

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 m² salvage intervention, located in the central Lisbon municipality of Arroios. This lot, which can be found between the *Largo do Intendente* no. 48 to 56, the *Travessa da Cruz aos Anjos* no. 3 to 9, and the *Beco da Bombarda* no. 4, roughly corresponds to a palace belonging to the 18th-19th 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.

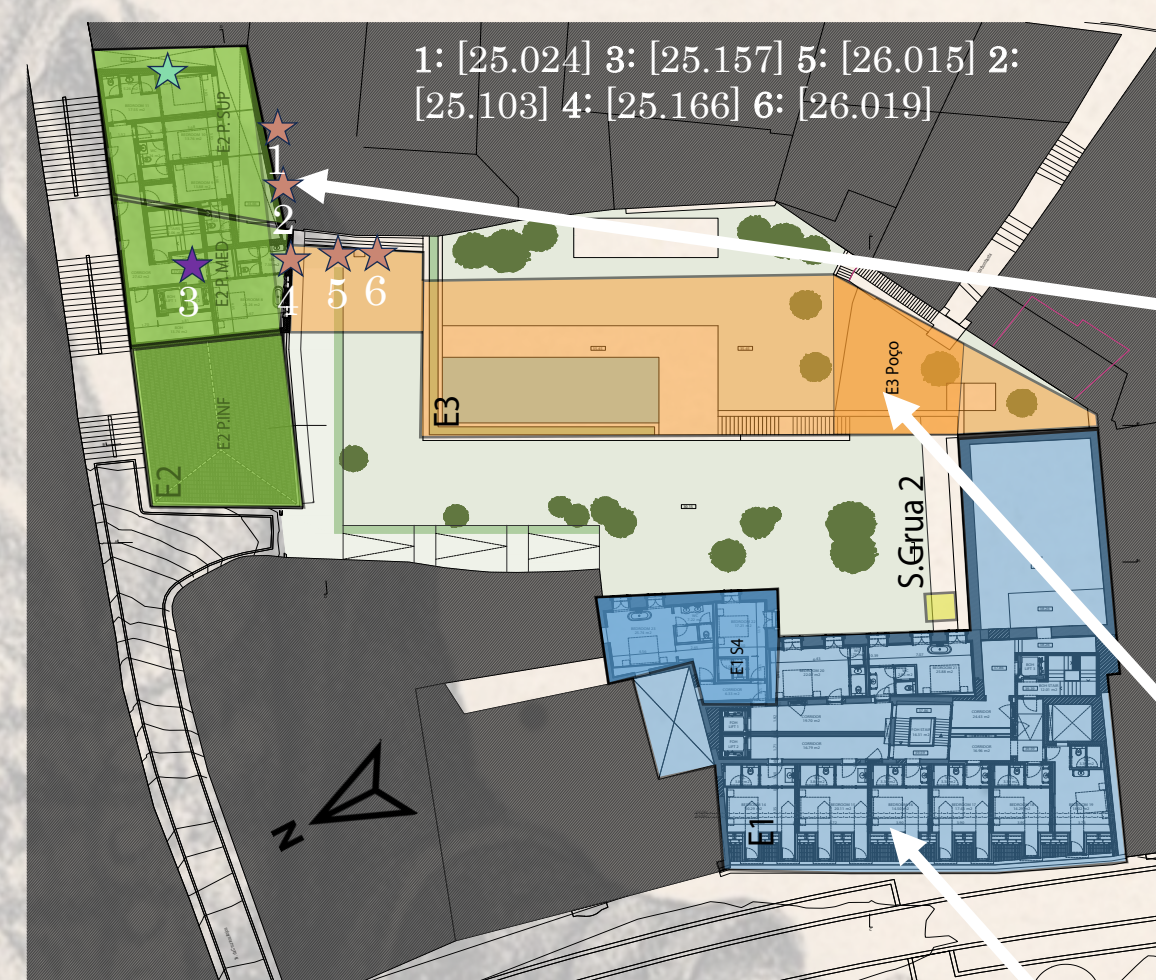
Due to constraints associated to the phases of the new construction project, the area was divided into three sectors, **E1**, which corresponds to the palace itself; **E2** for the building facing the *Travessa da Cruz aos Anjos*; and **E3**, which is roughly equivalent to the palace's grounds.



1. *Planta da freguesia de Nossa Senhora dos Anjos traçada por Monteiro de Carvalho, c. 1770-1780* (PT/AMLSB/CMLSB/PCSP/004/MMM/00001).



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



3. Area division and contexts connected to the pottery production: pottery kilns (●); unidentified structure (★); unclear pottery kiln (◐).



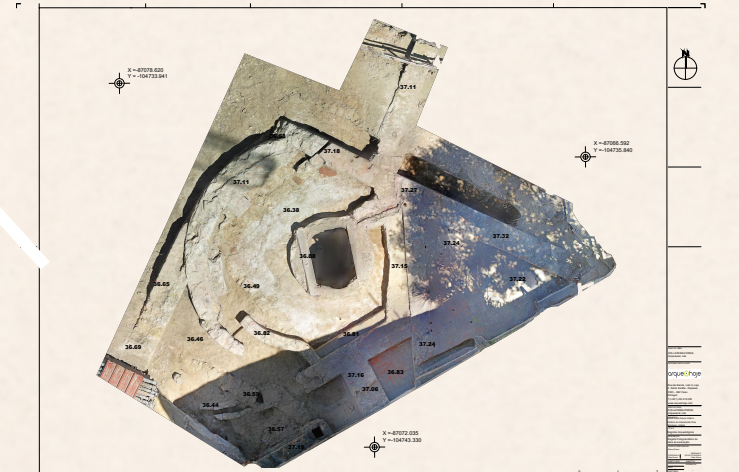
4. Map of the *olarias orientais de Lisboa* (source: Sebastian, 2020: 61, fig. 7) with the location of the site (★).



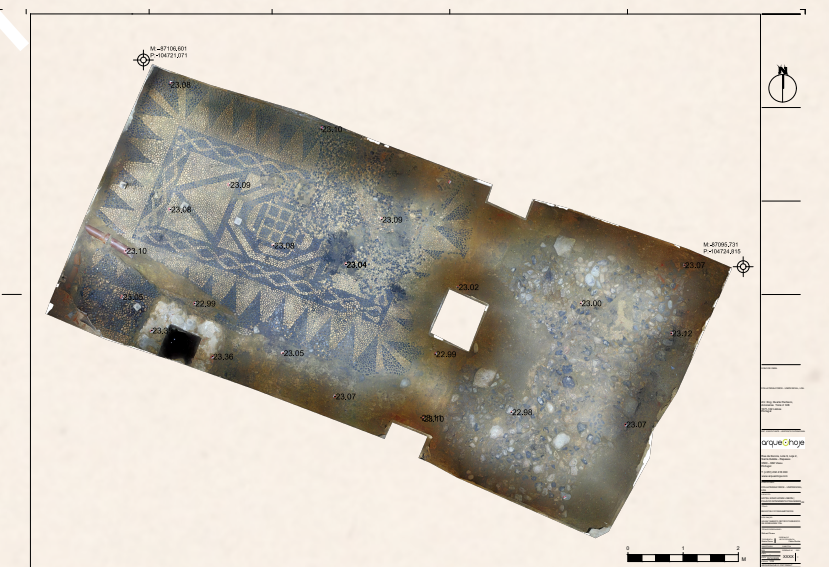
5. Main facade of the *Palácio do Intendente* (E1) as in November 2022.



6. Ortophotography of the upper area of E2.



7. Ortophotography of the water management system 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 unidentified structure reused as a refuse pit - [25.157], found in E2; a complex water management system (found in the higher levels of E3); among others.

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 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.

Material culture

The total assemblage recovered in the site, estimated at +30.000 potsherds, is still ongoing analysis. Our current approach mainly focuses on the pottery found in structure [25.157], filled with rejected samples of pottery production, therefore revealing its association to the local production of pottery. This context 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 Portuguese faience.

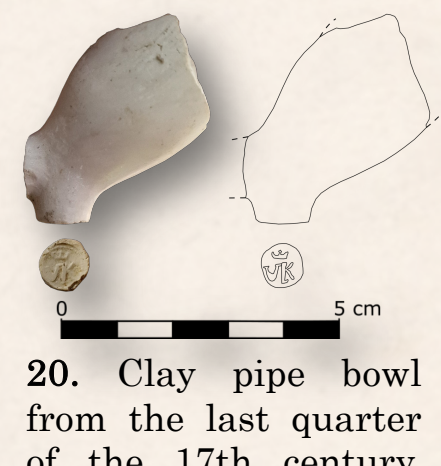
In addition to the locally made pottery, structure [25.157] also yielded a pipe fragment, made between 1675 and 1700 in Gouda (Fig. 20). This fragment not only allude to a *terminus post quem* period, but it also underscores the suggestion that "smoking was a well-established habit among artesans [potters]" (Ferreira *et al.*, 2023: 1464). As mentioned, the kilns here seem to be associated instead to the production of unglazed redware (displaying the typical red clay micaceous matrix recognisable in other local/regional ceramics) and especially lead-glazed earthenware. 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 mentioned as to be sporadically produced in Lisbon during the early modern period (Ferreira; Bargão & Silva, 2022: 167; Bugalhão & Coelho, 2017: 115), in addition to the documented manufacture in Aveiro (Silva; Casimiro & Newstead, 2018).



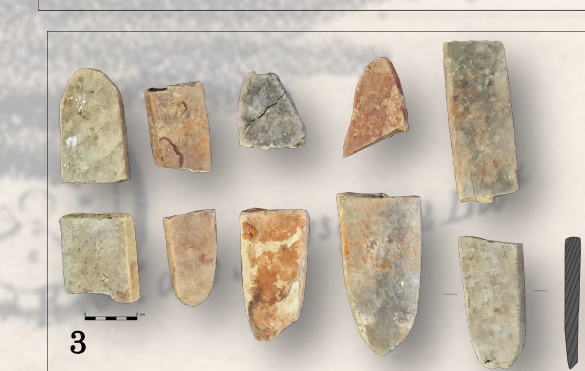
18. Lead-glazed earthenware collected from inside of the structure [25.157]. 1: Sugar pots; 2: Jar; 3: Cup; 4: Chamber pot; 5: Olive jar; 6: Boiling pot; 7: Frying pan; 8: Lid; 9: Chafing dish; 10: Large flared bowl (*alguidar*); 11: Pitcher.



19. 84 rims (MNV) of Lisbon *botijas* (olive jars) collected from inside of the structure [25.157].



20. Clay pipe bowl from the last quarter of the 17th century, collected from inside of the structure [25.157].



21. Kiln furniture collected from inside of the pottery kiln [25.166]. 1: Stilts or pernettes and trivets; 2: Grill sections; 3: Clay pillars.

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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.

