



Europa 2024 Postmediaevalis

Foreword

It is our great pleasure that you are opening already the fourth Book of Abstracts of the EUROPA POSTMEDIAEVALIS conference, and if everything has gone as it should, you are doing so in Warsaw, Poland, where – to our further delight – this conference is being held. What is the topic of this year's conference?

During our last meeting in Coimbra, the term 'pattern' was frequently mentioned, and we have therefore decided to dig a little deeper into it. What does pattern mean for post-medieval archaeologists? What is hidden behind this term?

We usually associate patterns with various forms of decoration. Sometimes decoration merely represents one element of our inventory, appearing on lists and in tables, charts, and texts. The variety of patterns is so vast that deciphering them becomes a challenge we enjoy.

We do not study the old masters, such as the famous cathedral builders or the great painters. Our attention is mainly focused on hitherto unknown potters, whose names and especially their products have usually come to our attention by coincidence. Thanks to this, long-forgotten stories can come to life again.

Styles, techniques, and shapes of making patterns form the components we analyse in ceramics. In this way, we contribute to the understanding of the functioning of at least a small segment of Early Modern society. Finding specific workshops, sources of inspiration or directions for their spreading could be a small adventure in itself.

Patterns also embody an idea or previous experience, or, finally, an inspiration. Inspiration is an important part of all the stories, and it is inspiration again what we need to tell the story to our colleagues and the public as well.

We have tried to prepare for you three days full of interesting stories, and we hope the conference will be inspiring to you in many ways. We look forward to the expert discussions and above all to a friendly atmosphere.



- 8.30–9.30** → Registration of participants
- 9.30–9.40** → Opening of the conference, welcome by the Director of IAE PAS and the Organizers

Institute of Archaeology and Ethnology Polish Academy of Sciences (Al. Solidarności 105, Warsaw), room 202

from 9.40 → Session facilitator • Michał Starski

- 9.40–10.00** → **Magdalena Bis**: What Came First: Inspiration or Demand? A New Look at Slipware in Post-Medieval Poland
- 10.00–10.20** → **Paweł Duma**: Wrocław as an Important Centre for the Production of Slipwares in the Modern Period in the Context of European Tradition
- 10.20–10.40** → **Maciej Trzeciecki**: Patterns of the Past in the Lands Apart? Early Medieval Pottery-making Traditions in Post-Medieval North-eastern Europe
- 10.40–11.00** → **Ladislav Čapek, Michal Preusz, Pavlína Schneider-winklová**: Traditions and Changes in the Practice of Roulette Decoration on Late Medieval and Post-Medieval Pottery in South and West Bohemia

11.00–11.40 → Discussion



Coffee break



from 11.40 → Session facilitator • Tânia Manuel Casimiro

- 11.40–12.00** → **Gabriela Blažková**: Early Modern Pottery Decoration Techniques in Bohemia Using Assemblages from Prague-Hradčany
- 12.00–12.20** → **Michal Preusz**: Decorative Techniques in the Pottery Production of Southern and Western Bohemia from the End of the 15th to the Middle of the 17th Century
- 12.20–12.40** → **Kristýna Matějková**: Decorations – Inspirations – Patterns. Certain Aspects of 17th/18th Century Ceramics from Bohemia



Mario Bielich, Marián Čurný: Pottery from the 16th-17th Century from Upper Hungary Based on Finds from Tvrdomestice

← 12.40-13.00

Lunch break



← 13.00-14.20

Session facilitator • Joanna Dąbal

← from 14.20

Volker Demuth: Slipware in Northwestern Europe from the 16th to 18th Century – Innovation, Trade and Migration vs. Cessation and Degeneration

← 14.20-14.40

Frauke Witte: Cultural Identity in Post-Medieval Times Based on Earthenware

← 14.40-15.00

Maija Helamaa: Red Earthenware in Early Modern Finnish Households

← 15.00-15.20

Discussion



← 15.20-15.40

Coffee break



Session facilitator • Maciej Trzeciecki

← from 15.40

Vaiana Vincent: Slipware and Sgraffito Ceramics in Northern France Between the 15th and 18th Centuries: Techniques, Patterns and Inspirations

← 15.40-16.00

Ricardo Costeira da Silva, Tânia Manuel Casimiro: From Coimbra to the World: Early Modern Sgraffito-painted Redware

← 16.00-16.20

Rodrigo Bahna da Silva, Sara Ferreira da Cruz, André Bargão, Jorge Branco: Lisbon Pottery and Mudejarism in the Late 15th to mid-16th Century

← 16.20-16.40

Discussion



← 16.40-17.15

Coffee break



Ceramics Workshop



← from 17.15



9.00–11.00 → Visit to the Museum of Warsaw
(Rynek Starego Miasta/Old Town Square 28/42, Warsaw)



11.30–13.30 → Visit to the Royal Castle
(plac Zamkowy/Royal Castle Square 4, Warsaw)



14.00–15.00 → Lunch break



Institute of Archaeology and Ethnology Polish Academy of Sciences (Al. Solidarności 105, Warsaw), room 202

from 15.00 → Session facilitator • Gabriela Blažková

15.00–15.20 → Michał Starski: Well of Finds. An Assortment of Ceramic Vessels from 17th and 18th Centuries from a Dump in a Well in Puck (Gdańsk Pomerania)

15.20–15.40 → Mateusz Szeremeta: Stettiner Ware – a Typical Product of a Local Workshop, or Just a Cheap Imitation of Dutch Goods?

15.40–16.00 → Joanna Dąbal: Blue and White Pottery in Gdańsk

16.00–16.20 → Ewelina Więcek-Bonowska: Faience and Porcelain Dishes in the Sociotopographical Perspective of Warsaw in the 18th Century

16.20–16.40 → Discussion



Coffee break



from 16.40 → Session facilitator • Kristýna Matějková

16.40–17.00 → Tânia Manuel Casimiro, Ricardo Costeira da Silva: Tiny Things: 17th-century Miniatures, Dolls and Toys from Coimbra (Portugal)

17.00–17.20 → Shanshan Li, Mário Varela Gomes, Xiong Huan, Rosa Varela Gomes, Joana Gonçalves: Gilded and Colourful at the Convent Table



Marco Milanese: Ceramic Markers of Globalisation ← 17.20–17.40
from European and Non-European Archaeological
Contexts of the 16th Century. Case Studies of Ligurian
Majolica

Joel Santos, Tânia Manuel Casimiro: Where Do ← 17.40–18.00
We Draw the Line? Post-Medieval Material Culture
in a Broader Perspective

Gala Dinner/ ← from 19.00
Social Meeting 

Faculty of Archaeology, Warsaw University
(Krakowskie Przedmieście Street 26/28, Warsaw), room 2.10.

Session facilitator • Frauke Witte ← from 9.00

Harald Rosmanitz: Prestige Versus Local Traditional – ← 9.00–9.20
Potters Working Exclusively for the Upper Class

Irena Taranta: Decoration on Stove Tiles from Supraśl ← 9.20–9.40
Monastery

Olga Krukowska: Feasting and Dancing Motifs on ← 9.40–10.00
Vessels and Tiles from Early Modern Period as a Source
of Knowledge About the Customs of Past Societies

Bartłomiej Makowiecki: Renaissance Stove Tiles from ← 10.00–10.20
Wawel Royal Castle as an Example of the Transfer and
Spread of Patterns

Discussion  ← 10.20–10.40

Coffee break 

Session facilitator • Magdalena Bis ← from 10.40

Liudmyla Myronenko: European and Local Features ← 10.40–11.00
in the Decoration of Baturyn's Stove Tiles of the 17th–
Early 18th Century

Lesia Chmil: Common Features of Ukrainian and ← 11.00–11.20
Central European Ceramic Ornamentation of the
Early Modern Period

Wednesday 24th

program Thursday 25th



11.20–11.40 → **Oksana Kovalenko**: The Decoration of Kitchenware According to Materials from the End of the 17th Century to the Beginning of the 18th Century of the Poltava Regiment of the Cossack Hetmanate

11.40–12.00 → **Yuriy Puholovok**: New Markets – New Common Ware: The Expansion of the Pottery Range in Poltava in the 18th Century

12.00–13.40 → Lunch break



from 13.40 → Session facilitator • Volker Demuth

13.40–14.00 → **Adrienn Papp**: Ottoman – Hungarian Reflections

14.00–14.20 → **Samuel Španihel**: Similarities and Differences in the Decorative Patterns of Pottery on Both Sides of the Western Outer Carpathians

14.20–14.40 → **Marin Matkovic**: Changing Patterns of Pottery Consumption in Post-Medieval Osijek (Croatia)

14.40–15.20 → Discussion



Coffee break



from 15.20 → Session facilitator • Harald Rosmanitz

15.20–15.40 → **Ionuț-Cosmin Codrea**: Tobacco Clay Pipes Under the influence of the Baroque Goldsmithing. The Acanthus Leaf decorative motif

15.40–16.00 → **Roko Surić, Maja Kaleb, Luka Bekić**: Archaeological Material from Underwater Excavation of Post-Medieval Ballast Piles Near Brbinj, Dugi Otok, Croatia

16.00–16:15 → Summary and conclusion of the conference

from 16:15 → Ceramics Workshop





**oral
presentation**
abstracts



What Came First: Inspiration or Demand? A New Look at Slipware in Post-Medieval Poland

Magdalena Bis

Vessels referred to as 'slipware' are a special phenomenon in late medieval European ceramics. They are also a regular part of inventories of archaeological finds at modern sites in Poland. The article aims to introduce the origins of slipware production in the area and attempts to identify the reasons for this trend. In this respect, two main factors emerge, which at first glance seem opposite, but in the genesis of slipware were equivalent and influenced each other: inspiration from foreign ceramics from two directions: from the south – Iznik ceramics and majolica, and from Western Europe – vessels from Dutch, Rhineland and British centres specialising in this type of ceramics. This is evidenced primarily by the ornamentation of local wares. Another determinant was the growing demand for this type of earthenware. The decorative qualities of the vessels and their availability contributed to this. Market demand was an impetus for workshops that had previously engaged in traditional production – stove tiles, as well as glazed and unglazed redware. This is evidenced by relics of pottery workshops discovered in Poland and the contents of waste pits.



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Wrocław as an Important Centre for the Production of Slipware in the Modern Period in the Context of European Tradition

Paweł Duma

The topic of the paper is slipware recovered from excavations in Wrocław. It is discussed in the context and with a comparison to production from other Silesian workshops. Here in the period from roughly the 16th century and at least until the end of the 18th century, slipware was produced in a characteristic style. It was dominated by depictions of animals (deer, birds, dogs), less often of people. In terms of local production, it is possible to recognise an original style and characteristic colour palette. Vessels made in this style were also found outside Lower Silesia (Czech Republic, Hungary, central Poland), but they usually constitute a small share of the total collection. In the case of Wrocław, they clearly predominate, and sometimes their fragments are very common finds. Surviving historical sources also confirm the central role of Wrocław as an important centre of pottery production with strong authority over other guilds in the region. The collections found during archaeological investigations mainly include plates of various diameters, bowls, but also jugs and, less often, money boxes. The general concept of making these vessels is in line with European manufacturing trends referring to the style of the centres established in the Weser and Werra regions, but the details of making the vessels are clearly distinct. The low level of publication of this type of ceramics does not yet permit broader conclusions.



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Patterns of the Past in the Lands Apart? Early Medieval Pottery-making Traditions in Post-Medieval North-eastern Europe

Maciej Trzeciecki

When studying patterns and inspirations, we generally focus on the spread of stylistic and technological novelties, interpreted as material traces of the progressive globalisation of the modern world. What remains outside our research agenda is kitchenware, not as attractive as table dishes, although much more involved in everyday life, particularly in the vast rural areas of Central and Eastern Europe. The paper is dedicated to a little-recognised but interesting group of kitchenware, discovered in large numbers at post-medieval sites in north-eastern Poland, Belarus, and Lithuania. Their most characteristic feature is the manufacturing technique that continues patterns and formulas from the Early Middle Ages. Their stylistics, however, evolve over time and differ both from local early medieval traditions and from 'modern' post-medieval kitchenware from towns. Although the forms and manufacturing techniques may seem archaic, it is difficult to consider these vessels as 'living fossils' of the Early Middle Ages that survived in the most peripheral part of Europe. We can consider them as unexplored material phenomena showing ambiguous ways of shaping the modern world in such a distant and culturally diverse part of our continent.



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Traditions and Changes in the Practice of Roulette Decoration on Late Medieval and Post-Medieval Pottery in South and West Bohemia



Ladislav Čapek – Michal Preusz –
– Pavlína Schneiderwinklová

The practise of roulette decoration enjoyed long continuity in south and west Bohemia dating from the 14th to the 18th century. This style of decoration underwent a transformation from simple motifs to complex 'Late Gothic-style' geometric patterns, reaching its peak at the beginning of the Early Modern period (15th/16th century). During the late medieval and post-medieval periods, decoration with rouletting was primarily found on unglazed grey reduction-fired ceramics (greyware), and later on smoked pottery with a steel-gloss surface. In the Early Modern period, the frequency of rouletting decoration decreased as a result of the widespread use of lead-glazed ceramics, but continued to persist on certain types of vessels such as pots, jugs, bowls and tripods. The paper attempts to trace the changes in the style and design of decoration with rouletting based on the assessment of pottery assemblages from urban, secular, and rural environments.



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Early Modern Pottery Decoration Techniques in Bohemia Using Assemblages from Prague-Hradčany

Gabriela Blažková

The type of decoration on ceramic vessels has been considered a crucial chronological parameter since prehistoric times. In a way, it can be said that pottery served as a carrier of contemporary fashion trends. Every potter was limited by the possibilities of a particular ceramic clay, the availability of glaze, and, at the same time, there was a very natural desire for an individual approach. Ceramics were a ubiquitous object of everyday life and it was primarily the potter who influenced and determined the artistic sensibilities and tastes of consumers.

In Early Modern Bohemia, there was not only diversification in the shape of the ceramic assortment related to the individuation of food consumption, but also an expansion of the range of decorative techniques. Rouletted decoration, which continued from the Middle Ages, was modified to a certain extent. Embossed decoration in a range of variations became the new decorative technique. In line with European trends, slipware also played a vital role in Bohemia. In addition, anabaptist faience is a special phenomenon of global cultural heritage that was sold throughout the entire Habsburg Empire.



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Decorative Techniques in the Pottery Production of Southern and Western Bohemia from the End of the 15th to the Middle of the 17th Century

Michal Preusz

At the turn of the Middle Ages and the modern era, there were numerous changes in the formal spectrum of pottery products and also in their decoration, mixing the skill of manufacturers, fashion styles and the changing demands of consumers. The growing cultural perspective and rapidly changing lifestyle placed ever greater demands on manufacturers. Decoration was the best way to have an artistic effect on both touch and sight. In addition to austere decoration on consumer goods, richly decorated pottery for festive tables found its way into the households of the nobility, townspeople and villagers. The decoration also shows the development of the popularity of individual colours. A detailed assessment of the decoration shows the development and transformation of the artistic approach in pottery production in south and west Bohemia at the beginning of the modern era.



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Tue 12.00–12.20

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Decorations – Inspirations – Patterns. Certain Aspects of 17th/18th-century Ceramics from Bohemia

Kristýna Matějková

Colourful post-medieval pottery stands out in archaeological assemblages in Bohemia at first sight. In addition to glazes, many other decorative techniques are applied, with most of them having long development stretching at least through the early medieval period and a range only in Bohemia but also throughout Europe. Some, on the other hand, are limited to one workshop or region, and these could help us gain an understanding of preferences, popularity and probable influences. Unfortunately, this cannot be so easily identified in Bohemia due to the state of research on this type of pottery, which is still at the beginning. However, there are some interesting aspects, and these will be the focus of the article.



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Pottery from the 16th–17th Century from Upper Hungary Based on Finds from Tvrdomestice

Mario Bielich – Marián Čurný

This article aims to familiarise the public with a specific type of unglazed pottery – a smoky black ceramic that was produced continuously from prehistoric times practically until the 20th century. The smoking of ceramics is an individual production technique that was transformed from medieval reduction ceramics in Upper Hungary, i.e. in the territory of today's Slovakia, during the 16th century. It is well known in our Central European area. Related development of this production also took place in today's Bohemia and Moravia, in Poland, Ukraine, Romania, Moldova, Hungary and Austria. This type of ceramics is very characteristic and easily distinguishable. Due to the appearance of the surface, the vessels are called 'smoked ceramics' in the Czech Republic and Moravia, 'siwaki' in Poland, and 'Schwarzer rauch keramik' in the Germany. The paper presents a regional group of black-smoked ceramics (greyware), 'Tvrdomestice', dating to the 16th and 17th centuries, though it did not completely disappear even in the later period. This is also evidenced by the records of a pipe manufacturer from the 1860s.



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Slipware in Northwestern Europe from the 16th to 18th Century – Innovation, Trade and Migration vs. Cessation and Degeneration

Volker Demuth

In many parts of northern and central Europe, slip decorated plates and bowls appeared as new pottery forms and types from the mid-16th century onwards. In the case of Norway, this was all imported material, with certain regions as main suppliers of this new kind of vessel. By the end of the 17th century and in the early 18th century, the first pottery workshops appeared in Norway and started to produce slipware. In many ways, the decoration of this slipware resembles the older types, yet often in a somehow modified way. It seems that a small number of motifs dominate the later versions of slipware.

The complex history of slipware in Norway shows the influence of several socio-economic and socio-cultural issues on material culture. The economic effect of new trade models predominantly by merchants of the ascending Dutch republic increased the availability of these vessels. The manufacturing and development of slipware in Norway shows modes of cultural adaption and the transfer of technologies by migrating craftsmen. On the template of historical records, slipware from the 16th–18th century in Norway may offer a glimpse of the acculturation processes in the period.



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Cultural Identity in Post-Medieval Times Based on Earthenware

Frauke Witte

The end of the Middle Ages and the beginning of the modern era were characterized in southern Scandinavia by major religious and political changes. The Reformation focused on the individual's relationship with Christianity and the Renaissance ended the medieval understanding of art. At the same time, changes in eating habits and new technologies turned earthenware into a medium where shape and decoration made it possible to personalise individual vessels and turn them into decorative objects. With its increased decorative possibilities in post medieval times compared to the Middle Ages, ceramics had an unprecedented signalling value towards the surroundings. The material shows a conscious selection of the decoration, inspired by several European areas. This art historical, historical, and archaeological project works with the expression of identity and belonging through the materials people surround themselves with and present themselves through. Earthenware is both a utilitarian object and, with its motives, a medium for signalling status. This part of the material culture reflects patterns and makes it possible to investigate various questions about people, craft, and ceramics.



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Tue 14.40–15.00

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Red Earthenware in Early Modern Finnish Households

Maija Helamaa

Lead-glazed red earthenware was the most common pottery type in post-medieval Turku in southwest Finland. Ceramics were imported by sea since the Middle Ages and imports made up a significant share of pottery consumption even in the 19th century. Written records show that some potters worked in Turku during the 17th century at the latest. The archaeological evidence of local pottery production is scarce – a secondary fill deposit with possible kiln waste from the 17th century and some wasters from the early 19th century plot owned by a potter. Recent excavations in present-day Market Square in Turku produced massive amounts of ceramics from the mid-17th to the early 19th century from over 10 individual town plots. This paper concentrates on the redware vessels from the site. The aim of an ongoing study is to categorise this most common pottery type. It is the first extensive research on Early Modern red earthenware in Finland. The paper demonstrates what types of redware, especially slipware, was used, and which forms and decorations were imported for Finnish consumers and probably copied for local production.



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Slipware and Sgraffito Ceramics in Northern France Between the 15th and 18th Centuries: Techniques, Patterns and Inspirations

Vaiana Vincent

The intensification of maritime transport in the postmedieval era led to an increase in the exchange of ideas and goods. As a result, similar decorative techniques and common types of motifs were observed at different rates throughout Europe. Using the example of northern France, which was largely open to both the English Channel and the North Sea, we look at ceramics decorated using two distinct methods: slipware and sgraffito. The aim is to distinguish the products from manufacturing sites in the Hauts-de-France region, describing their distinctive features, motifs and inspirations. A description of the decoration from the consumer sites also gives a second reading on the influences of their visual culture in particular. It also touches on economic issues relating to European trade, with the wide distribution of certain products.



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Tue 15.40–16.00

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From Coimbra to the World: Early Modern Sgraffito-painted Redware

Ricardo Costeira da Silva – Tânia Manuel Casimiro

Painted redware is a frequent product in Portuguese ceramics, especially in the south of the country during the Muslim period. Even after the Christian conquest of the territory, and despite the decrease in production, this tradition was maintained, and Muslim-influenced decoration reached the Early Modern period. These painted wares continued in cities such as Lisbon and Coimbra and endured at least until the early 18th century. Coimbra became, therefore, one of the main Portuguese production centres for painted ceramics, with the peak of its production in the 16th and 17th centuries. These ceramics are mostly fine wares related to water consumption (jars, jugs, and cups), but also bowls, plates, and miniatures. While the types and styles of these pots suggest that many potters and workshops were involved in this production, there is one specific type that stands out due to the finesse of its production, suggesting that it may have been confined to one potter or workshop. Very delicate and fine red earthenware vessels were decorated with sgraffito and often painted in white with a style that differentiates them from all other production. Due to its characteristics, this type of pottery is often found outside Coimbra, entering the world trade system.



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Lisbon Pottery and Mudejarism in the Late 15th to mid-16th Century

Rodrigo Banha da Silva – Sara Ferreira da Cruz –
– André Bargão – Jorge Branco

Lisbon's archaeological contexts with pottery dated from the mid-15th to the first decades of 16th century revealed a minority group of red clay regional products carefully finished and generally bearing polished or burnished surfaces and applied white painting (lime). This type of decoration is absent in all other products identified as regional and so far has only been identified at discarded production contexts in Olarias, the suburban Moorish quarter of Lisbon. Based on contextual data, the authors display new readings on this production(s), and attempt to characterise vessel forms and interpret the decoration morphology. The typology is almost exclusively composed of regional types associated with liquids. But a very specialised form is also present – a bowl with a rim forming a tube inside and, on its top, a highly decorated composition of coroplastic motifs, some of which allow liquid to flow to the interior of the vessel of Muslim origin. Based on the typology repertoire and the decoration morphology, the authors suggest that this minority regional fabric is associated with the introduction of late Iberian Islamic taste in pottery (Mudejarism), a feature that characterises Portuguese society in the late 15th to mid-16th century.



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Well of Finds. An Assortment of Ceramic Vessels from 17th and 18th Centuries from a Dump in a Well in Puck (Gdańsk Pomerania)

Michał Starski

During an archaeological investigation of the plot at 1 Maja 5 Street in Puck, a usable level of the area from the 17th and 18th centuries was identified. A three-bay tenement house was built on the discussed plot with a stone well in the backyard. The residential building was probably destroyed in the first half of the 17th century, whereas the well remained functional for a longer period. However, it began to be filled in in the second half of the 17th century, a process that lasted at least until the end of the 18th century. A massive collection of fragments of ceramic vessels (approximately 12,000) was recovered from both of these structures, which, in addition to numismatic finds and dendrochronological dating, is the basis for dating the time of the creation of the tenement house and well debris. However, these products primarily allow for the presentation of the structure of ceramic vessels used in a household in a small town in Gdańsk Pomerania in the 17th and 18th centuries. The paper aims to characterise individual trends in production and identify their provenance against the background of local production and the range of used vessels.



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Stettiner Ware – a Typical Product of a Local Workshop, or Just a Cheap Imitation of Dutch Goods?

Mateusz Szeremeta

The lecture reports on fragments of faience vessels discovered in historical quarter XXVI at Stargard (a town in Western Pomerania). Fragments of old forms, including plates, bowls and jugs, were recovered during archaeological excavations preceding an investment project to build a residential and service complex in the northern part of the city. The results of technological and stylistic analyses of ceramics will be presented and then compared with their assumed counterparts from Dutch ceramic workshops. Fragments of imported products, which can be found not only in the Stargard collection, but also in most of the assemblages obtained during archaeological excavations in Pomerania, prove the existence of widespread demand for luxury pottery (Dutch faience). This was perhaps one of the impulses to create their cheaper imitations in the form of Stettiner ware.



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Blue and White Pottery in Gdańsk

Joanna Dąbal

Blue and white pottery was broadly introduced in Gdańsk in the 17th century and inspired local production for about half of the century. In this paper, the range of locally produced blue and white tin-glazed wares is presented with wider analyses of their decoration inspired by Asian and/or Dutch aesthetics. Several motifs and decorations were selected to be followed in local ceramic fashion, e.g. segmented borders, central flower and fruit decorations and laurel wreaths. The results of the analyses will be given with comprehensive background of dated Asian and Dutch wares excavated in Gdańsk. This data provides the timeline scale of blue and white ceramic decorations and their quality in Gdańsk. Furthermore, the usage of these products is discussed with an emphasis on local pottery.



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Faience and Porcelain Dishes in the Socio-topographical Perspective of Warsaw in the 18th Century

Ewelina Więcek-Bonowska

The work presents finds of 18th-century porcelain and faience vessels from the collection of the Museum of Warsaw. These items come from archaeological excavations conducted in the capital of Poland from the end of World War II until the present day. The purpose of the paper is to present the finds themselves and place them in the socio-topographical perspective of the city to show the social aspect of the use of such vessels. The analysis concerns the 18th century, when the Saxon dynasty sat on the throne in Poland until 1863, which had a huge impact on the spread of porcelain throughout Europe, including Polish lands. Approximately 200 items will be analysed. As a result of the selection, only vessels from a well-defined socio-topographical context, and therefore excellent material for research on such issues, were chosen.



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We 16.00–16.20

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Tiny Things: 17th-century Miniatures, Dolls and Toys from Coimbra (Portugal)

Tânia Manuel Casimiro – Ricardo Costeira da Silva

The Monastery of Santa Clara-a-Velha (Order of the Poor Clares) in Coimbra was occupied from the 13th to the 17th century, when it was abandoned. The collection includes hundreds of small objects classified as miniatures and small figurines. If the number of artefacts is absolutely amazing, the same can be said about the variety, since the majority of them correspond to local production and a large share to regional and overseas imports. Female representations that look like dolls, animals, and whistles make us wonder what the life of these women was like inside the convent walls. Miniatures tend to be rare in post-medieval contexts and Santa Clara can be considered an exception. When observing the overall collection and comparing it to other convents in Portugal, these nuns were living a different life and possibly creating a pleasurable world where small objects would be part of their comfort.



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Gilded and Colourful at the Convent Table

Shanshan Li – Mário Varela Gomes – Xiong Huan –
– Rosa Varela Gomes – Joana Gonçalves

Nearly 1,800 sherds of Chinese porcelain were recovered during archaeological excavations at the Santana Convent in Lisbon (Portugal). Of these, we selected certain pieces – the Kinrande type, Chinese Imari, as well as some other productions, with gold, blue, red and, more rarely green and brown patterns. The following shapes, plates, saucer dishes, bowls, cups and vases were identified. The selection of pieces offered a broad chronological spectrum covering the second half of the 16th century to the end of the 18th century. The oldest and rarest fragments belong to the Ming period, followed by more than twenty fragments of porcelain known as Chinese Imari (late 17th century, early 18th century). Later, in the mid-18th century, some pieces painted in red and gold appeared. The motifs and colours used in the decoration of this porcelain, namely gold and red, give these vessels new visibility. This provided a strong contrast, especially at the table, with the world of blue on white, not only of porcelain, but also of some faience, wall tiles and, above all, the black religious and secular robes of the time. However, the presence of a rich convent, of nuns who consumed Chinese porcelain, for more than two centuries, reflects the existence of members of the upper class, in a period in which we know that being a nun was more of a social status than a religious vocation.



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Ceramic Markers of Globalisation from European and Non-European Archaeological Contexts of the 16th century. Case Studies of Ligurian Majolica

Marco Milanese

The work presents a synthesis of what is considered to be among the most interesting post-medieval ceramic markers of European and non-European globalisation: the majolica produced in Liguria (in Genoa and Savona). This phenomenon began in the second quarter of the 16th century, in Tuscany in Montelupo, a manufacturing centre of Florence. The study aims to build a geography of the distribution of these materials, commercial carriers and known shipwrecks. Terrestrial contexts will be taken into consideration in relation to the concept of globalisation, identified starting from post-medieval ceramic finds, limited to the 16th century.



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Where Do We Draw the Line? Post-Medieval Material Culture in a Broader Perspective

Joel Santos – Tânia Manuel Casimiro

The paper is a reflection and a provocation. Eight years ago, we heard of a Prague group organising a conference called Europa Post-Mediaevalis. That first conference's primary subject was pottery, and continued to be for three other conferences. This is understandable, since pottery is the most common archaeological material in every excavation. However, sometimes it feels, although fortunately changing, that pottery is an end in itself. Shouldn't we start to think about going further? Pottery is just a means to the much greater goal of understanding the human past. This reflection comes precisely from the potential that this conference, which we are joining for the fourth time, needs to consider: how other materials such as glass, wood, metal, leather, or even plastics contribute to the same goal. Should we continue to discuss this category of materials in isolation, or should we finally work on creating a group known for addressing material culture from a broader perspective, responding to different research questions and social challenges?



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Prestige Versus Local Traditional Potters Working Exclusively for the Upper Class

Harald Rosmanitz

Only in a few cases were local residents commissioned to build tiled stoves in particularly prestigious rooms. Instead, ceramists or artists were brought in, and their work was usually limited to a few commissioned pieces. Examples of individuals in the field of tile art include Bartel Dill Riemenschneider, who worked in South Tyrol, and Hans Kraut, who lived in Villingen.

The system has its roots in the work of the Late Gothic period. Renowned designers and craftsmen were hired for special commissions that extended far beyond their traditional sphere of activity. The client was probably interested in having a decorative object at his disposal which, due to the regulations of the guilds, was available only to a very small and elite group of people. At the same time, it was also possible to take the opposite route and encourage a local potter to go far beyond the limits of his abilities. Understanding such processes is crucial for the interpretation of stove tiles in an archaeological context. The workshop in Konviktstraße in Ingolstadt and the stoves in the New Palace there are examples of how this was put into practice. How were the local pottery workshops involved in the process? What impetus did such a prestige stove provide for local production?



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Decoration on Stove Tiles from Supraśl Monastery



Irena Taranta

Ornament is not a random and arbitrary type of decoration, but a 'carrier' first and foremost of the spirituality, tradition and art of ethnos. The cultural specificity of Supraśl Monastery had a significant impact on the theme of the ornamentation of tiles, which are not only the aesthetic values of decoration, but also a reflection of the world of human thoughts and feelings in its two main spheres: sacrum and profanum. Iconography reconstructs the image of the monks' spiritual life, introduces the identity of church and secular dignitaries associated with the monastery, and historical events and their implications, particularly the Union of Brest of 1596, the resolutions of which changed the direction of religious, cultural and civilisation influences from the Orthodox, Ruthenian East to the Roman Catholic, Latin West. The origin and symbolism of decorative motifs show the ethnic, cultural and religious identity of the clergy and laity living in the monastery or associated with it. In the 16th century, Byzantine and Russian Orthodox ornament dominated; however, in the following centuries, heraldic motifs and decoration based on Western European patterns appeared.



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Feasting and Dancing Motifs on Vessels and Tiles from Early Modern Period as a Source of Knowledge About the Customs of Past Societies

Olga Krukowska

The article presents selected ceramic artefacts such as stoneware jugs, Werra ware, stove tiles decorated with everyday scenes from the Early Modern period. The origin of the artefacts is in Gdańsk and they have analogies amongst artefacts from Europe. The presented decorative motifs are scenes with dancers, feasts and weddings, i.e. scenes that often imply some symbolic meaning. One character I would like to draw attention to is the seemingly unconcerned jester. A jester (fool) was often associated with joy, fun and jokes. Although feasting and dancing were portrayed in art for centuries and as decorative motifs, they had various meanings depending on the epoch. A jester was always omnipresent in many fields of art and his symbolic meaning remained unchanged for centuries. Only thorough knowledge of the epoch may enable us to understand the hidden messages of patterns.



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Renaissance Stove Tiles from Wawel Royal Castle as an Example of the Transfer and Spread of Patterns



Bartłomiej Makowiecki

Renaissance stove tiles from Wawel Royal Castle in Krakow are a unique source for studying motifs and the transmission of iconographic patterns. This material was excavated since 1927 from beneath the palace's cloisters. Based on these artefacts, graphic reconstructions and models were made to illustrate the appearance and form of tiled stoves from the beginning of the 16th century in the royal castle. Thanks to these materials and the influence of patterns, the term 'Wawel' or 'royal' type tiles has been coined in the literature. At the beginning of the 16th century, Wawel – the capital centre of the Polish-Lithuanian Commonwealth, initiated the new art of the Italian Renaissance. Compositions on tiles can be divided into several thematic and formal groups. Models for these depictions can be found in the Sigismund Chapel, works by Martin Schongauer or sculptural details of the castle itself. The paper, on the basis of several examples, presents an overview of motifs and their prototypes from the Wawel collection and the issue of how patterns from the royal court of the Jagiellonian dynasty of Krakow became popular outside of Wawel (tenement houses and castles), and not only in the Lesser Poland region.



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European and Local Features in the Decoration of Baturyn's Stove Tiles of the 17th – Early 18th Century

Liudmyla Myronenko

The collection of Baturyn's tiles includes more than 300 different decorative types and today is one of the largest collections in Ukraine. Stove tiles from the time of the founding of the city in the second quarter of the 17th century are few in number, while the vast majority of the collection is made up of products from the second half of the 17th to the beginning of the 18th century and present the time of the greatest prosperity of the city with the status of the capital of the Ukrainian state – the Hetmanschyna. And if the first group of early tiles of the first half of the 17th century in decoration and morphology finds many analogies among products from the territory of Europe and reflects the pan-European tradition of the stove tile craft, then the second group presents an interesting combination of pan-European decorative subjects with local motifs inherent in the Ukrainian pottery craft in general.



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Common Features of Ukrainian and Central European Ceramic Ornamentation of the Early Modern Period

Lesia Chmil

Several techniques and decorative elements that spread in the Middle Dnieper region during the late medieval and Early Modern period are analysed. The first is a glaze of two colours on one vessel. The second is relief ornament, such as cuts and indentations on the rims, bottoms and handles of vessels, surface corrugations, and rouletting patterns. The third are ornaments painted in red. All of these techniques and elements of decoration have broad analogies in Central Europe. They enter the Middle Dnieper region as influences. But during the Early Modern period, some of these adopted decorations undergo further development.



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Thu 11.00–11.20

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The Decoration of Kitchenware According to Materials from the End of the 17th Century to the Beginning of the 18th Century of the Poltava Regiment of the Cossack Hetmanate

Oksana Kovalenko

The report is focused on the decoration of ceramic kitchenware at the end of the 17th century – beginning of the 18th century. Namely, on the relief and painting ornamentation of pots from the territory of the Cossack Hetmanate (in the 17th and 18th centuries – Cossack autonomous territory located on the left bank of the Dnieper). In particular, finds from the author's excavations in the cities of Poltava, Lutenka, Reshetylivka, Balakliya, and Opishna were used. Broad analogies from published archaeological materials from other cities and ethnographic sources are used. It is considered the time that such decoration appeared. Correlation with European materials was also carried out. The methods of production were studied: impressing with a potter's knife, circle, fingers, stamps, and painting. The types of prints made by wheel-throwing are highlighted. The relationship between various elements of decoration and their placement on the vessel in chronological perspective is examined.



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New Markets – New Common Ware: The Expansion of the Pottery Range in Poltava in the 18th Century

Yuriy Puholovok

The globalisation processes of Early Modern Europe were represented by the development of trade and accessibility to markets. By the 16th century, the Ukrainian lands were already opened to the 'world market'. As a part of the Hetmanate, Poltava also belonged to the European economy. During the 18th century, local merchants had two main vectors of foreign trade: western, i.e. Silesia, and southern – Crimea and the Ottoman Empire. Among export products, clarified cow and sheep butter (ghee) was one of the main goods, a fact also noted in written sources. This specific substance required special vessels for manufacturing and storage. Such ware was discovered in one of the 18th-century households in the Poltava city centre (Nove Misto) in 2020. These are large cylindrical vessels (about 6 litres) with a spout in the upper part and two handles on the body; the surface has traces of heat treatment. Chemical analyses of the residue in the vessels showed a significant lipid content. It can be assumed that this household production was aimed at export. These discovered common ware vessels indicate merchant adaptation to market demands as well as pottery making. Therefore, such archaeological finds correlating with written sources are promising for further study.



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Ottoman – Hungarian Reflections

Adrienn Papp

There are two main points in Ottoman-Hungarian coexistence when it is examined through ceramics and patterns: one point is form, the other is patterns. There is one typical Ottoman form, the ‘footed bowl’, which is completely unknown amongst Hungarian artefacts. This Ottoman form was copied by Hungarian potters after Ottoman occupation, but the clay and the technique were different. This type of production was identified in the second half of the 16th century in Buda and even in Szécsény, where Ottoman forms were combined with western patterns. These footed white-clay bowls were not made in the 17th century due to historical changes. The situation is totally opposite in Sárospatak, where Ottoman faience tiles were made somewhere in Constantinople and which combined typical Ottoman motifs with western ones. These tiles were ordered by a Hungarian lord named Gyögy Rákóczi, who at that time was the prince of Transylvania. These motifs have a connection with an herbarium created in Western Europe but also used in Hungary.



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Similarities and Differences in the Decorative Patterns of Pottery on Both Sides of the Western Outer Carpathians

Samuel Španihel

In the course of the Early Modern period, the Western Outer Carpathians witnessed several different waves of colonisation, gradually losing their role as a natural barrier between multiple settlement areas. These regions belonged to various state formations and their overall development was also quite different. During the period under review, however, their interconnectedness began to increase, mainly due to the aforementioned colonisers, but also due to a boom in trade and an increase in local warfare. This paper compares the development of decoration on the different sides of this Carpathian mountain range from the mid-16th century to the 19th century and focuses on finding common features and defining differences. It also reminds us of regional ceramic specificities and attempts to trace their spread to the area 'over the hill'.



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Thu 14.00–14.20

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Changing Patterns of Pottery Consumption in Post-Medieval Osijek (Croatia)

Marin Matkovic

Pottery in use from the early 16th to the late 19th century in Osijek (Croatia) is introduced in the presentation. The town was under Ottoman rule from 1526 to 1687 when it became part of the Habsburg Austro-Hungarian Empire until 1918. The presented material comes from the archaeological excavations conducted at various sites in Tvrđa, where the Ottomans inherited the place of medieval settlement, and Downtown, where post-medieval settlement rose on the remains of Roman Mursa, unified, along with other parts, into one town in 1786. In the general sense, the emerging image is a result of the contemporary sociopolitical situation in the broader area, while on a microscale, different factors can be accounted for. The strategic position of the town at the crossroads of routes and the River Drava must be mentioned. This work contributes to the understanding of pottery usage in the Osijek area and the surrounding region.



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Tobacco Clay Pipes Under the Influence of Baroque Goldsmithing. The Acanthus Leaf Decorative Motif

Ionuț-Cosmin Condrea

The use of tobacco was introduced in the Principality of Transylvania in the first half of the 17th century and by the turn of the next century the habit of smoking had become widespread in all social classes. Facing a growing number of customers, craftsmen began to mass produce pipes, but at the same time, they diversified the decoration for those who wanted to distinguish themselves from the mass of smokers.

The study discusses some clay pipes from the collection of the Deva Museum (Hunedoara County, Romania), which can be classified as Baroque pipes. These clay pipes stand out for their decoration inspired by one of the popular motifs in the decorative arts: the acanthus leaf. Among them, those completely covered with acanthus leaves, in relief – almost sculptural, were identified exclusively in the territory of Transylvania. The pipes discovered at Deva Fortress in an archaeological context can be dated to the first half of the 18th century. The study discusses a possible source of inspiration: goldsmithing (which reached its peak in Transylvania at the end of the 17th century and in the first half of the 18th century), and attempts to identify the production centre.



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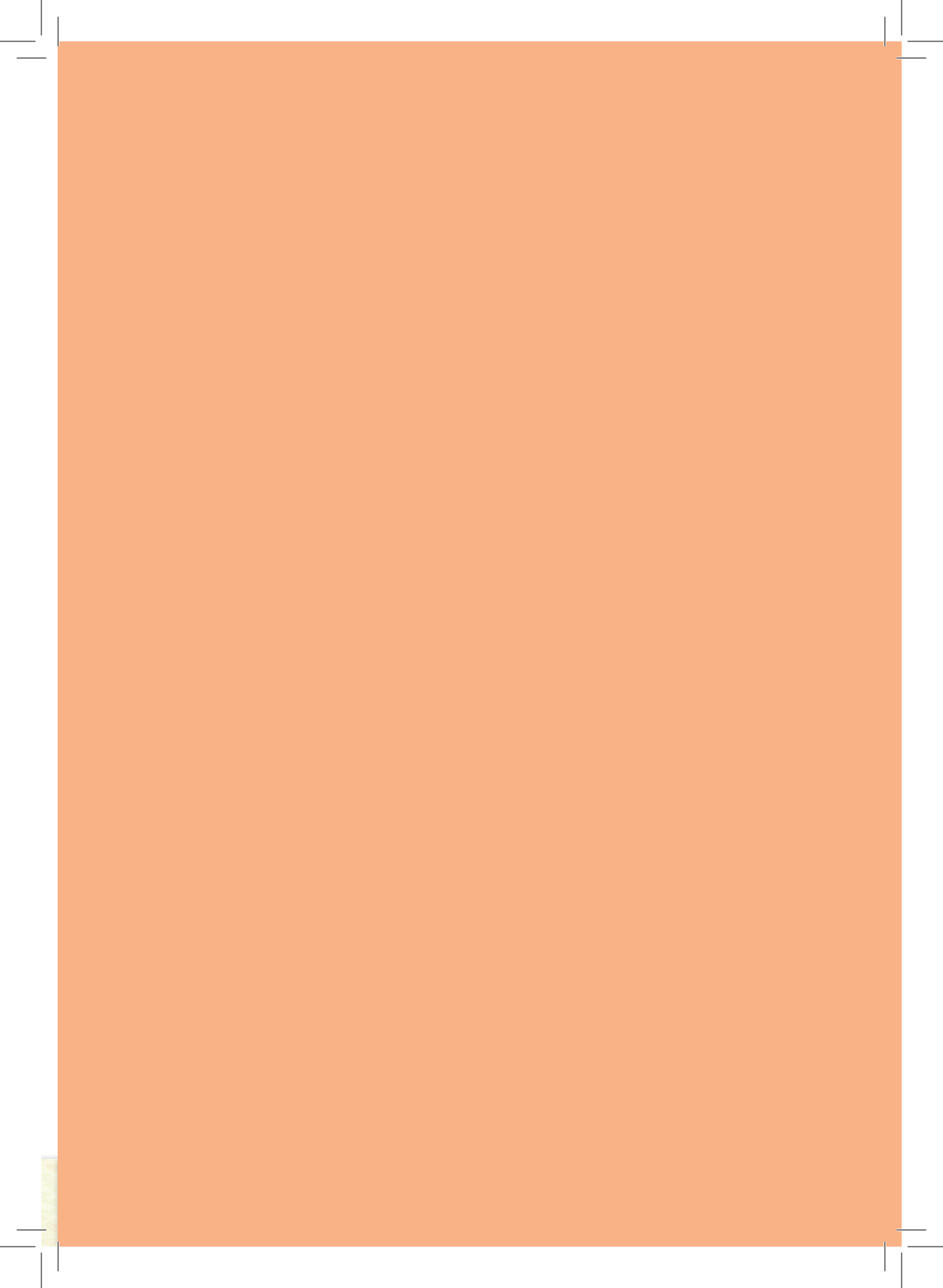
Archaeological Material from Underwater Excavation of Post-Medieval Ballast Piles Near Brbinj, Dugi Otok, Croatia

Roko Surić – Maja Kaleb – Luka Bekić

In the year 2013 on Dugi Otok Island, one of the Zadar archipelago islands, a resident of the small town of Brbinj in the bay of Lučina, during a recreational free dive, found a ballast pile with the remains of post-medieval archaeological finds. Recognising fragments of utensils and ceramic pipes as well as flint fragments, the finder informed the archaeological experts. During the implementation of the project Survey of Zadar County in 2019, the ICUA Zadar staff decided again to inspect the location of the ballast piles. At that time, at a depth of 4 metres, a survey was conducted for the first time by archaeologists – divers who found that at least two ballast piles consisting mainly of building material mixed with fragments of modern ceramics, were scattered over a surface of about 50 square metres. The ballast piles were preliminarily dated to the 18th century. Archaeological excavations were carried out and a more complete image of the site's character was obtained.



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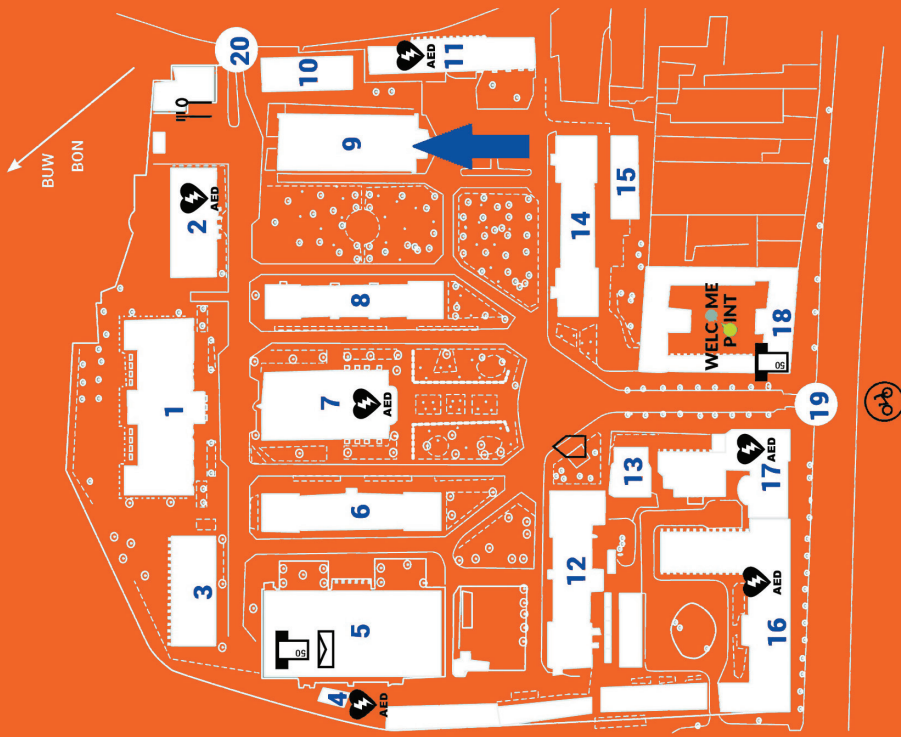
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map



AED – automatyczny defibrylator zewnętrzny

♿ – Veturilo – Warszawski Rower Publiczny

BUW – Biblioteka Uniwersytecka w Warszawie (ul. Dobra 56/66)

BON – Biuro ds. Osób Niepełnosprawnych (ul. Dobra 55)



map

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