50, fig. 1), which served as a foot, and a fragment of another (plate 50, fig. 2), both decorated with plant motifs in relief. The context of the two cups is the early 18th century.

For the porcelain pieces decorated with blue we have a small cup 3.5 cm high (plate 50, fig. 4). On the inside and as a central motif, there is a flowering chrysanthemum or camellia. The inside border is done with opposing lines running in the shape of a zig-zag. The outer decoration consists of floral elements and anthropomorphic figures. The potter’s mark, *sheng* (saint), is on the base.

Another piece is the edge of a bowl decorated in deep cobalt blue (plate 50, fig. 3). On the inside, near the edge, we can observe a frieze with lotus flowers and water plants, framed by a line. The outer side is decorated with a landscape, where we can see part of the very long tail of a bird. It is walking beneath the leaves of a pine tree,¹⁴⁰ symbol of longevity and prosperity¹⁴¹. It belongs to the Ming Dynasty, Wanli period (1573-1619), and has been documented in an archaeological context of the late 17th century. We should also mention the bottom of a plate with blue decoration where we can also see a peony (plate 50, fig. 7).

¹³⁶ The first news of Chinese porcelain in Barcelona in archaeological contexts was published in Beltrán de Heredia, Miró, 2008a. Later the study was extended with new finds in the city, Beltrán de Heredia, Miró, 2009a.

¹³⁷ REDMAN, 1980: 261.

¹³⁸ GARCÍA ESPUCHE, 2007.

¹³⁹ “29 xícaras de la Xina blanques, 16 escudelletes amb els seus platets de la Xina per prendre te i culleretes daurades també per a te” GARCIA ESPUCHE, 2009.

¹⁴⁰ The pine is a symbol of prosperity and longevity, because it is an evergreen tree which never sheds its leaves. It is also the symbol of true friends in adversity. (Pinto de Matos, 1996: 278)

¹⁴¹ PINTO DE MATOS, 1996.

In the Italian monasteries of San Silvestro and Santa Maria in Passiones there is also evidence of the presence of Chinese imports in contexts dating 1550-1589 and in the 16th-17th centuries, respectively¹⁴². The monks of both monasteries were members of the leading families of the local aristocracy in the 16th century, a period of splendour which can also be seen from the presence of these luxury pieces imported into monastic settings.

The Barcelona pieces are of a similar kind, since the other finds we know of also come from monasteries, specifically the Convent of Santa Teresa and Pedralbes Monastery. In the excavations of the Convent of Santa Teresa a piece of porcelain was discovered. It is part of a porcelain bowl of great quality, decorated with very bright blue on a slightly greenish surface (plate 50, fig. 6). The decoration is concentrated on the outside with a figured scene showing a horse with a lotus flower and a circle on which we can read *yong*, which means eternity, written in Chinese characters. These motifs are framed by a simple border of double concentric circles. This piece is ascribed to the Ming Dynasty, Xia Xing period (1522-1566), and is documented in a stratum dated to the early 17th century.

In early excavations of Pedralbes Monastery in Barcelona a Chinese porcelain plate appeared. It is a rimmed plate, 31.4 cm wide, decorated in cobalt blue on an ashen white background, which can be ascribed to the Ming Dynasty and dated to the second half of the 16th century (plate 50, fig. 5). The edge is highlighted and decorated on both sides. On the back we can see various images of the endless knot¹⁴³ with undulating ribbons, separated

by a line of meanders. The decoration of the central area of the plate is arranged in segments compressed between circles. In the centre we can see one whole crane¹⁴⁴ and the wing of another, which from its position would be part of an arrangement of four around a central motif, accompanied by clouds and the endless knot with undulating ribbons, whilst on the outside equidistant geometrical motifs are drawn. The other side of the piece is also decorated in different segments separated by lines of circles. In the centre there is an inscription in Chinese characters framed by a double line of circles. On the side we can see various images of horses¹⁴⁵ in motion, accompanied by clouds, individualised by a circle which surrounds them and separated by other clouds. In the rim zone we can observe flowers with five petals and other geometrical elements, whilst at the base there is a line of intertwining spirals.

Outside Barcelona, imports of Chinese porcelain have been found in Menorca. They belong to the 'India Company' series made in the city of Jingdezhen¹⁴⁶. Fragments of Ming Dynasty porcelain have also been documented in Santiago de Compostela with Italian imports¹⁴⁷. In this case the context of the find enables us to link them to the members of high society who lived around the cathedral.

¹⁴²MILANESE, 2001.

¹⁴³The endless knot (*chang*) is one of the eight Buddhist auspicious symbols, with the lotus, the wheel, the conch shell, the parasol, the banner, the treasure vase and the fishes. A symbol of longevity because it is infinite (PINTO DE MATOS, 1996: 277).

¹⁴⁴The crane (*xian he*) is regarded as a symbol of longevity, and is supposed to live for 2000 years, (PINTO DE MATOS, 1996: 276).

¹⁴⁵The horse is the symbol of speed and perseverance. These are related to the steeds of Mu Wang, the fifth sovereign of the Zhou Dynasty, (PINTO DE MATOS, 1996: 274).

¹⁴⁶VARIOUS AUTHORS, 2006: nos. 66 and 67.

¹⁴⁷CASTRO, 2006: 36.

Syrian ceramics: imitations of Chinese 'bleu et blanc' porcelains

The arrival of Chinese imports in the Middle East from the beginning of the 9th century soon spawned imitations, which reached their zenith with the productions that copied Chinese celadon from the Mameluke era (14th-15th centuries). Nonetheless, it seems that the imitations of '*bleu et blanc*' porcelain, such as the items found in Barcelona, are far less frequent. We are referring to a small cup 9 cm in diameter and 6.5 cm high (plate 50, fig. 8), with a floral decoration reminiscent of the Chinese ceramics of the early 16th century, the period of the Ming Dynasty. It may well come from Damascus, since we have found parallels in pieces conserved in the Louvre Museum. One of them (MAO 363), dated to the late 15th-early 16th century, has an inscription in Arabic on the base which indicates that it was made in Damascus. The Barcelona small cup must be dated to the first half of the 16th century.

The stratigraphic contexts of the ceramics imported into Barcelona

Around the late 15th-early 16th century imported ceramics were dominated by Valencian productions, the famous lustred crockery, also found in lustre and blue. In the 16th century, there seems to have been a shift in the domination of the ceramics market, monopolised until then by the Valencian workshops. Their place was taken by Italian productions, which were also widespread in the trade in the Mediterranean, Northern Europe and America and had a notable influence on the productions of other countries such as France, Spain and Holland.

In the contexts of the 16th-17th centuries in Barcelona, Italian ceramics are constantly present and are well documented in all the excavations in the city. Imported crockery is found with typical Catalan decorated productions and with pieces of white pottery and common ceramics, glazed or unglazed, jars, basins, kitchen ranges, mortars, pitchers, etc.

The imported ceramic material to be located in 16th century contexts is rather sparse, just a few Montelupo pieces decorated with *rombi e ovali*, *losanghe*, *blu graffito* and *palmeta persiana stilizzata* motifs and the Ligurian *blu berettino*, *calligrafico a volute*, type b; *blu berettino* with yellow (*penellate ocre e giallo*) productions, and *bianco e blu* production with the *ju-i* motif. There is an outstanding find from Syria: a small cup that can be placed in the first half of the 16th century.

Around the late 16th-early 17th century, we can place some Pisa plates with *marmorizzata* decoration, the *boccali* from Faenza, most of the pieces from Montelupo: *mostacci*, *spirali e monticelli*, *stile compendiario* and *embricazione* decorations; also the *rombi e ovali*, *losanghe* and *blu graffito* motifs, already found in the 16th century. Among the Ligurian productions the *blu berettino* pieces with *calligrafica a volute* type C decoration stand out, along with others decorated *a quartieri*.

Alongside the imports, we find pieces of local production, such as the pottery decorated in lustre and in lustre and blue, and most of all the crockery known as 'Barcelona blue' with geometrical motifs and very schematic plants, palm fronds, palm fronds set in lobules, coats of arms, anagrams of Jesus Christ, etc. There is also the crockery decorated with the comb brush technique done in blue which would later be applied to the lustre productions and enable the potters of the city to work in series. Albeit in far smaller numbers, we also find Valencian crockery decorated in lustre and in lustre and blue.

In the 17th century, however, imported ceramics are far more common. There was a tremendous boom in Ligurian imports and at the same time French, German and Portuguese imports appeared. In the first quarter we find the compendiary styles from Faenza, and in the first half of the 17th century most of the pieces of the *marmorizzata* production. Also from the first half we find the Ligurian *bianco e blu* productions decorated with *palmata stilizzata*, and *calligrafico a volute* type B; monochrome *calligrafico naturalistico* and pieces decorated *a tapezziera*, as well as the *blu berettino* documented in the 16th century and the first years of the 17th, and the *a foglia* series first found in contexts of the first half of the 17th century. The same tendency can be seen in the pieces decorated with geometrical and figured motifs from Montelupo, which we have already mentioned. Moreover some pieces decorated *a quartieri* and *scacchiera policroma* make their appearance. The *nastri spezzati* motif of the Montelupo productions can also be placed in that century, though it is not possible to specify further. In the first quarter of the 17th century the *pucarinhos de barros* arrived from Portugal.

In the second half of the 17th century we find *marmorizzata* ceramics and the monochrome and polychrome *graffita* productions, all from the Pisa area. Also plates from Montelupo decorated with the motifs mentioned, as well as

the *foglia verde* theme. We do not think that the presence of *foglia verde* plates only in the second half is significant, since we are dealing with scant data from very few samples. Moreover, their presence with plates decorated with *rombi e ovali* motifs can be seen on various shipwrecks at the end of the 16th-first half of the 17th century¹⁴⁸. Among the Ligurian productions, the *scenografia barocca* series appears. The *fiori sparsi* motif is found in the 17th century, but we cannot specify time bands. The other Ligurian productions mentioned earlier continue to appear.

The same trend held for the early 18th century (with a *terminus ante quem* of 1716), with French productions from the Uzège workshop and the appearance of the Italian *alla francese* productions (*spiga*, garland and *peducci*) and the *taches noires* from Albisola, as well as the productions we have attributed to the Umbria workshops.

In contexts of the 17th century, as we have explained, there is no lack of Chinese porcelain. Also imports from other pottery workshops in Spain, such as Seville, Teruel, Muel or Vilafeliche (Aragon), Talavera de la Reina (Toledo) and Valencia, all in far smaller numbers.¹⁴⁹ The scant presence of the Valencian imports is noteworthy; they had completely lost their hegemony in relation to earlier centuries.

This imported crockery is associated with the typical Catalan pottery of the 17th century, decorated in blue, with the well known motifs for different borders, the fingerprint, the tassel, sashes and ribbons, the so-called Poblet.

¹⁴⁸ AMOURIC, RICHEZ, VALLAURI, 1999.

¹⁴⁹ These materials, from other pottery centres in Spain, have not been included in the study.

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Plates

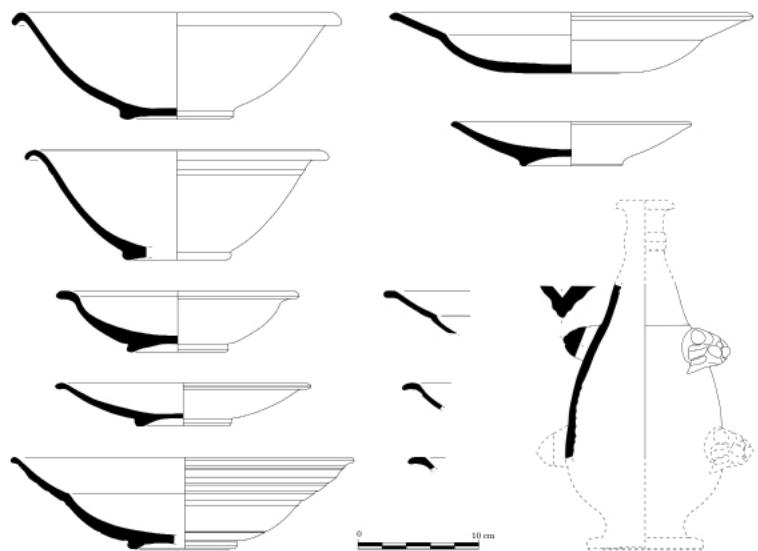


Plate 3

Typology of the Val d'Arno forms documented in Barcelona.



Plate 4

Pisa and Val d'Arno productions: *marmorizzatta*.

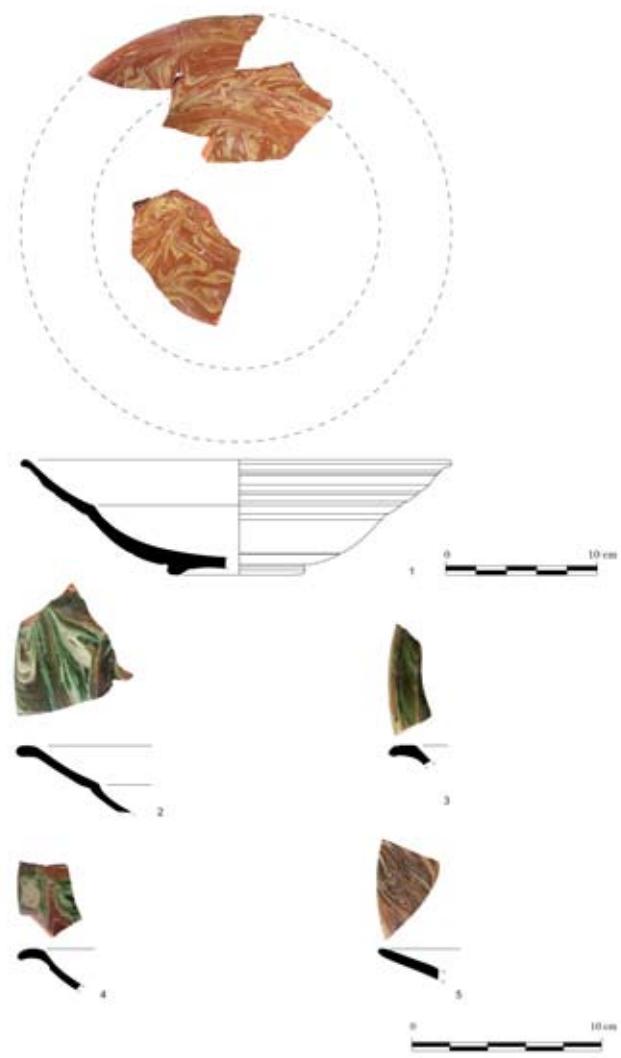


Plate 5

Pisa and Val d'Arno productions: *marmorizzatta*.

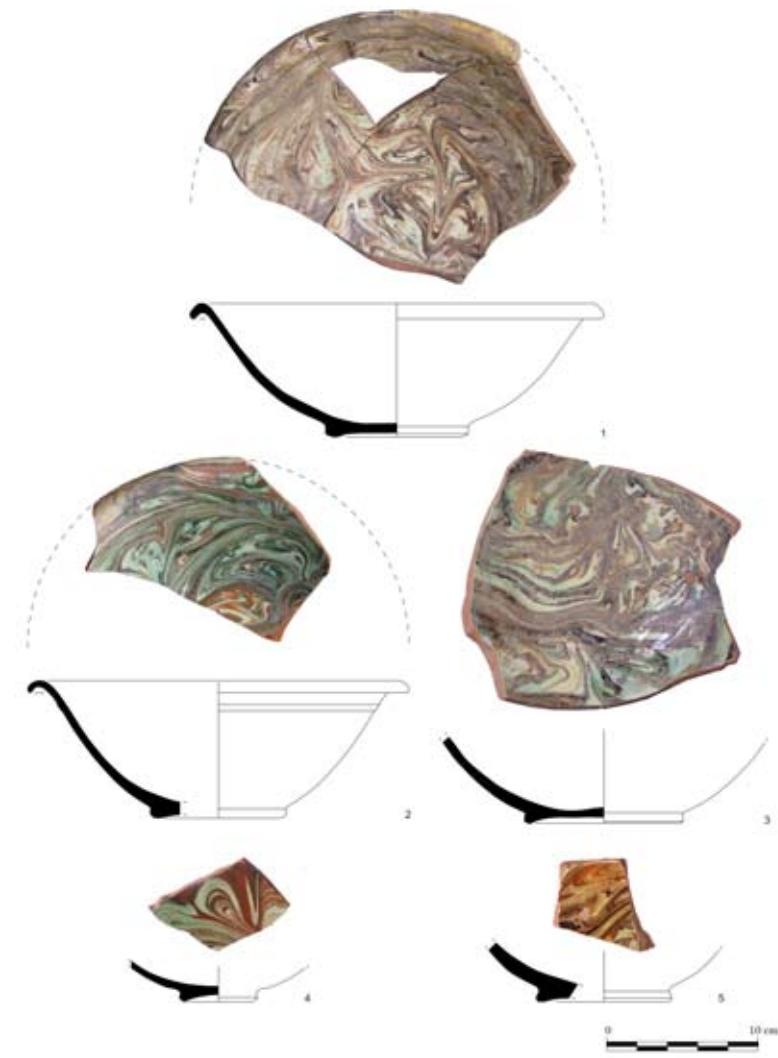


Plate 6

Pisa and Val d'Arno productions: *marmorizzatta*.



Plate 7

Pisa and Val d'Arno productions: *marmorizzata* and *maculata*.

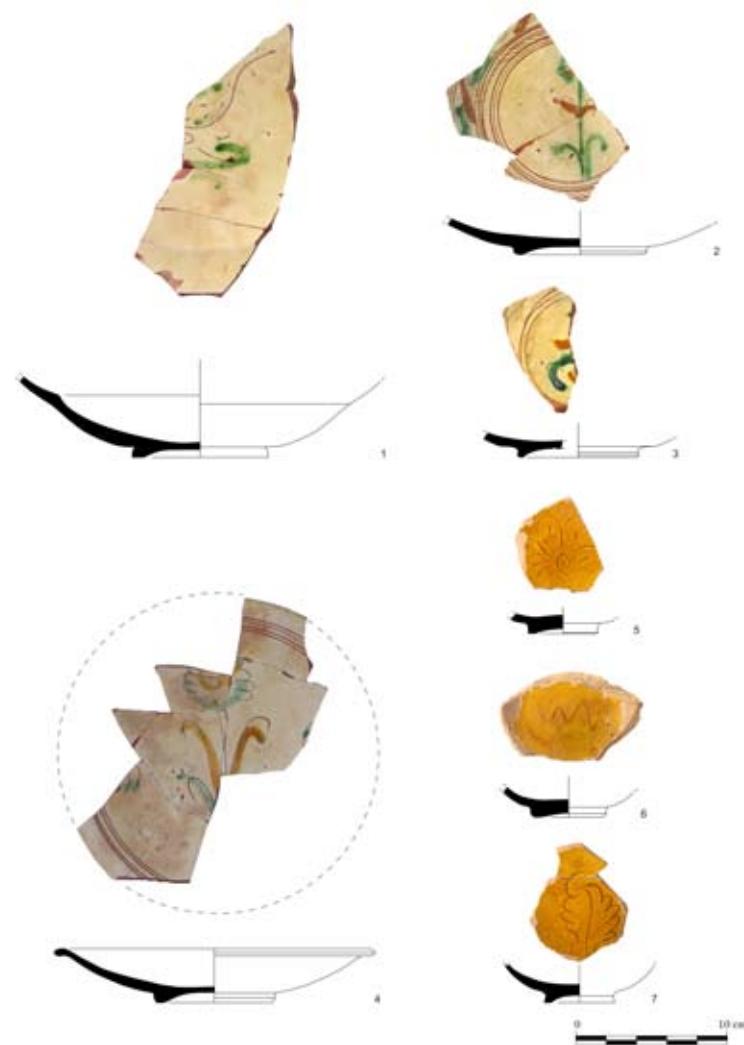


Plate 8

Pisa and Val d'Arno productions: *graffiti policroma* and *graffiti monocroma a punta*.



Plate 9

Val d'Arno: *graffita a stecca*.

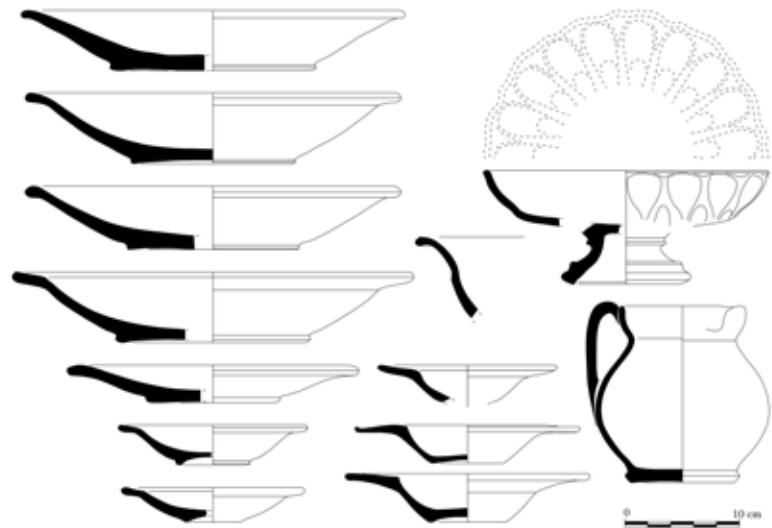


Plate 10

Typology of the Montelupo forms documented in Barcelona.

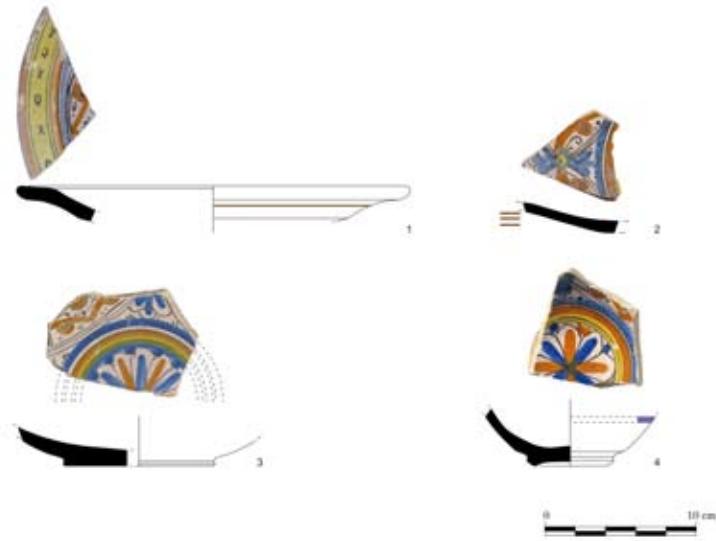


Plate 11
Montelupo *rombi e ovali* production.

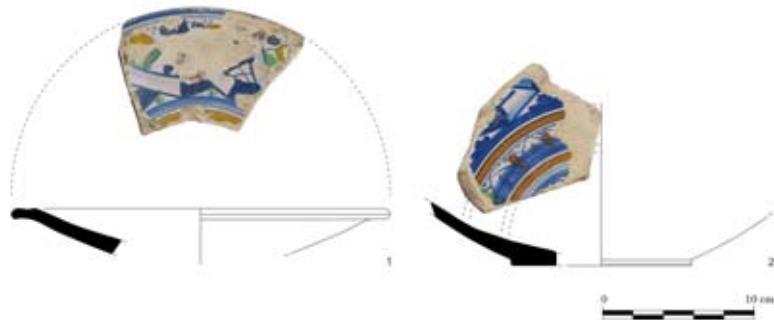


Plate 12
Montelupo *a nastri spezzati* production.



Plate 13
Montelupo production. Figs. 1-3 *spirali e monticelli*.

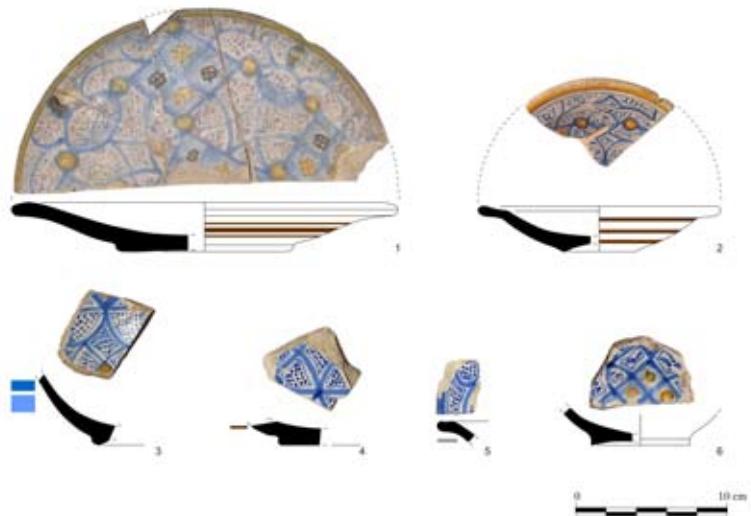


Plate 14
Montelupo *losanghe* production.

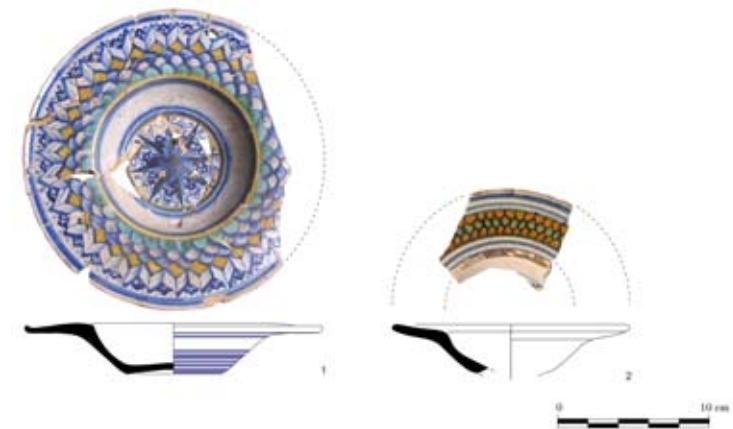


Plate 16
Montelupo *embricazione* production.



Plate 15
Montelupo *scacchiera policroma* production.



Plate 17

Montelupo figured polychrome production.

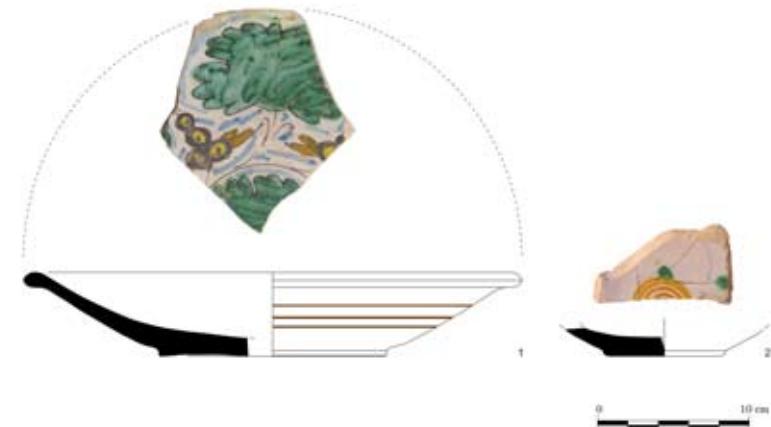


Plate 18

Montelupo *foglia verde* production.

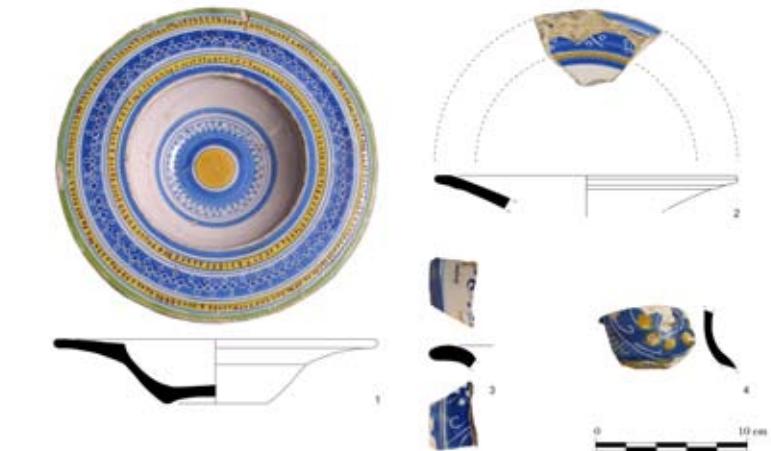


Plate 19

Montelupo *blu graffito* production.

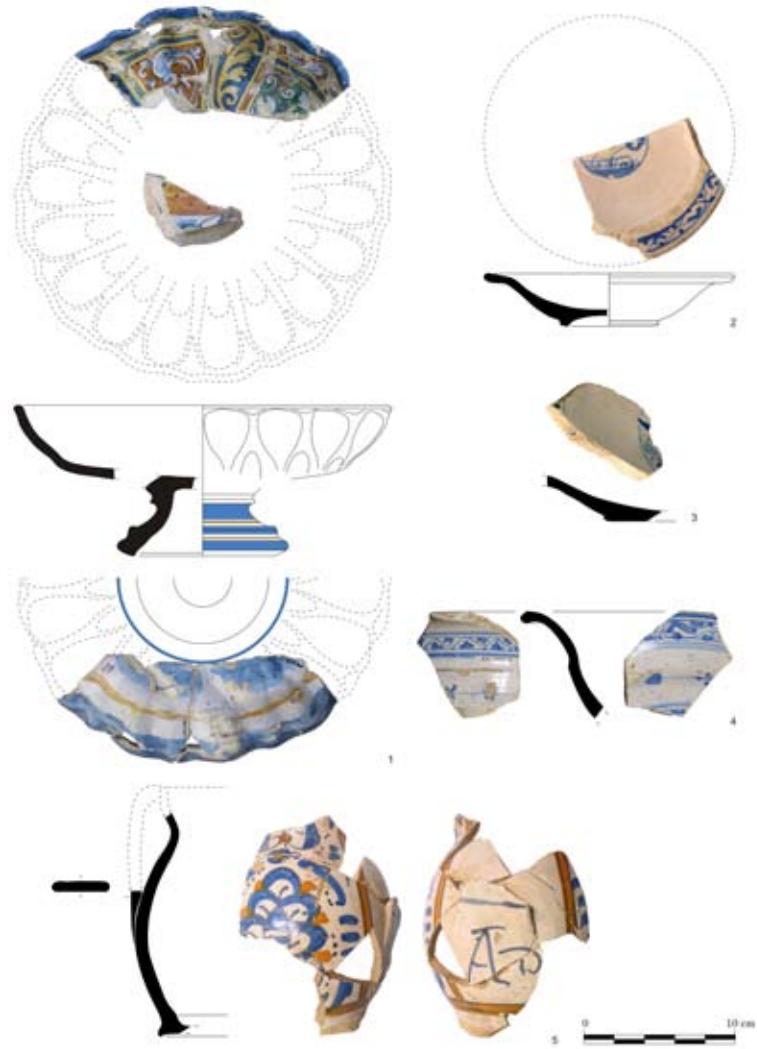


Plate 20

Montelupo production: *a quartieri* (fig. 1), *alla porcellana* (figs. 2-4) and *palmeta persina stilizzata* (fig. 5).

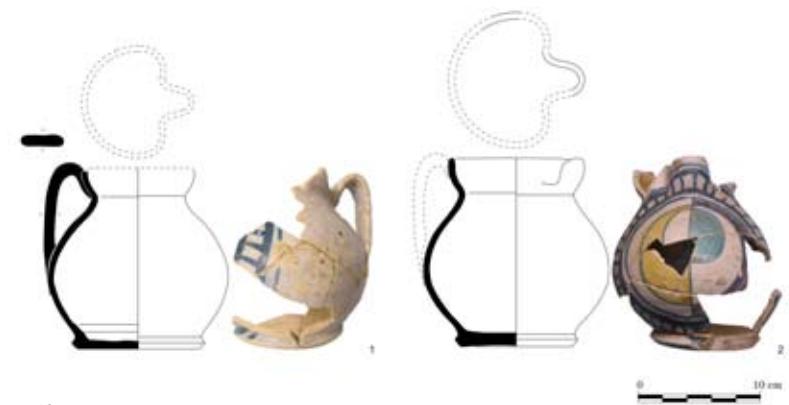


Plate 21

Boccali from Faenza.

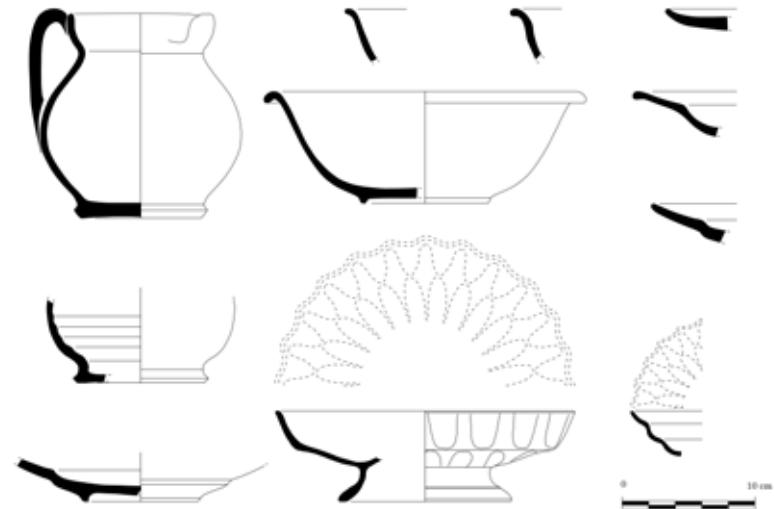
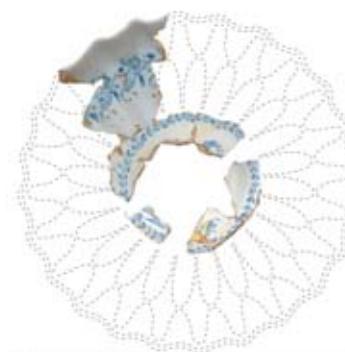


Plate 22

Typology of the Faenza forms documented in Barcelona.



2 0 10 cm

Plate 23

Faenza production, *stile compendiario*.

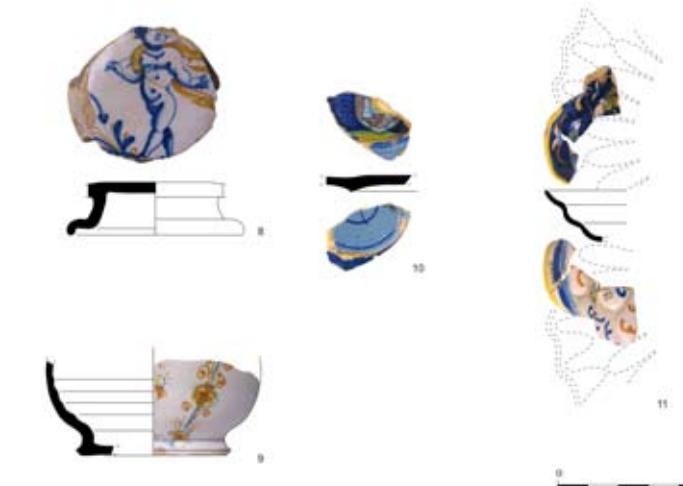
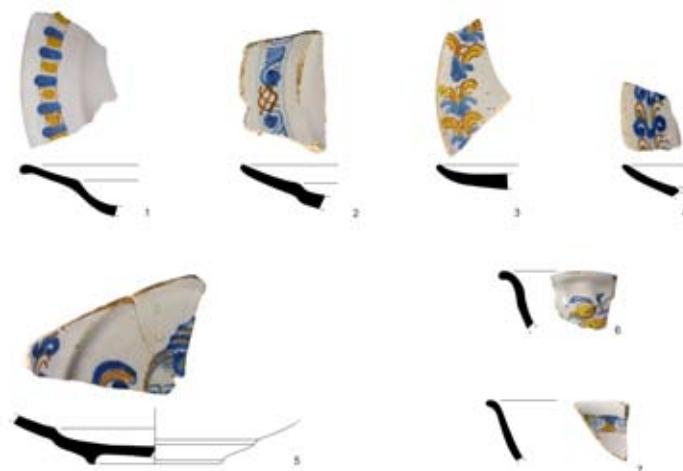


Plate 24

Faenza production, *stile compendiario* (figs. 1-9).

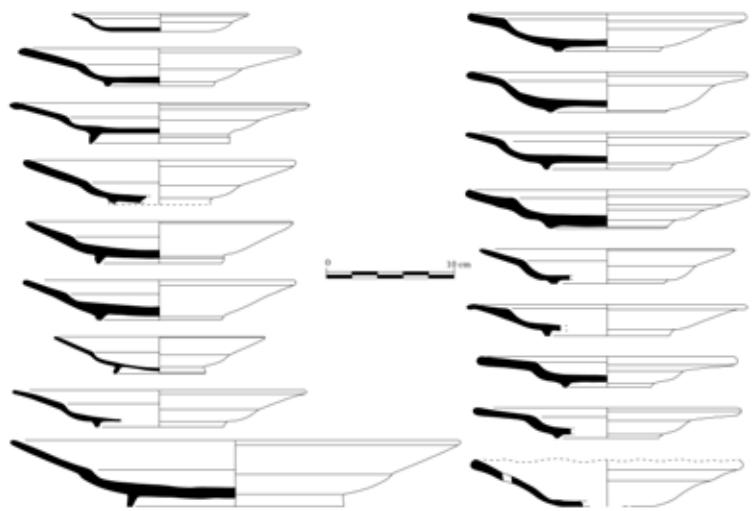


Plate 25

Typology of the Ligurian forms documented in Barcelona.

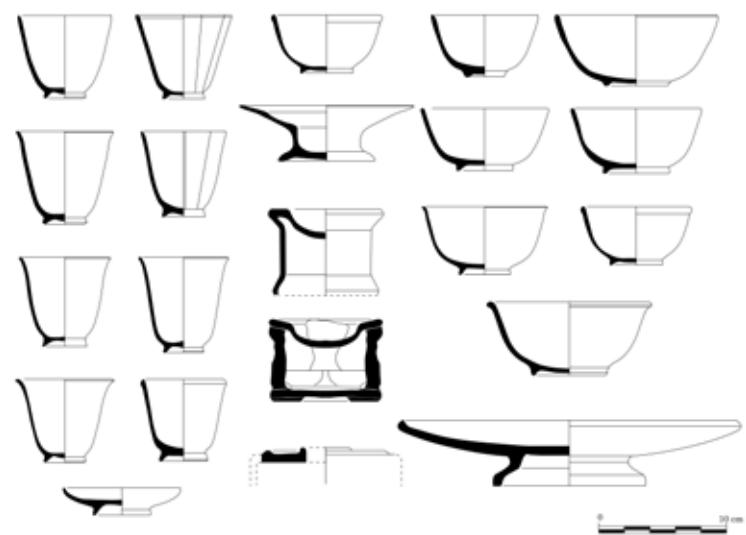


Plate 26

Typology of the Ligurian forms documented in Barcelona.

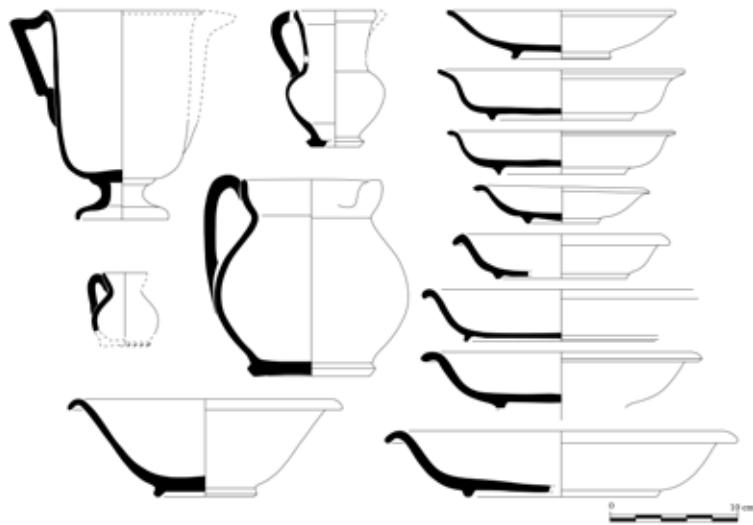


Plate 27

Typology of the Ligurian forms documented in Barcelona.

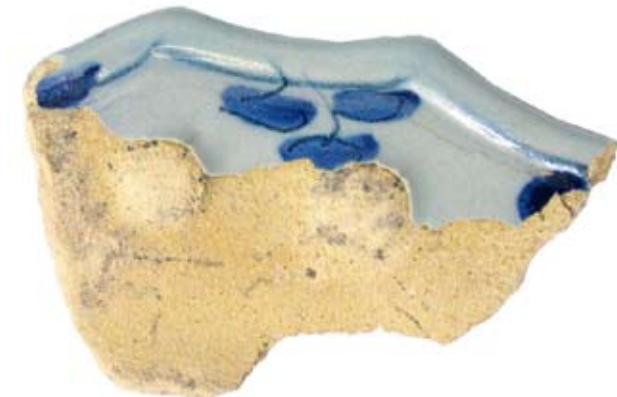


Photo 1

Ligurian ceramic *a tappezzeria* plate, with faceted edge and circular elements in relief.

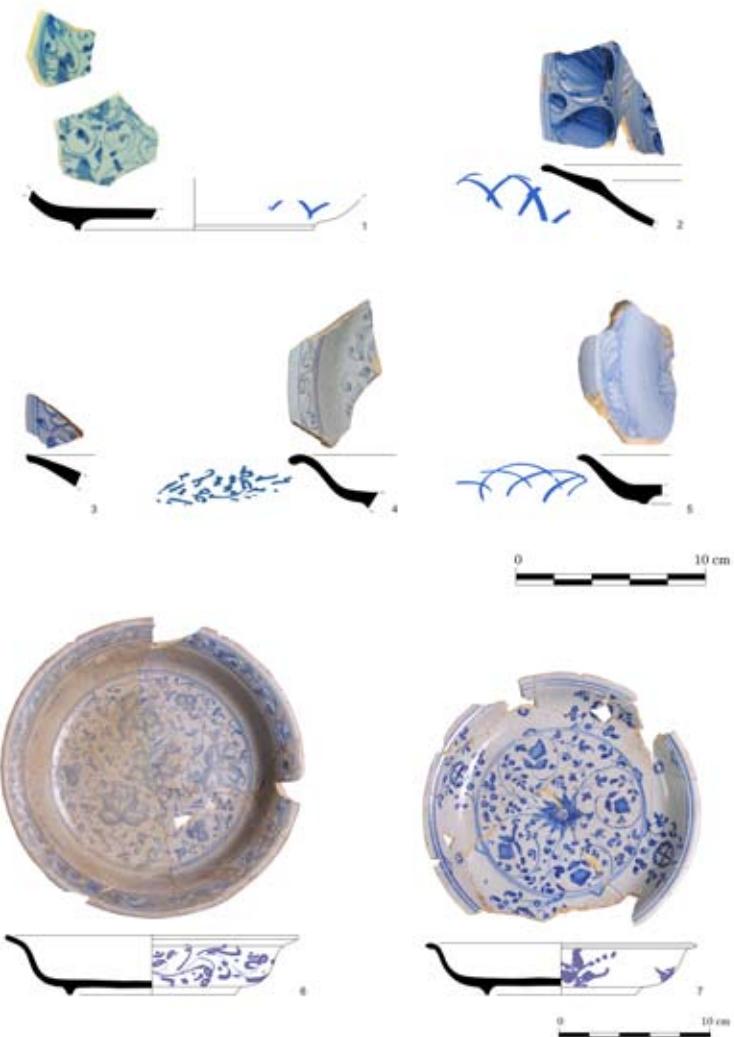


Plate 28

Ligurian production in blue berettino: *calligrafico a volute* Type B (fig. 1), *monocromia azzurra naturalistica a foglie* (figs. 2-6).



Photo 2

Ligurian ceramic *a foglie* plates, on which we can observe the white brushstrokes.



Plate 29

Ligurian *blu berettino* production: *calligrafico a volute* type C.



Plate 30

Ligurian *blu berettino* production: *a quartieri*.

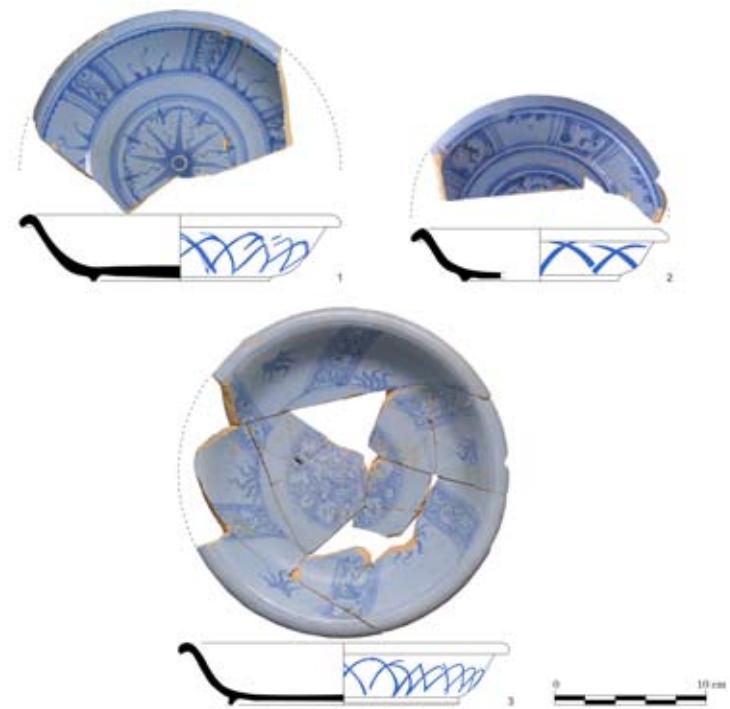


Plate 31

Ligurian *blu berettino* production: *a quartier*.

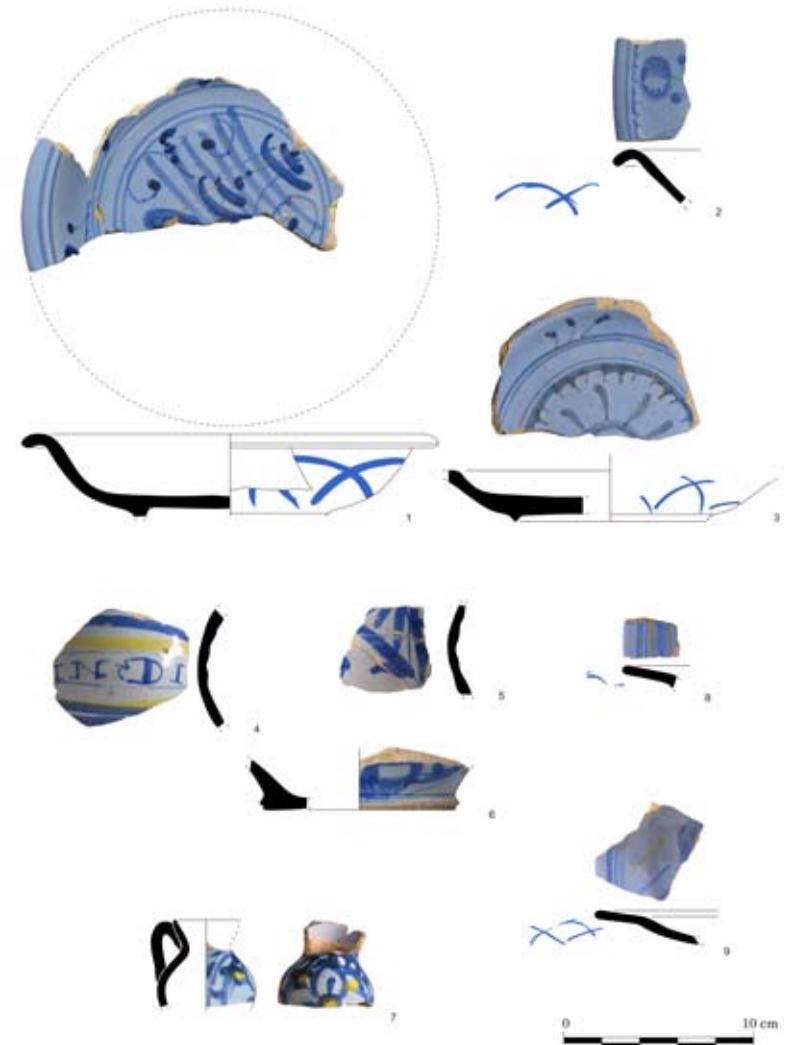


Plate 32

Ligurian *blu berettino* production: *fiori sparsi* (figs. 1-3) and *penellate ocra e giallo* (figs. 4-9).

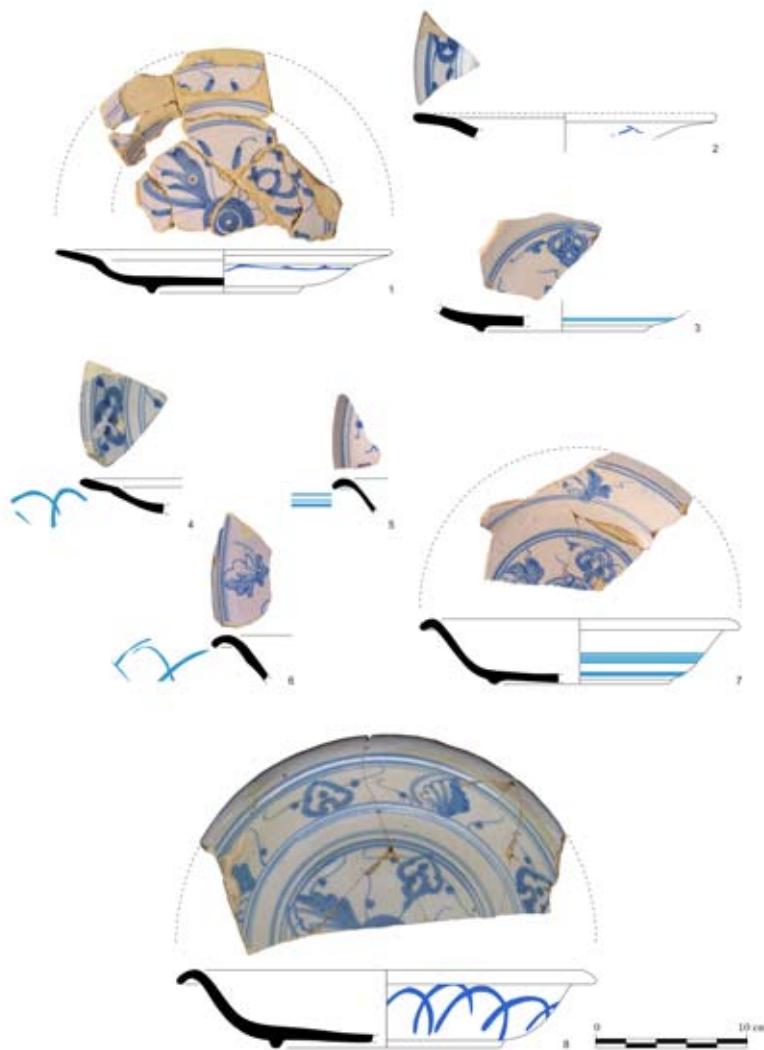


Plate 33

Ligurian blue on white production: *ju-i*.

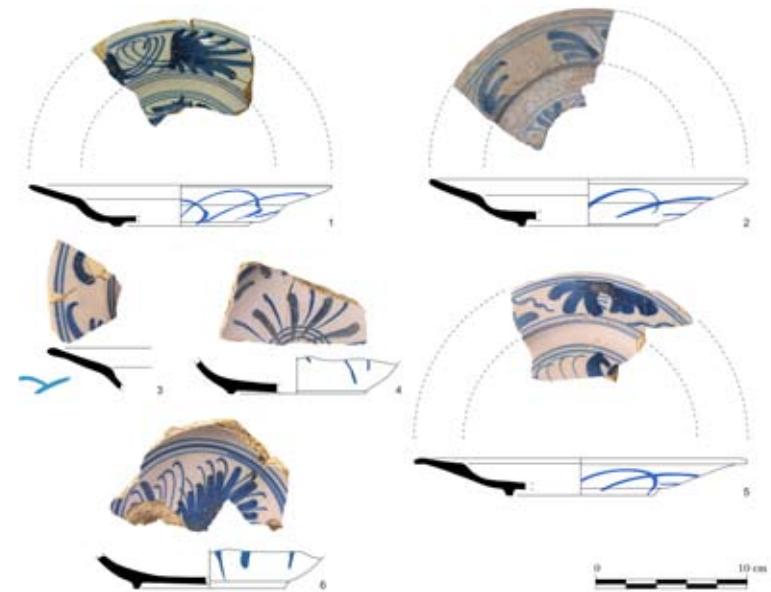


Plate 34

Ligurian blue on white production: *foglie di palma* front view (figs. 1 and 6) and *foglie di palma* or *palmetta stilizzata* (figs. 2-5).



Photo 3

Ligurian ceramic *calligrafico naturalistico* monochrome plates, on which we can observe the Ligurian houses and the pagoda.



Plate 35

Ligurian production: monochrome *calligrafico naturalistico*.



Plate 36

Ligurian production: polychrome *calligrafico naturalistico*.

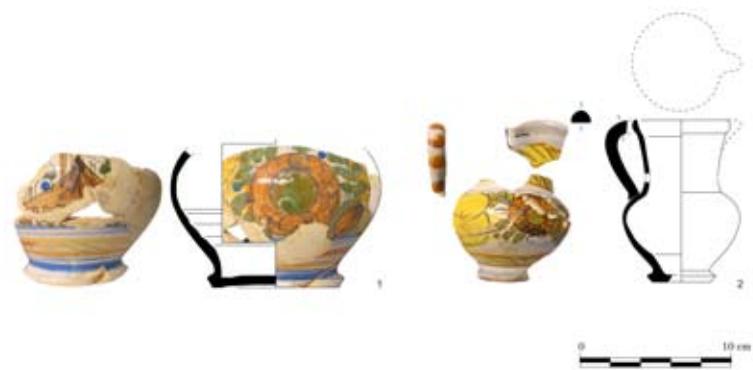


Plate 37

Ligurian production: polychrome *calligrafico naturalistico*.

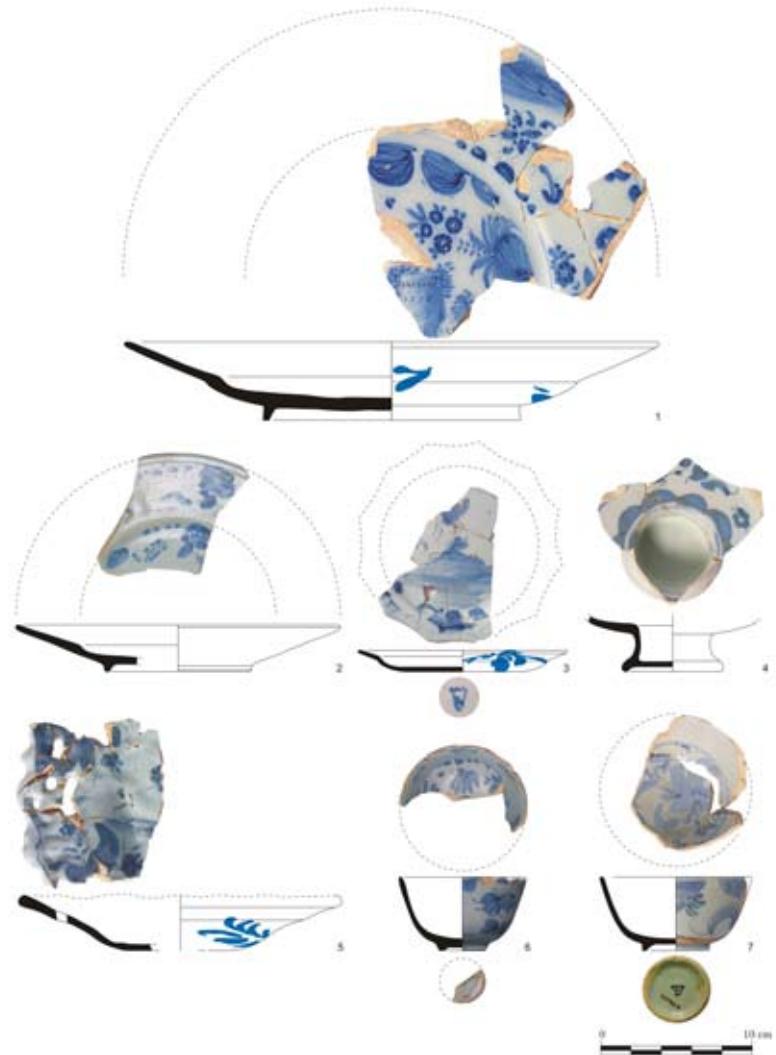


Plate 38

Ligurian *a tappazziera* production.



Plate 39

Ligurian *a tappazziera* production.



Photo 4

Architectural elements of Ligurian *a scenografia barocca* ceramics.



Plate 40

Ligurian *scenografia barocca* production.

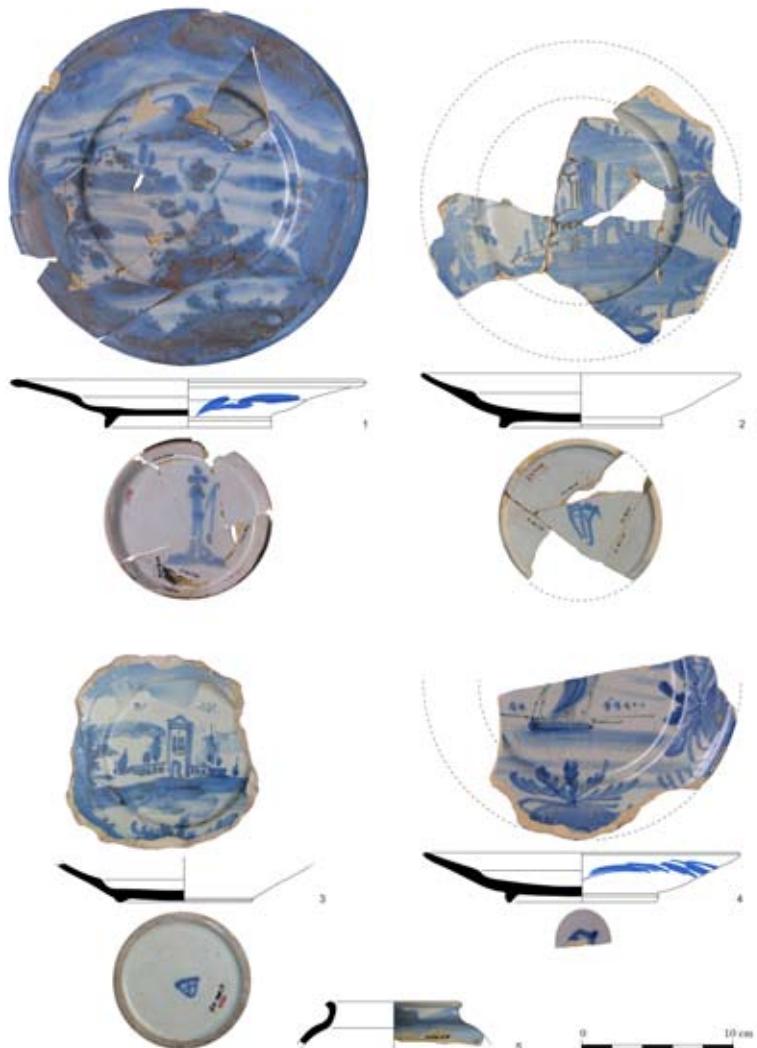


Plate 41
Ligurian *scenografia barocca* production.

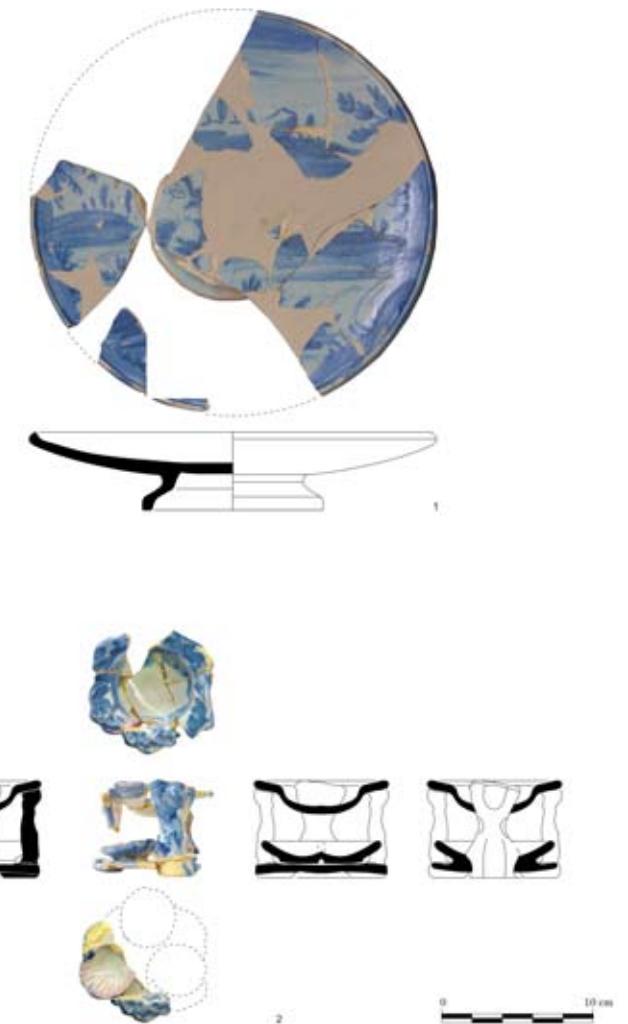


Plate 42
Ligurian *scenografia barocca* production.



Plate 43
Ligurian *scenografia barocca* production.



Photo 5
Images of Ligurian ceramic *a scenografia barocca* putti.



Photo 6

Pieces of Ligurian maiolica decorated *alla francese*, *spiga* series.

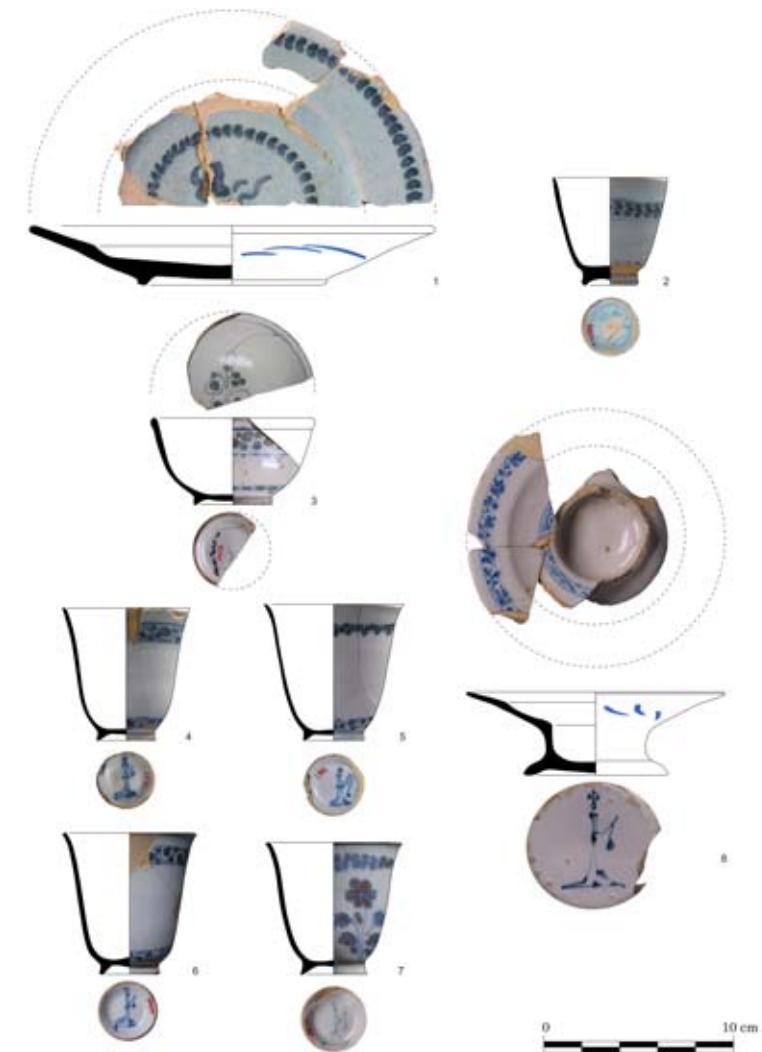


Plate 44

Ligurian *alla francese* production: *spiga* (figs. 1 and 2) and garland (figs. 3-8).



Photo 7

Pieces of Ligurian maiolica decorated *alla francese, peducci* series.



Photo 8

Possible Umbria productions: *xicra* with gold painted decoration.

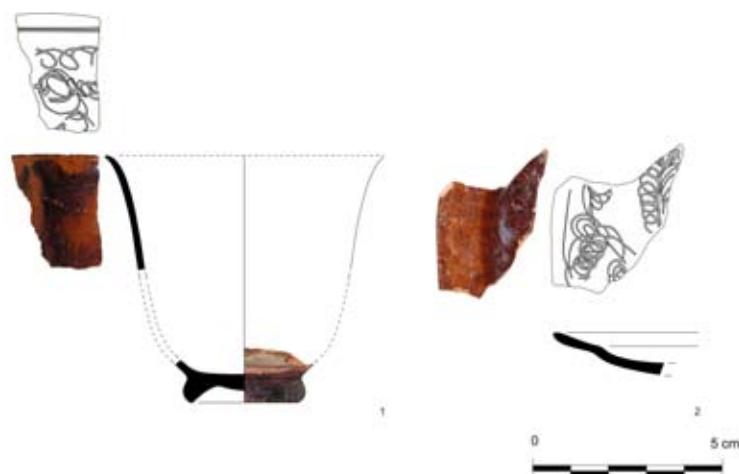


Plate 45

Ligurian *taches noires* production.



Photo 9

Possible Umbria productions: *mancerina*.

Photography	Trademark	Definition	Typology
	Crown + asterisk	Workshop: Conrado Town: Albisola Chronology: second half 17th - early 18th century	Object: Plate Dish Decoration: Scenografia Barocca
	Crown + asterisk + BC	Workshop: Bernardo Conrado Town: Albisola Chronology: second half 17th - early 18th century	Object: Xicra Decoration: Spiga Scenografia Barocca
	Crown + asterisk + SB'01	Workshop: Conrado Town: Albisola Chronology: second half 17th - early 18th century	Object: Xicra Decoration: Scenografia Barocca
	Crown + FF	Workshop: Conrado? Town: Albisola Chronology: second half 17th - early 18th century	Object: Xicra Decoration: Scenografia Barocca
	Crown	Workshop: C. Marcerano? Town: - Chronology: second half 17th century	Object: Xicra Decoration: Scenografia Barocca
	Stemma di Savona + BA	Workshop: Andrea Bianchino (Fábrica Isola) Town: Savona Chronology: half 17th century	Object: Closed form Decoration: A Tappezzeria
	Sun	Workshop: Salamone Town: Albisola Chronology: second half 17th century	Object: Plate xicra Decoration: Scenografia Barocca
	Five-pointed star	Workshop: attributable to Salamone Town: Savona Chronology: second half 17th century	Object: Fruit dish Decoration: Calligrafico Naturalistico monochrome
	Mezzaluna	Workshop: attributable to Salamone Town: Savona o Albisola Chronology: second half 17th century	Object: Dish Decoration: Calligrafico Naturalistico policrome

Photography	Trademark	Definition	Typology
	A	Workshop: non attributable Town: Albisola Chronology: second half 17th century	Object: Xicra Decoration: Calligrafico Naturalistico
	C	Workshop: non attributable Town: Albisola Chronology: second half 17th - early 18th century	Object: Dish Decoration: Scenografia Barocca
	G	Workshop: Giordano? Grosso? Town: Albisola Chronology: Late 17th- early 18th century	Object: Xicra Decoration: A Tappezzeria
	G	Workshop: Giachino Town: Albisola Superiore Chronology: Late 17th- early 18th century	Object: Fruit dish Decoration: Scenografia Barocca
	S	Workshop: Salamone Town: Albisola Chronology: second half 17th century	Object: Xicra Decoration: Scenografia Barocca
	S	Workshop: Salamone? Town: Albisola-Savona Chronology: second half 17th - early 18th century	Object: Xicra Decoration: Scenografia Barocca
	SC	Workshop: non attributable Town: non attributable Chronology: second half 17th - early 18th century	Object: Xicra Decoration: Scenografia Barocca
	SC	Workshop: non attributable Town: non attributable Chronology: second half 17th - early 18th century	Object: Xicra Decoration: Scenografia Barocca
	Asterisc	Workshop: non attributable Town: Albisola Chronology: second half 17th - early 18th century	Object: Plate Decoration: Spiga Scenografia Barocca
	Linea recta (Imitació Lanterna?)	Workshop: non attributable Town: Albisola i Savona Chronology: second half 17th century	Object: Xicra Decoration: A Tappezzeria

Photography	Trademark	Definition	Typology
	-	Workshop: non attributable Town: Genoa? Chronology: Late 16th- early 17th century	Object: Dish Decoration: Calligrafico a Volute tipus B
	Fortezza?	Workshop: non attributable Town: non attributable Chronology: second half 17th century	Object: Decoration: Calligrafico Naturalistico policrom
	-	Workshop: non attributable Town: non attributable Chronology: 17th century	Object: Plate Decoration: Calligrafico Naturalistico monocrom
	-	Workshop: non attributable Town: non attributable Chronology: second half 17th - early 18th century	Object: Plate Decoration: Scenografia Barocca
	-	Workshop: non attributable Town: non attributable Chronology: second half 17th - early 18th century	Object: Xiara Decoration: Scenografia Barocca
	-	Workshop: non attributable Town: non attributable Chronology: second half 17th - early 18th century	Object: Versatoio Decoration: A Tappezzeria
	84?	Workshop: non attributable Town: non attributable Chronology: 17th century	Object: Plate Decoration: Rosetta figura. Blu berrettino
	Crown + palm frond	Workshop: non attributable Town: non attributable Chronology: 17th century	Object: Plate Decoration: Calligrafico Naturalistico monocrom
Photography		Trademark Stemma di Savona	
Definition		Typology	
Workshop: Comune Savonese Isola		Object: Plate	
Town: Savona		Dish	
Chronology: second half 17th century		Toy	
Late 17th- early 18th century		Decoration: Calligrafico Naturalistico policrom	
		A Tappezzeria	
		Scenografia Barocca	

Photography	Trademark: Lanterna
	
	
	
	
Definition	Typology
Workshop: Grosso Chioldo-Peirano Society	Object: Dish Plate Xicra Mancerina
Town: Albisola Savona	Decoration: Calligrafico Naturalistico monogram Scenografia Barocca Garland
Chronology: 1641-18th century Late 17th- early 18th century	
Photography	Trademark Scudo crociatto
	
	
	
Definition	Typology
Workshop: Croce	Object: Xicra Plate Dish Serving dish
Town: Albisola	Decoration: A Tappezzeria Scenografia Barocca
Chronology: second half 17th - early 18th century!	



Plate 46

French productions from Languedoc-Roussillon: *glacure jaune sur engobe*.



Plate 47

French productions: *à la plume* decoration (figs. 1 and 2), *sgraffito* ceramics (fig. 3), and Provence bowl (fig. 4).



Plate 48

German stoneware albarello.

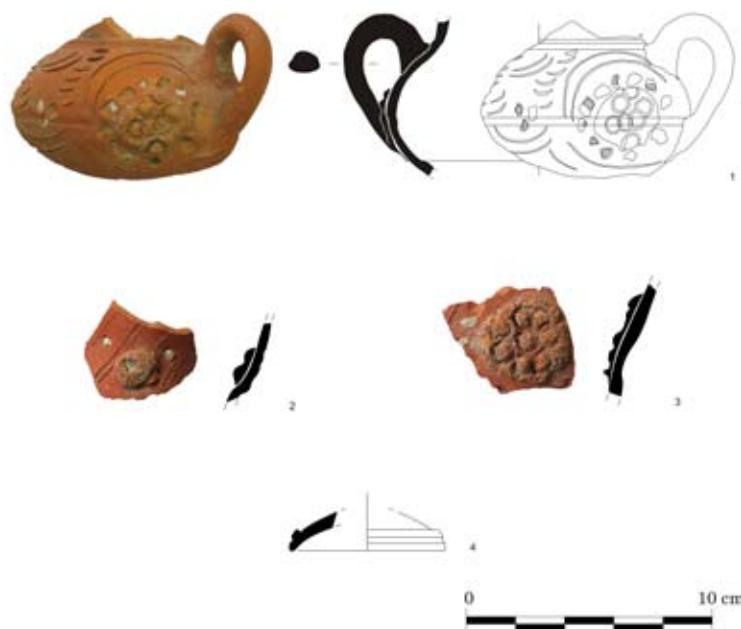


Plate 49

Portuguese ceramics: *pucarinhos de barros*.



Plate 50

Chinese porcelain (figs. 1-7). Syrian ceramics imitating Chinese porcelain (fig. 8).

ORIGIN		PRODUCTION	16th CENTURY		17th CENTURY		18th CENTURY	
			1st half	2nd half	1st half	2nd half	Ante quem 1716	
ITALIA	MONTELupo	Rombi e ovali						
		A losanghe						
		Blu graffito						
		Embricazione						
		Palmeta persiana stilizzata						
		Mostacci						
		Spirali e monticelli						
		Nastri spezzati						
		Stile compendario						
		Scacchiera policroma						
	FAENZA	Foglia verde						
		A quartieri						
	LIGURIA (Albisola Savona Genoa)	Boccali						
		Stile compendario						
		Berrettino. Penellate ocre e giallo						
		Berrettino. Calligrafico a volute type B						
		Berrettino. Calligrafico a volute type C						
		Berrettino. A Quartieri						
		Berrettino. A fiori sparsi						
		Berrettino. A foglie						
		Bianco e blu. Ju-i						
		Bianco e blu. Calligrafico a volute tipo B						
	UMBRIA? VAL D'ARNO	Bianco e blu. Palmeta stilizzata						
		Bianco e blu. Palmeta frontal						
		Monochrome Calligrafico naturalistico						
		Polychrome Calligrafico naturalistico						
		Scenografia barocca						
		A tappazzera						
		Spiga						
		Garland						
		Peducci						
		Taches noires						
PORTUGAL	Ceramics decorated with gold							
	FRANCE		Workshops of Provence and Languedoc-Roussillon					
	GERMANY		Rhine workshops					
SPAIN	VALENCIA	Luster						
		Paterna - Manises						
	TOLEDO	Luster and blu						
		Talavera de la Reina						
	ARAGON							
		Teruel						
		Muel						
	CHINA		Vilafeliche					
Porcelain decorated in blu on a white background								
Blanc de Chine								
SYRIA		Imitations of Chinese porcelain						

Plate 51

Table summarising the chronology of the stratigraphic contexts.

Muhba textures

Una sèrie del Museu d'Història de Barcelona per publicar recerques i materials ens els camps de la història i el patrimoni, relacionats amb els projectes, activitats i actuacions del Museu

cat cast eng

1 Las murallas de Barcino

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2 The ceramics trade in Barcelona in the
16th-17th centuries

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