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No Sex, Some H-M and Lots of Fine Trade: Medieval Ceramic Studies in Italy

The Tenth Gerald Dunning Memorial Lecture

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SUMMARY

Of Dunning's interests in iconography, exotica and trade, only the last two are touched on in this paper. A short account is presented of the organisation and traditions of medieval archaeology in Italy, of the kinds of ceramic evidence available and of the apparent trends in the medieval pottery so far studied. In two north Italian regions pottery does not seem to reflect the pre-eminent role of their principal cities 'in the ramifications of . . . trade' as Dunning postulated. Cultural as well as economic history must have been a key determinant in pottery usage.

INTRODUCTION

Giving a lecture in a series, commemorating a great pioneer to his professional successors, is an awesome task, magnified by its post-prandial timing. Small comfort can be gained from looking at the previous lectures. These have enriched Dunning's hagiography as well as our knowledge of themes central to his research interests and have been given by distinguished practitioners in this country and from elsewhere around the North Sea.

My own acquaintance with Gerald Dunning dates to the '60s, when I started to learn medieval archaeology by attending conferences. The first, held in London in April 1964, happened to be on 12th- to 14th-century ceramics, organised by the CBA as a successor to the 1958 Norwich symposium on Anglo-Saxon pottery (Dunning *et al.* 1959). I assume both were promoted by Dunning on behalf of the CBA's Medieval Research Committee. It was an unexpected success in attracting about 300 people (Dunning *et al.* 1964) and has been called by Moorhouse (1983, 103) a major turning point in our subject. The event does not appear, however, to be mentioned elsewhere in the burgeoning historiography of our subject, probably because its only memorial is the duplicated and unillustrated 55-unnumbered-page catalogue of the accompanying *Exhibition of Medieval Pottery*. Even Hurst (who, as the first speaker, read a version of his White Castle dating paper: Hurst 1962 – 63) did not include it in the bibliography to his university extension courses on medieval pottery produced in 1965 and 1966, although he did cite it later (Hurst 1968, 204, n. 4). In 1981 the catalogue was still considered the only description and discussion of important material (Moorhouse 1983, 103).

Dunning's wide-ranging paper on 'Trade: exports and imports', delivered at the end of the conference, introduced me to knight jugs and in particular to one at Bruges. In the catalogue he stated that the significance of the attitude of the brooched figure modelled on the spout with legs apart and dress 'falling away on both sides', flanked by knights on horseback, was uncertain (Dunning *et al.* 1964, No. 124; Dunning 1968, 41, Fig. 13, Pl. 1.3). It must have been on another occasion that I heard his interpretation of it as the come-on of a camp follower[1]. At the time I put this down to Dunning's interest in human anatomy (Hurst 1982, 9), then pursued in the field by many a medieval excavation director.

My own research, after an apprenticeship under Hurst, has been undertaken in Italy, an area marginal to Dunning's ceramic interests and only touched on as a possible source for some of the 'Mediterranean painted wares' in the CBA catalogue (Dunning *et al.* 1964, Nos. 108 – 111). In Rome it was apparently the trappings of popery rather than pottery that appealed to him (Hurst 1982, 11; Cherry 1985, 8), but his article on early Hispano-Moresque pottery, the only one he wrote on a Mediterranean class, was a useful guide when it came to preparing my first publication on Spanish finds in Italy (Dunning 1961; Blake 1970).

A third aspect of Dunning's work has been a source of inspiration for those concerned with ceramic trade of any period (*e.g.* Fulford 1977, 36; 1978, 62 – 63). In the publication of his Rotterdam paper Dunning (1968) presented a scholarly version of the material mentioned in the earlier CBA talk I had heard. He not only reviewed what was then known, but made a number of important observations about methodology and interpretation, listing premisses and drawing inferences

which have been the starting point for many ensuing discussions.

So, if I were to interpret my brief as honouring Dunning by pursuing a ceramic theme dear to his heart, I could choose iconography (Hurst 1988, 70), Andalusian lustreware or trade. The first in its broadest sense, given the range and quality of painted ornament on later medieval Italian pottery, would be best set in a wider context by an art historian[2]. The other options I prefer to subsume in a broader survey.

MEDIEVAL CERAMIC STUDIES IN ITALY

In presenting an introduction to medieval ceramic studies in Italy, I am mindful of two strictures of my immediate predecessor, given in his witty and trenchant outline of pottery research in the Low Countries: 'to avoid a boring summing up of authors and titles' and of the imperialism of British archaeologists (Hoekstra 1991, 3–4). A review may be of use to north-west European pottery specialists in providing an aid to identifying the admittedly few imports and in widening the range of analogies. It will also provide a background for other papers in this volume (Milanese 1993; Benente *et al.* 1993). My aim is to say something about the structures, kinds of evidence and the story.

Structures

The fundamental structural factor is regionalism. State organisations work from local offices. National in the title of a museum indicates the type of public ownership and not a nation-wide role. There is no concomitant national expertise. Excavation has expanded by contracting cooperatives. Post-excavation is by project, often financed in relation to exhibitions, by banks for books to distribute to their customers or by the public authority for whom the work was undertaken.

Three scholarly traditions have conditioned work in our field in Italy. Firstly, later medieval pottery was perceived as the archaic phase of finer Renaissance manifestations and as a minor branch of art history (in Italian it is an *arte minore* rather than a decorative art). Secondly, material found in the ground is the province of archaeologists, almost all of the classical variety. Thirdly, the influence of other European models, which has been directly felt through an unparalleled permanent foreign academic presence in Italy[3].

The art-historical approach was first applied about a century ago by scholars working for, or on behalf of, foreign national museums (*e.g.* Wallis and Bode, Wilson 1987, 20; Hausmann 1974, 27) and was matched in Italy by local amateurs. At Faenza, a renowned pottery making centre since the 16th century, a *Museo internazionale delle ceramiche* was founded in 1908 under the patronage of the town council. Its journal *Faenza* started in 1913 (Liverani 1980, 24–25), but only in 1975 did the museum acquire its first full-time curator (*Faenza* 61 (1975), 66). In 1968 the tourist office of Albisola, another historic but in this case no longer commercially significant centre of ceramic industry, sponsored a conference on, and exhibition of, its region's ceramics (Gaggero 1968). This led to the foundation of the *Centro ligure per la storia della ceramica* and an annual series of 'international' pottery conferences. Its proceedings were important because they brought together for the first time the art historical and nascent post-classical archaeological streams. Recently medieval topics have predominated (Centro 1992).

Mediterranean classical archaeology has been concerned mainly with art history, but ceramics have bulked large in the reports of excavated monuments (bibliographies in Hayes 1972 and 1980). The Italian tradition of stratigraphic excavation was maintained and developed in Liguria, where post-Roman material was kept though little studied (Manacorda 1982a, 104–105; Mannoni 1968, 215–216). In 1964 Mannoni, a technician in a university geology department and a natural sciences' graduate with wide ranging archaeological interests, started excavating in Genoa and applying not only archaeological but also laboratory techniques to the study of medieval pottery (Mannoni 1967; 1971).

Elsewhere archaeology was encouraged by Bognetti, an early medieval historian, who in the early '60s invited a Polish team to excavate in the Venetian lagoon and a Longobard settlement north of Milan (Hensel and Tabaczynski 1981, 4–6). Werner followed this up by sending a German team to research Longobard fortified refuges in Friuli, north-east Italy (Fingerlin *et al.* 1968, 75, 78). Ward-Perkins, the Director of the British School at Rome, got in on the act by extending his field survey in Latium to include the collection of post-Roman material and by having a papal estate excavated (Whitehouse 1967, 40–41). The impact of this foreign fieldwork on ceramic studies was small because the definitive publications took more than a decade to materialise (Leciejewicz *et al.* 1977; Dabrowska *et al.* 1978–79; Bierbrauer 1987; 1988; Christie 1991).

Of greater significance was Ward-Perkins' commissioning in 1963 of a PhD on medieval pottery by Whitehouse, which resulted in prompt and widely disseminated publications on the later as well as early medieval pottery of south and central Italy (Whitehouse 1965; 1966; 1967). These validated the study and provided models. Whitehouse then recruited me to extend his work to northern Italy, which I started in 1969.

Later medieval historians had by now caught the archaeological bug. An undergraduate seminar at Florence in 1970–71 led two history students to research urban topography and deserted villages (Francovich and Vannini 1976). Publications of the

ensuing excavations in Tuscany were largely devoted to ceramics (Francovich *et al.* 1978; Francovich and Gelichi 1980a; 1980b; Vannini 1985; 1987)[4]. Francovich was the first to obtain a university teaching post. As the leader of a Ligurian — Tuscan axis, he has established the subject by setting up the national journal *Archeologia Medievale* in 1974, in which pottery has had generous coverage, and since 1987 by a programme of workshops and conferences at Siena, some devoted to specific pottery classes (Francovich 1987, 14; Paroli 1992a; Gelichi 1993a).

In 1980 the first medieval inspectors were appointed. Gelichi, who had worked with Francovich at Siena, was posted to Emilia Romagna, where he has transformed our knowledge of the north-eastern Italian pottery sequence (Nepoti 1991, 88–89).

So, the main impetus for systematic medieval pottery studies has taken place within three of Italy's twenty regions. It has been favoured as pottery was deemed a key archaeological activity. There has been no shortage of outlets, and an effective stimulus has been the linking of project finance and university promotion to publication.

Evidence

The familiar patchy pattern of chance finds, burial goods, excavated rural and urban sites prevails. Their availability through publication depends on circumstance and in particular the activities of individuals. Outside the regions already mentioned, major projects of the '80s already in print include the excavations for Milan's third underground line (Caporusso 1991) and of the Crypta Balbi at Rome (Manacorda 1982b; 1984; 1985; Gabucci and Tesei 1989; Saguí 1990)[5]. Museum and exhibition catalogues, usually featuring decorated glazed wares deprived of chronological and sometimes even geographical contexts, are numerous (*e.g.* Satolli 1983; Cenciaoli and Della Fina 1985; Nepoti 1991). Monographic syntheses are rarer and usually subregional (Berti and Tongiorgi 1977; Francovich 1982), and are commonly subsumed in volumes devoted to the finer later products (Ericani and Marini 1990). Outstanding is Mannoni's, which adopted the unusual structure of a key (Mannoni 1975; cf. Peacock 1977a, 30–32; Démians d'Archimbaud 1977).

Some other sources are peculiar to, or more common in, Italy. Pottery was used to decorate the outside of hundreds of later medieval churches in north and central Italy (Blake 1980a; Berti and Tongiorgi 1983; Berti *et al.* 1983). The thousands of surviving *bacini* (basins) are usually complete glazed open forms. The buildings provide contexts datable to between about A.D. 1000 and 1500 for local and exotic wares. The complete study of one of the biggest concentrations at Pisa is the finest catalogue of medieval Mediterranean pottery (Berti and Tongiorgi 1981).

Pots have been preserved in buildings in other ways. Larger unglazed storage or transport jars were used to lighten vaults (Mazzucato 1970). In the later Middle Ages hundreds of used and waste products of all types were packed into some ceilings in central Italy (Blake 1980b; 1981a). One is being recorded *in situ* at Prato, perhaps the first excavation 40 m above ground (pers. comm. Vannini).

As the home of the revival of non-derivative realistic representation in Europe, many vessels are accurately represented in paintings from the 13th century (Blake 1980b; Francovich 1982, 51–62; Cusin 1987). Pictorial sources have not yet been systematically explored. Commensurate with a long tradition of urbanism and mercantile activity, written sources, particularly notarial, are rich and often relatively well-preserved. The documentary records have been exploited by historians in some Ligurian and Tuscan studies devoted entirely to pottery (Mannoni Soraru and Barbero 1973; Mannoni and Mannoni 1976; Tongiorgi 1972; Berti and Tongiorgi 1977,137–153; Spallanzani 1978).

The story

African Red Slip wares and east Mediterranean amphorae (the western British A and B wares: Thomas 1981) were still imported into Italy in the 7th century (Hayes 1980, 508, Nos. 12, 22; Martelli and Nobili 1982, 104; Bierbrauer 1987, 233, 249–251; Panazza and Brogiolo 1988, 95; Cipriano *et al.* 1991, 101; Lusuardi Siena and Murialdo 1991). The tableware provides an invaluable chronological marker. Another early horizon is provided by Longobard graves dated to between their arrival in 568 and a change in deposition practice some time in the second half of the 7th century[6]. As a corollary, later 8th- to 10th-century contexts (with the notable exception of Rome and its environs) are less common.

Although the Roman tradition of oxidised utilitarian wares in a more limited range of forms continued through much of the early Middle Ages, regional differentiation in technique becomes apparent. Schematically: the south continued with 'industrial' wares (Whitehouse and Arthur 1982), occasionally painted with red slip. In north-central Italy the one-off nature of some products suggests a craft activity (Vannini 1985, 378-382; 1987, 419–422). Further north, handmaking without a fast wheel returned, as it did in the south for some cooking ware (von Hessen 1968, 30; Bierbrauer 1990, 57; Cipriano *et al.* 1991, 117). In contrast Longobard funerary pottery in the Germanic stamped, reduced and burnished tradition is wheel-thrown, a skill acquired earlier in Pannonia (von Hessen 1970, 763). Another characteristic of the north at this time is the continued application of lead glaze, common in late Roman times, to a variety of shapes, some new and some even handmade (Blake 1981b; 1982; Brogiolo and Gelichi 1992).

Greater variation is apparent in kitchen wares, most still derived from the Roman *olla*. In the north-east these are similar to those from the central and eastern

Alpine region, with wavy incised decoration (Bierbrauer 1990). In the northern plain large bowl-lids re-emerged, probably for home baking (Brogiolo and Gelichi 1986). However, small cylindrical soapstone jars were now the preferred cooking vessel. Their frequency in the Po plain indicates that, whatever other post-Roman decline there may have been, there was still a widespread trade in utilitarian manufactures from the north-west and central Alps (Mannoni and Messiga 1980; *Pietra ollare* 1987). They may have influenced the shape and finish of the larger cooking pots that became popular after the 10th century in the eastern Po plain (Nepoti 1983, 8).

A similar trio of *olla*, jug and baking lid was common in Rome, alongside Whitehouse's Forum Ware (which is now seen as a stage in an Italian tradition: Paroli 1992b). Here too, many of the forms which characterised the later Middle Ages were developing in the 10th century. Applied spouts replaced the earlier trilobate jugs. A pair of opposed broad strap handles were applied to cooking pots as well as to globular storage jars (Manacorda *et al.* 1986).

The *bacini* allow us to build a picture of fine imported wares which otherwise would have taken decades of painstaking excavation. As so little systematic work has been published elsewhere in the Mediterranean, these data have revolutionised our knowledge, particularly of Islamic pottery. The importance of the Maghreb (the western Islamic countries), ignored by a bibliography which has concentrated on the Egyptian and western Asian heartlands, has been brought to the fore. In the 11th century the brightly coloured so-called Fayyum pottery reached the north along with Egyptian lustreware (Blake and Aguzzi 1990). Analysis of detached *bacini* has shown that many of the latter type on 12th-century churches came from south and eastern Spain. More numerous in these first two centuries are the green, yellow and brown painted bowls which came from Tunisia or Sicily (where a substantial islamicised population remained after the *c.* 1060 Norman conquest). Novelties include an 11th-century brown and green decorated tin-glazed type from Majorca, related to the so-called Caliphal wares of southern Spain (Berti *et al.* 1986b).

Distinctive simply decorated lead-glazed products were already made in southern Italy in the 12th century. The first Italian maiolica may have been inspired by a Tunisian blue and brown tin-glazed ware known from the late 12th century, which is commoner in the ground than earlier imports (Vitelli 1981, 62–63). In the south a variety of colours were painted mainly on open forms and called Proto-maiolica, from the name given to Italian pottery found on 'Frankish' sites in the east Mediterranean (Fontana and Ventrone Vassallo 1984). To the north, brown and green decorated jugs dominated later in the century and were called Archaic Maiolica (Blake 1980b; Nepoti 1986a; Berti *et al.* 1986a; Gelichi 1992).

Whereas Islamic potters were responsible for the birth of Italian maiolica traditions in peninsular Italy, Byzantium left its mark on the regions of the two great maritime republics, Genoa and Venice (Gelichi 1993a). Imported incised slipped wares occur on 12th- and early 13th-century churches in north Italy. The Ligurian archaic variety was well-established early on in the 13th century and by 1300 was extensively exported to western Provence (Blake 1986a; a century later the second phase of Tuscan and Ligurian Archaic Maiolica had a similar market in France). In the upper Adriatic, slipped wares, both incised and only painted, were made in Venice and distributed to Emilia Romagna and in 'Frankish' Greece, where they have been considered Byzantine (Gelichi 1984). Distinctive styles and forms in early 14th-century Piedmont may have been inspired by Liguria. It has been suggested that the archaic class which from the end of the 14th century dominated the rest of the northern plain, supplanting the Venetian types, may owe its origin to Piedmont (Gelichi 1986; Nepoti 1989)[7].

Imports, although proportionately less significant, did not cease. The occasional eastern Islamic product was dwarfed by the classic Spanish lustrewares from Malaga and Valencia (Blake 1972; Francovich and Gelichi 1986; Berti and Tongiorgi 1986; Nepoti 1986b). Because of a large chance find almost a century ago in Sardinia and the datable church contexts, Italian information has clarified the start of the Valencian story, and Ligurian excavations have shown the continued vitality of Malaga in the 15th century (Blake 1986b; Blake *et al.* 1992). Already in the 14th century the blue decoration of Valencian lustreware seems to have been the stimulus for the Renaissance transformation in Italian tin-glazed pottery in north-central Italy (Whitehouse *et al.* 1972, 218–231; Gelichi 1988). Shapes changed and multiplied, glaze and fabric improved. Renaissance motifs were used on the top-of-the-range incised slip wares. Both traditions spread to each others' heartlands with maiolica becoming the finer ware.

This broad-brush account, which is biased by my knowledge to the north, conceals variation and what is not known. Not only does the quantity and quality of research vary from region to region, but many periods, areas and industries within the better investigated regions are still little explored. It is thus often difficult to match the single prized 'Mediterranean' specimen, which arrived, goodness knows how or on what basis of selection, in north-west Europe during the Middle Ages, with a particular source. A quicker and surer route lies in a closer examination of fabric. Pisa and Savona, for example, can be distinguished macroscopically. Mannoni's database of about 1,000 medieval thin sections is constantly expanding and improving (Blake *et al.* 1992, 220 n. 5). Even more precise sourcing will be achieved through Hughes' neutron activation analyses, once a sufficient range of reliable reference

samples have been collected (Hughes 1991).

Take Archaic Maiolica as an example. We should not replace earlier attribution to Orvieto (the first great findspot early in the century) with the better located and systematically studied Pisa as a catch all (Gelichi 1993b). Finds such as the Norwich jar and the Montgomery Castle jug have as yet no exact parallel in Italy (Jennings 1981, 187, no. 1355; Knight 1990–91, 22–23, Fig. 1A). They are, however, sufficiently characteristic of the ware to be labelled north-central Italian. However, brown-and-green decorated pottery was made in the later Middle Ages practically everywhere from eastern Spain to south Italy, of which Saintonge is an Atlantic off-shoot. West Mediterranean may be a better title for a fragment from a 16th-century context in Trondheim (Reed in prep). Renaissance maiolica was made all over north-central Italy from Liguria to the Adriatic. Faenza was not outstanding before the *stile compendiario* (Mallet 1974, 23). Montelupo and some Renaissance products are, however, well defined.

HISTORY, CULTURE OR DETERMINISM?

I would like to come back to Dunning by drawing attention to the relationship of pottery and history in two areas of north Italy. In a paper published in 1981 (incidentally one of his few printed in England in English), Mannoni showed that the ceramics found at Genoa correlated positively over two millennia with the known economic circumstances. However, they failed to reflect the most significant commercial relations with the east Mediterranean. He therefore concluded that the ceramic record was poor negative evidence (but we need to know the ceramic record of Genoa's colonies).

In Lombardy on the other hand, we have largely failed to find later medieval pottery before the 15th century (Blake 1986c, 338; Caporusso 1991, 3.1, 241). This may be fortuitous. If not, it seems as though Milan, one of the four largest cities of Europe and the greatest inland emporium, did not make nor consume any significant quantity of pottery. Such a conclusion appears to be confirmed by a description of Pavia, which states that stone, bronze and copper, and specifically *not* earthenware vessels, were used to cook foods. Water was pulled up in wooden or copper buckets. The Pavians drank from glass beakers and wooden cups and kept wine in glass and tin bottles. Bread was carried in sacks, wine in great wooden containers, and other things in copper vases covered with copper lids. Only in discussing goods sold in the market are clay plates and vases mentioned in a sentence which stresses the range of items fashioned in wood[8]. The author, a Pavian writing at the papal court at Avignon in 1330, would have been aware of the glazed tableware in use in Provence[9]. To the west, in Piedmont, glass and pottery had in aristocratic households already taken the place of wooden beakers and bowls, the principal acquisition recorded in the Count of Savoy's accounts in the 13th century (Comba 1982, 352).

Apart from the Pavian priest's infamous map, showing a bearded Mediterranean apparently attempting to penetrate a female Europe somewhere in the upper Adriatic (Tozzi 1990, 55)[10], the relevance of these examples to Dunning lies in the degree of confidence we can have in his now classic conclusion that 'medieval pottery . . . illustrate[s] the ramifications of maritime trade' (1968, 53). Obviously, the answer must be qualified. People at different times in the past did or did not produce and did or did not consume pottery, regardless — if we are to believe the Lombard evidence — of their socio-economic stage of development. Those that did preferred some types to others. Pottery has its own history as a product and as a traded commodity, which also reflects cultural as well as contingent factors. To suggest otherwise would be deterministic. But, as Verhaeghe has perceptively observed in his Dunning lecture, it is not 'all or nothing' or 'either black or white'; and the same can be said of the new fashion for knocking the use of pottery to define status. There will never be one 'way to interpret pottery finds historically' (Verhaeghe 1983, 3, 33). Historic significance will be gleaned by putting them in context. That obviously includes written sources, which are themselves not value free. The interaction of both categories of information is the most illuminating of all, as Fulford (1980) showed in his study of late-antique pottery at Carthage.

Footnotes

1. Dunning later (1971, 16) maintained it a reasonable certainty that 'she' was a whore. To Farmer (1979, 57) the beard is unmistakable (although it could conceivably be a poorly rendered linen band, appropriately named 'barbette', of female headgear, represented on another Scarborough ware fragment from the Bruges area: Hillewaert 1992) and the posture arguably of a rider. Brooches pinned at the neck to fasten two parts of clothing were worn by both men and women (Egan and Pritchard 1991, 247–248). Dunning likened 'her' to another 'whore' bathing in a Bankside brothel regaled by entertainers, portrayed on a London jug. This scene too has been reinterpreted by Cherry (1985, 8–9) as the expulsion of Adam and Eve from the Garden of Eden.
2. As for Dunning's quirk, not before the High Renaissance are unequivocal scenes known on maiolica (Conti 1992, 29,103). In compensation, cardinals' birettas are to be found as parts of armorials on earlier vessels (Wilson 1987, No. 23).
3. There are numerous centres maintained by foreign universities in Italy, but only the national academies in Rome have made a sustained archaeological input; in 1988 fifteen European and north American states maintained seventeen institutes there (*Annuario* 1988).
4. A tradition maintained (*e.g.* Bruni 1993).
5. Both indirectly influenced by the activity of Henry Hurst and Carver in the Mediterranean area.
6. The earlier Ostrogoths did not apparently put pots in their graves (Bierbrauer 1975, 65).

7. For an overview of the introduction and spread of glazed pottery in north and north-central Italy see Gelichi 1991 (see also Berti and Gelichi 1992).
8. The pertinent passages in the standard edition of the Latin text are Maiocchi and Quintavalle 1903, 31: lines 6–14, 32:13–17, 36:18–19, 48–49:41–1, 49:8–10, and in a recent Italian translation, Ambaglio 1984, 79–80, 82, 91, 118–119.
9. Maiocchi and Quintavalle 1903, 52 line 26. Opicinus (born 1296) was also exposed to another pot-using culture whilst living at Genoa from 1315 to 1318 (Salomon 1936, 23–24).
10. Opicinus' illness has been discussed by a psychiatrist in an essay entitled 'A psychotic artist of the Middle Ages' (Kris 1952, 118–127), on the basis of firmer evidence than Dunning had for his interpretations of jug iconography (see note 1).

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Resumé

Des intérets de Dunning pour l'iconographie, le goût de l'exotique et le commerce, seulement les deux derniers sont mentionnés ici. Un bref compte-rendu traite de l'organisation et des traditions de l'archéologie en Italie à l'époque médiévale; des différentes sortes d'évidences disponibles quant à l'identification des céramiques et des tendances qui apparaissent dans la poterie médiévale jusqu'ici étudiée. Contrairement à ce que Dunning postulait, il apparaît que dans deux régions du nord de l'Italie, la poterie ne semble pas refléter le rôle prééminent de leurs villes principales "quant aux ramifications du . . . commerce". L'histoire culturelle et économique a dû joué un rôle déterminant quant à l'utilisation des poteries.

Zusammenfassung

Diese Studie befaßt sich nur mit den letzten beiden von Dunnings Interessensgebieten, Ikonographie, Exotica und Handel. Der kurze Abriß handelt von der Organisation und Tradition der mittelalterlichen Archäologie in Italien, von den Arten der zur Verfügung stehenden keramischen Zeugnisse und von den offenbaren Trends in der mittelalterlichen Töpferei, soweit sie bisher bearbeitet sind. In zwei norditalienischen Gegenden scheint die Töpferei, was die entsprechende Verzweigung des Handels angeht, nicht den von Dunning geforderten herausragenden Einfluß der wichtigsten Städte widerzuspiegeln. Kultur- und Wirschaftsgeschichte müssen ausschlaggebende Faktoren für die Verwendung der Töpferwaren gebildet haben.