



## A preliminary approach to a new early modern workshop in Lisbon, Portugal.

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### Introduction

The main subject of this approach is a 2500 m<sup>2</sup> salvage intervention, located in the central Lisbon municipality of Arroios. This lot, which can be found in the “Largo do Intendente” 48 to 56, the “Travessa da Cruz aos Anjos” 3 to 9, and the “Beco da Bombarda” 4, roughly corresponds to a palace belonging to the 18<sup>th</sup>-19<sup>th</sup> century Police Superintendent Diogo Inácio Pina Manique, who died in the site by 1805, and its grounds. The excavations were carried out in connection to a hotel development, which is currently suspended. Due to constraints associated to the phases of the new construction project, the area was divided into three sectors, **E1**, which is the palace itself; **E2** which faces the “Travessa da Cruz aos Anjos”; and **E3**, which is roughly equivalent to the palace's grounds.



1. Planta da freguesia de Nossa Senhora dos Anjos traçada por Monteiro de Carvalho, c. 1770-1780 (PT/AML/SBC/ML/BAH/PCSP/004/AMM/000014)



2. Atlas da carta topográfica de Lisboa: n.º 28, by Filipe Folque, September 1858 (PT/AMLSB/CMLSBAH/PURB/003/00028/30)



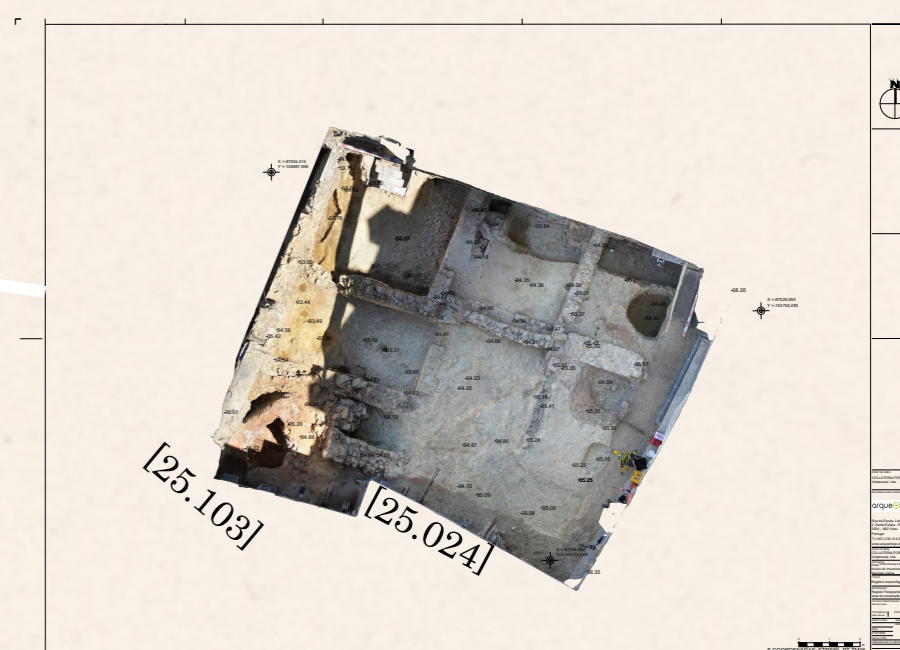
3. Area division and contexts connected to the pottery production: pottery kilns (★) structure [25.157] (★); unclear pottery kilns (★).



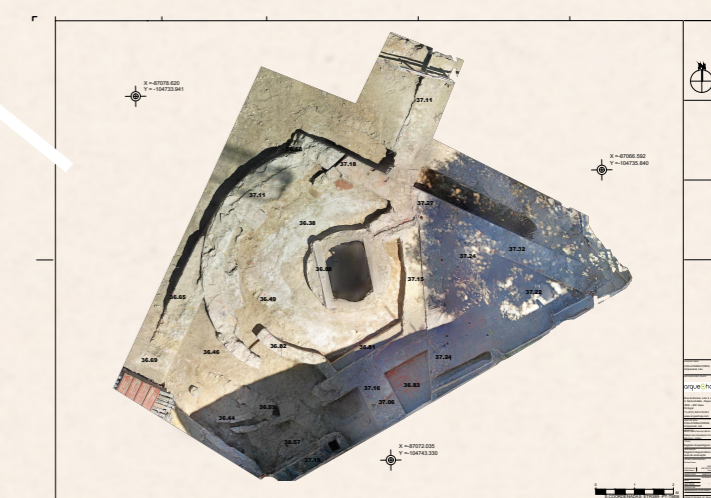
4. Map of the olarias orientais de Lisboa (source: Sebastian, 2020: 61, fig. 7) with the location of the site (★).



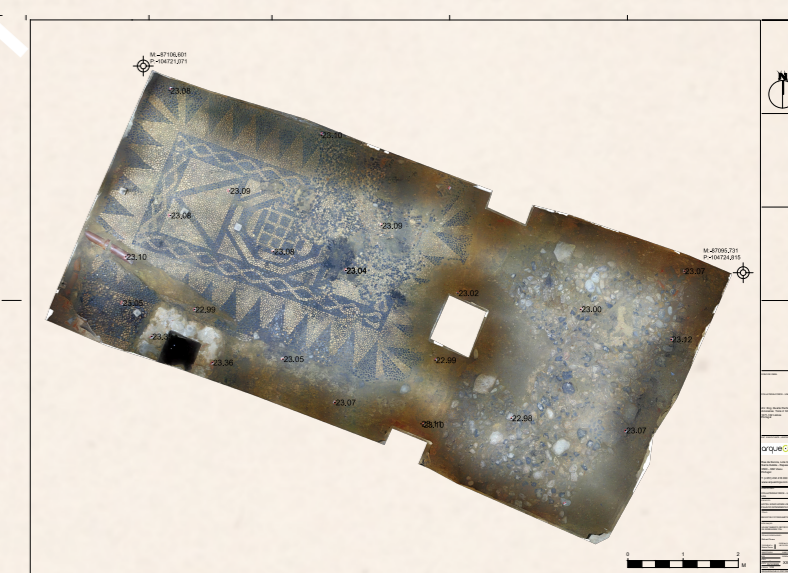
5. Main facade of the Palácio do Intendente Pina Manique (November 2022).



6. Ortophotography of the upper area of E2.



7. Ortophotography of the water management structure identified in E3.



8. Ortophotography of an original pavement from the palace in Room 7 of E1.

### Pottery contexts

The excavations uncovered a variety of structures, including the remains of at least five pottery kilns - found in **E2** and **E3** with different shapes and conservation status; an unknown structure reused as a refuse pit - structure [25.157], found in **E2**; and a complex water management structure (found in the higher levels of **E3**).

Unfortunately, these structures are poorly preserved as the construction of the palace and later urban development have affected the area extensively. Nevertheless, the site's association with the *olarias orientais de Lisboa* (or Lisbon's eastern potters' quarters), as previously proposed by Luís Sebastian (2020: 55-62; Fig. 4), is further cemented by the presence of numerous artifacts associated to the functioning of pottery workshops, such as ceramic wastes of unglazed redware and mostly lead-glazed earthenware, trivets, stilts or pernettes, refractory pottery, saggars, grid sections, clay bars and clay pillars to support shelves. These last finds not only support the presence of pottery manufacture on-site, but they also point towards the use of the kiln-stacking method using shelves supported by clay pillars – a method suggestively exclusive to lead-glazed earthenware (Sebastian, 2020: 221) (Fig. 21).



9-10. Different stages of the excavation of the pottery kiln [25.103] in the upper area of E2.



11. Final stage of the excavation of the pottery kiln [25.024] in the upper area of E2.



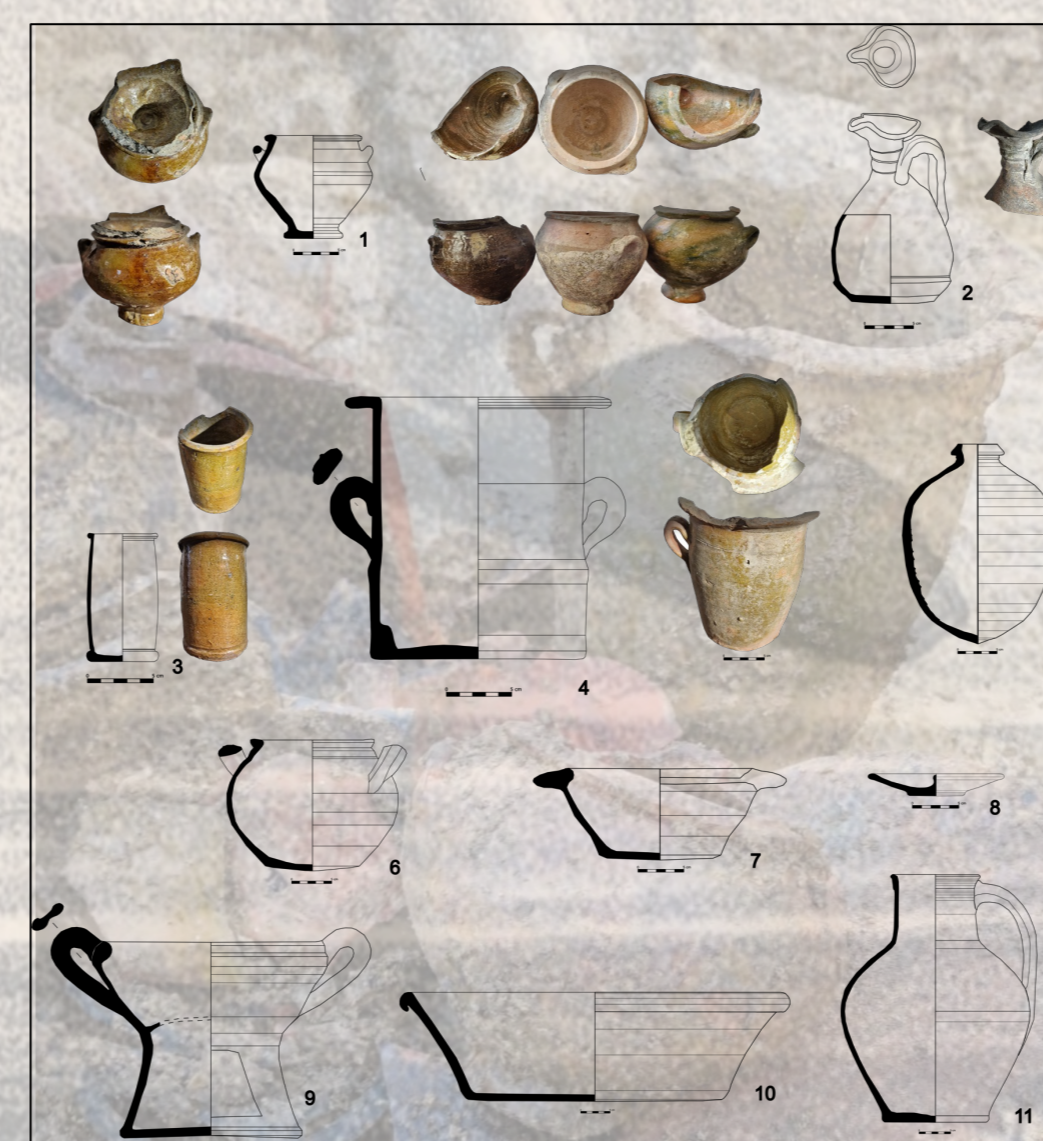
12-13. Different stages of the excavation of the pottery kiln [25.166] in the central area of E2.



14-15. Unexcavated pottery kilns [26.015] and [26.019] identified in E3 during the monitoring period of the archaeological works.



16/17. Structure [25.157] in the central area of E2.



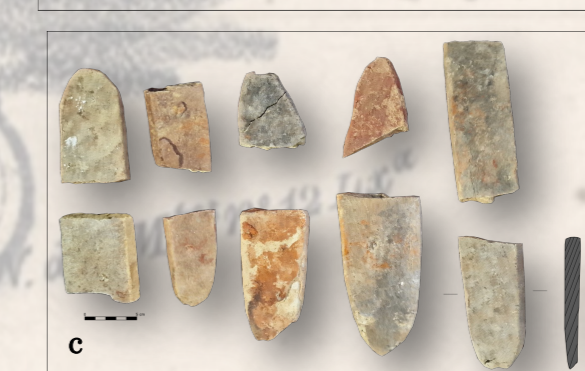
18. Lead-glazed earthenware collected from inside of the structure [25.156]. 1: Sugar pots; 2: Jar; 3: Cup; 4: Chamber pot; 5: Olive jar; 6: Boiling pot; 7: Frying pan; 8: Lid; 9: Chafing dish; 10: Large flared bowl (*alguidar*); 11: Pitcher.



19. 84 rims (MNV) of Lisbon botijas (olive jars) collected from inside of the structure [25.156].



20. Clay tobacco pipe bowl from the last quarter of the 17th century, collected from inside of the structure [25.156].



21. Kiln furniture collected from inside of the pottery kiln [25.166]. a: Stilts or pernettes and trivets; b: Grill sections; c: Clay pillars.

### Material culture

The total assemblage recovered in the site, an estimated 30.000 potsherds, is still ongoing analysis. The present poster mainly focuses on the pottery found in structure [25.157], which includes several defective products, therefore revealing its association to the local production of pottery and is chronologically similar to the assemblage found in the neighboring “Mouraria” (Teixeira *et al.*, 2021), with forms reflected in other parts of Lisbon (Casimiro *et al.*, 2018). However, there are some significant differences in terms of this particular set's composition, which does not include a significant presence of ceramic waste of faience.

In addition to the locally made pottery, structure [25.157] also yielded a pipe fragment, made between 1675 and 1700 in Gouda (Fig. 20). This fragment not only suggest a *terminus post quem* date, but it also underscores the thesis that “smoking was a well-established habit among artesans [potters]” (Ferreira *et al.*, 2023: 1464). As mentioned, the kilns here seem to be associated instead to the production of unglazed ceramics (displaying the typical red clay micaceous matrix recognisable in other local/regional ceramics) and lead-glazed wares. The more common forms found here are bowls, jugs, sugar pots, chamber pots, boiling pots, frying pans, lids, chafing dishes, various shapes of flared bowls (or *alguidares* as we call them), jars, and particularly Portuguese *botijas* (olive jars, Figs. 18-5; 19). So far these kind of olive jars have been thought to be sporadically produced in Lisbon during the early modern period (Ferreira; Bargão & Silva, 2022: 167; Bugalhão & Coelho, 2017: 115), in addition to the better documented manufacture in Aveiro (Silva; Casimiro & Newstead, 2018).

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The archaeological works undertaken in the *Palácio do Intendente* demonstrate the historical importance of these hinterlands, often overlooked among Lisbon. Although an extension of this research would be fundamental, this study represents a first approach to a work in progress. For instances, it has already provided an expressive insight into the early modern pottery production in the *olarias orientais de Lisboa*, of which we highlight the production of olive jars and other different aspects connected to the production itself and its human agents.

