

# Seville Coarsewares, 1300–1650: a Preliminary Typological Survey

ALFONSO PLEGUEZUELO-HERNÁNDEZ\*

## SUMMARY

*Little has been written about the coarsewares of Seville, and the purpose of this paper<sup>1</sup> is to provide a general overview of the most typical kinds of everyday pottery produced during the 14th, 15th and 16th centuries, some of which occur in excavations in England. The forms presented here serve four main functions: storage (jars, tubs); transport (pitchers, olive jars, jars, barrel costrels); agricultural and industrial use (jars for water-wheels, feeding-troughs, bird pots, sugar moulds); and domestic use, including a range of wares associated with food preparation, hygiene and lighting. Three further categories — tablewares, architectural ceramics and kiln furniture — are not discussed here.*

## INTRODUCTION

For most students the term 'Seville pottery' means 'Seville tin-glazed earthenware'. Until very recently the coarsewares have scarcely received any attention from art historians or archaeologists. However, the importance of Seville as both producer and distributor of pottery along the Mediterranean and Atlantic coasts in the late Middle Ages was due as much to the common wares as to the tin-glazed wares<sup>2</sup>.

The picture we have today of the coarsewares of the period in question is somewhat patchy, since the archaeological, documentary and physical evidence varies for each century. The lack of facts inevitably leads to a very general treatment of most of the material included here, and to the grouping together under one heading of information gleaned from more than three and a half centuries of material.

Practically nothing is known about the 14th century. There is hardly any documentary evidence and very little material which can be precisely dated. However, categories of pottery datable to the 15th century have recently been established, and these further our knowledge of a period virtually unknown even a few years ago. From the documentary point of view the information referring to the 15th and 16th centuries published by Gestoso is of particular interest (Gestoso 1903, 369–459). We now know a great deal more about the 16th century thanks to the work of North American archaeologists and, more recently, to that of Andalusian historians and archaeologists<sup>3</sup>.

Very little has been done in the way of scientific study of Seville wares, apart from a programme of neutron activation analysis carried out recently by the C.A.L. (Conservation Analytical Laboratory) of the Smithsonian Institution in Washington (published in

part by Myers, Olin and Pleguezuelo in 1991), and an on-going programme being carried out by Hughes and Nenck in the British Museum laboratories with a view to establishing a national reference collection.

As far as tangible evidence is concerned there are good collections of 16th-century wares from colonial sites and others found recently in excavations in Andalucía. Those carried out in Seville in the context of Expo'92 have yielded much interesting material from the 15th and 16th centuries, which is currently being studied. Of particular importance are various assemblages of objects used as in-fills for vaults, which, for the first time, have enabled us to establish an approximate chronology and a typology based on complete examples. There is also a considerable quantity of unpublished material proceeding from the excavation of urban sites. Although such pottery may lack a precise archaeological context it can be used judiciously to complete the typology.

A number of publications have considered the Andalusian pottery found outside Spain, notably those by Goggin (1968), Lister (1982), South (1983) and Deagan (1987) on material from the American colonies; those by Hurst (1977, 1982, 1987), Platt and Coleman-Smith (1975) and others on material from Northern Europe, and Martin's work on the material from the Spanish Armada (1979), but the first contribution to a study of material recorded in Andalucía is that of Chisvert, Fuentes, Mora and Rueda (in press)<sup>4</sup>.

## TYOLOGY

In Andalucía, as elsewhere in Spain, coarsewares were used in many ways. The functions discussed here include storage, transport, agricultural and industrial

purposes, and domestic use. Given the currently uneven state of knowledge, it is impossible to arrange the material in a strict chronological sequence. Similarly, there has been insufficient work on fabric analyses to allow a systematic grouping of the finds according to their ware type, a criterion which would lead to a classification rather different from that presented below. A simple generic approach is adopted since this alone can give a degree of coherence to a subject spanning so many years. The taxonomic criterion is simple: the name of each type refers only to the shape, the groups to the various areas of use.

### Storage

As in other river valleys in the Mediterranean area, the relative scarcity of wood and the preponderance of agriculture are the two factors which favoured the use of fired clay for storing water and for agricultural products. The chief shapes were the *tinajas* (Fig. 1, Nos. 1, 2; Col. Pl. 1a) and *tinazas* (Fig. 1, No. 3), which had a large capacity, and the rather smaller *orzas* (Fig. 1, Nos. 4, 5).

The *tinajas* were the largest containers used in commercial warehouses and in the home. They were also used in agricultural and pre-industrial contexts. In them were preserved cereals, oil, wine, vinegar, honey and other products, both liquid and solid. They provided water for houses, and the importance of this function is reflected in the production of richly decorated green-glazed examples from the Almohade period until well into the 15th century and beyond (Alonso and Lasso 1982).

*Tinazas* (tubs) are commonly found. They provided a ready supply of water for drinking, washing and watering animals, and they also served as wine-cisterns.

The *orzas*, which sometimes have either large or rudimentary handles, sometimes no handles, were thrown on the wheel and were used as medium-sized containers in the home for storing either fresh foodstuffs or preserves such as bread, sausages, meat in fat, or dried vegetables.

It is unlikely that such objects were generally exported, apart from those used for the transport of pottery, simply called *vasos* in the Seville documents<sup>5</sup>. We know nothing of their shape or size. Perhaps examples may come to light in a wreck or in the Americas.

### Transport

The term 'transport' is used here in its widest sense, *i.e.* both domestic and commercial. In the home the vessel used to transport water was the *cántaro*, an indispensable object in the everyday life of Andalucía (Fig. 2, Nos. 6–10; Col. Pl. 1b). The *cántaro*, together with the *botijo* is one of the few ceramic objects we have found bearing a mark<sup>6</sup>. This mark — a representation

of the cathedral tower, known as the Giralda — was stamped in the wet clay on the base of the handle, and it was used by all Seville potters. It indicated that the vessel contained the correct amount of water as decreed by the municipality, the *arroba* (11.5 litres) being the unit of measure. There is a certain evolution in the shape of the *cántaro*, with the neck and the single handle becoming progressively shorter. It was made in two main sizes: large (containing one *arroba*), and small (containing half an *arroba*)<sup>7</sup>. In the fields and on journeys water was drunk from the medium-sized *cantimplora* (pilgrim bottle).

Commerce led to a significant export of Seville coarsewares. The need for containers for the agricultural produce of the valley, whose natural outlet was the busy port on the Guadalquivir, was a major incentive for the potters established near the river bank. They were constantly supplying both warships and merchant ships as well as the local inhabitants. These containers, which we may classify under the general heading of *ánforas*, have become the best archaeological proof of the Hispanic presence on the Atlantic coasts of Europe and in the Americas. In the course of these three and a half centuries, vessels of various shapes were used for transport, each with its variants.

One of the earliest types of Christian *ánfora* is the one known today as the *dolia*<sup>8</sup> (Fig. 3, No. 12). It is a large thin-walled vessel made of pale clay, with a tapering ovoid body and no handles; the surface has deep striations. The earliest examples may well be those from the vaults of the former church of San Miguel of the mid 14th century<sup>9</sup>. We know neither the precise origin of this type, nor whether it had antecedents in the Almohade period, but there is some similarity to types recorded in Valencian buildings (J. Coll and J. Pérez Camps, pers. comm.). It is significant that this type has not been identified in colonial sites. Possibly production ceased at the beginning of the 16th century, although documentary evidence shows that in 1512 such vessels were bought especially to fill the vaults of the Capilla de la Antigua in Seville cathedral (Gestoso 1903, 428 and 436; J. Amores *et al* in press). The double-handled amphorae excavated in Dublin (Ó Ríordáin 1971, 73–85) show certain parallels with Seville pieces of this type found among the kiln-wasters in the Cartuja de la Cuevas (Amores, pers. comm.).

Also of 15th-century date, another shape has been recorded corresponding with Goggin's 'early type' (Goggin 1960, 8) — a kind of large spherical *cantimplora* (barrel costrel) sometimes made of unglazed whitish clay, but more usually terracotta glazed entirely on the inside and partially on the outside with a lead-glaze which varies between green and honey-brown in tone (Fig. 2, No. 11; Fig. 3, No. 13; Col. Pl. 1c). The Seville finds allow Goggin's dating (Goggin 1960, 11; confirmed by other authors) to be put back to include the whole of the 15th century

SEVILLE COARSEWARES

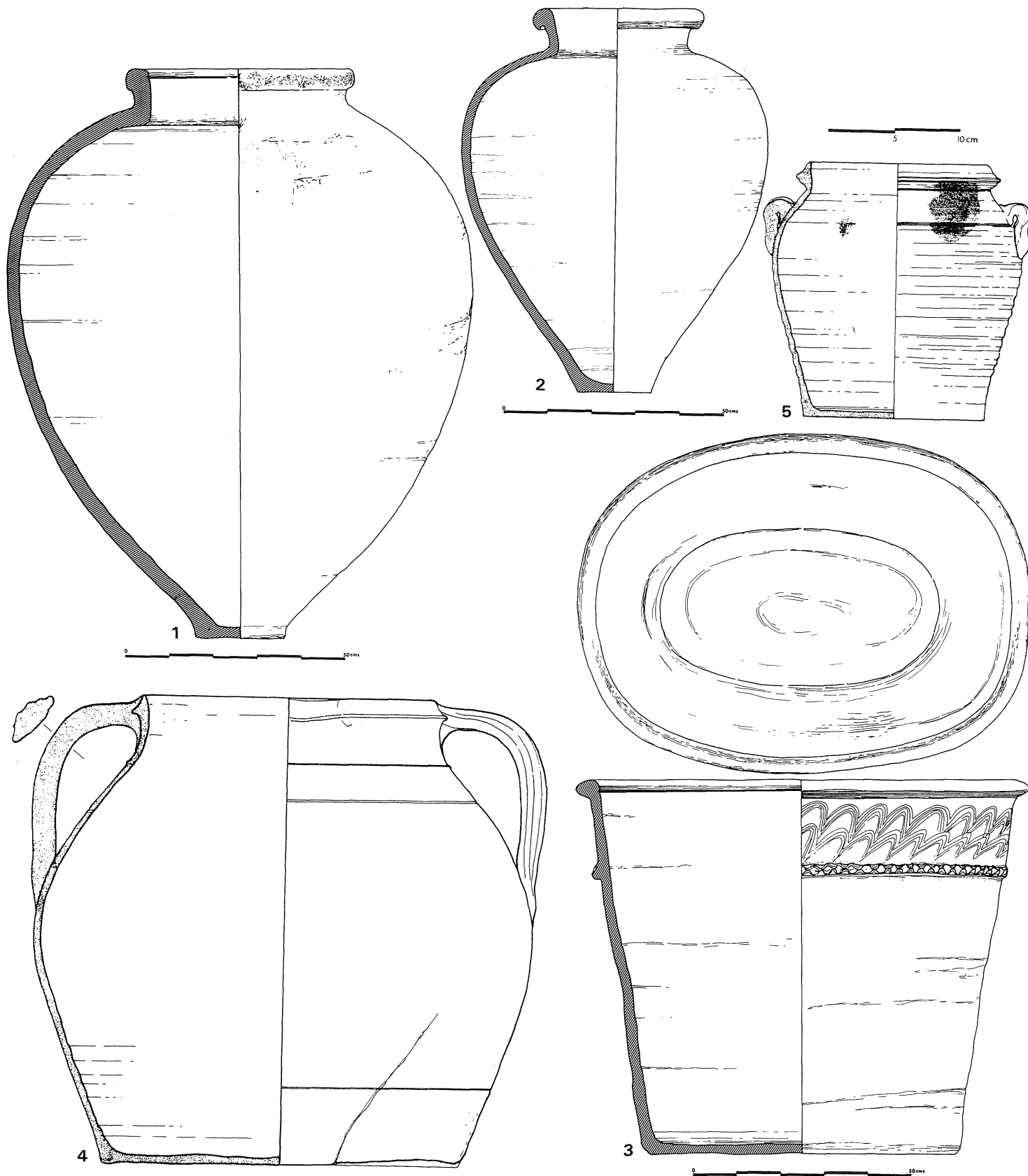


Fig. 1. No. 1. Tinaja (storage jar), 16th-century (Seville, Archbishop's Palace). No. 2. Tinaja, 16th-century (Seville, Convent of Santa Inés). No. 3. Tina (tub), 16th-century (Seville, Convent of Santa Inés). No. 4. Orza (storage jar), 14th/15th-century from the Church of San Miguel (Seville, Museo Arqueológico — henceforth M.A.S. — REP 327/1). No. 5. Orza, 16th-century (Jerez de la Frontera, Cartuja de la Defensión). Scale 1:10 (Nos. 1, 2, 3); 1:4 (Nos. 4, 5).

SEVILLE COARSEWARES

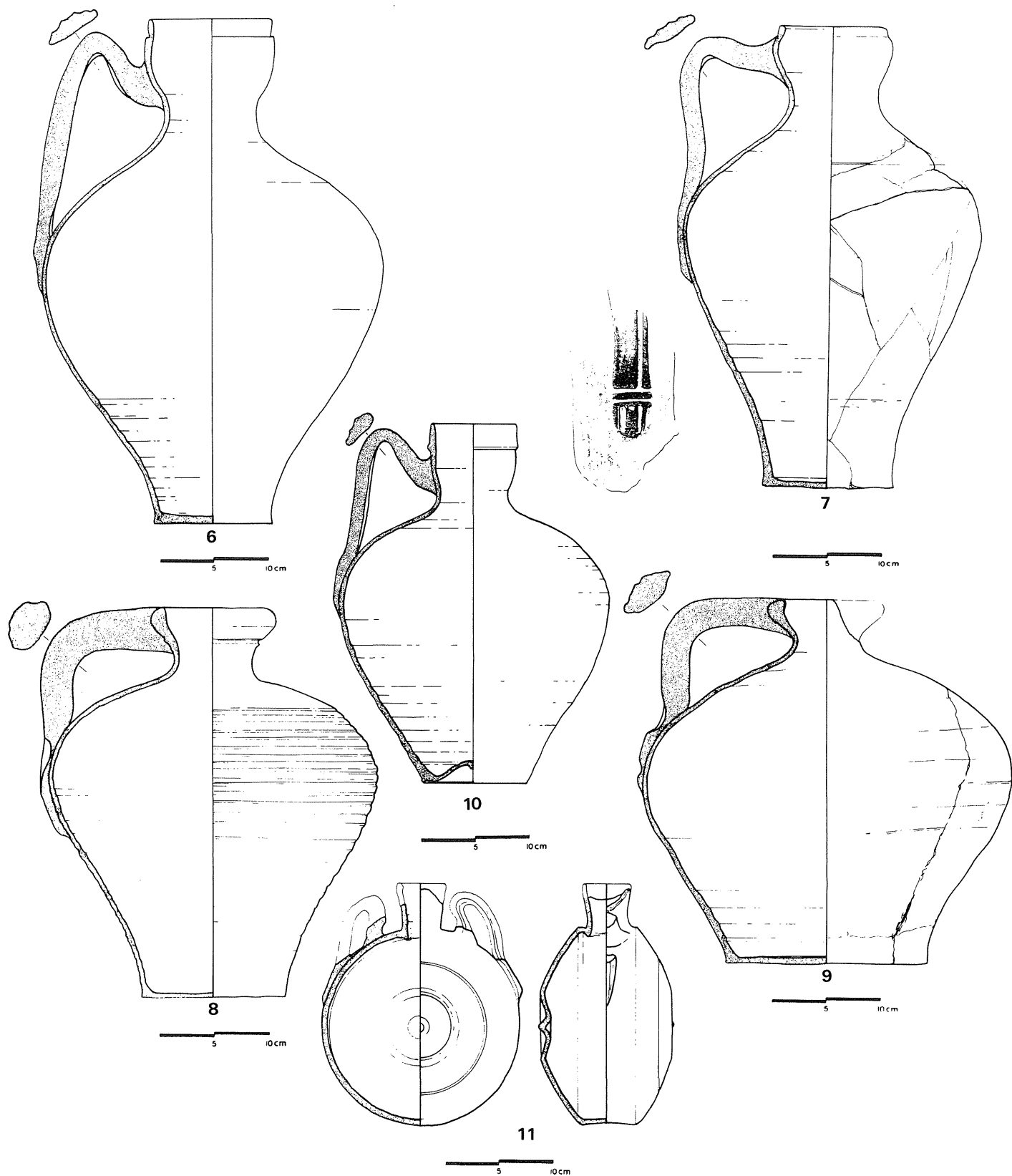


Fig. 2. No. 5. Cántaro (pitcher) 14th/15th-century, from the Church of San Miguel (M.A.S. REP 298). No. 7. Cántaro, 15th-century (M.A.S.). No. 8. Cántaro, 16th-century (M.A.S. RE 26, 606). No. 9. Cántaro 17th-century (M.A.S. RE 1982/232). No. 10. Cántaro, c. 1500, from the chapel of the Colegio de Santa María de Jesús (Seville, Reales Alcázares). No. 11. Cantimplora (pilgrim bottle), c. 1500, from the chapel of the Colegoi de Santa María de Jesús (Seville, Reales Alcázares). Scale 1:5.

SEVILLE COARSEWARES

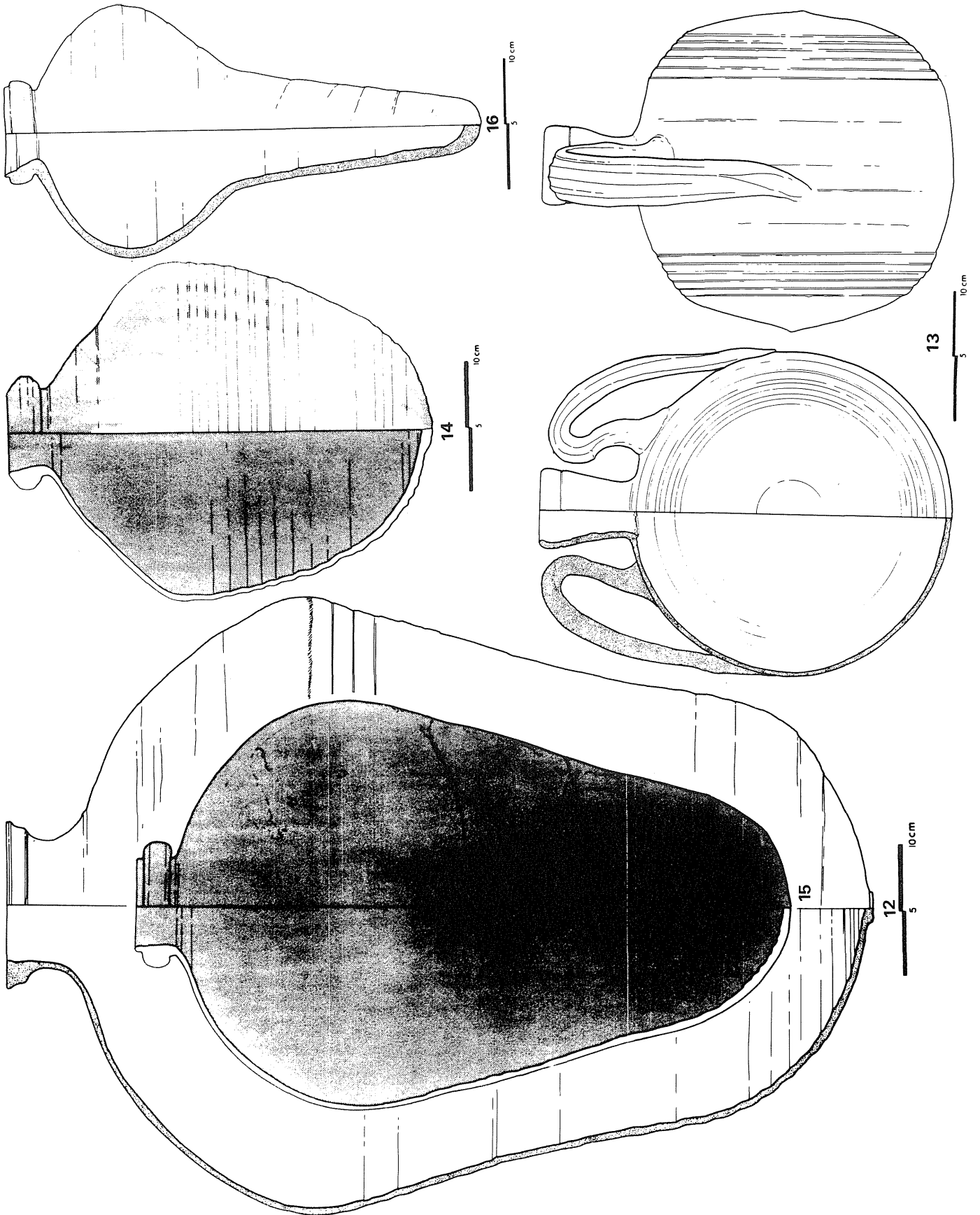


Fig. 3. No. 12. Dolia (storage jar), 14th/15th-century, from the Church of San Miguel (M.A.S. REP 303). No. 13. Cantimplora, 14th/15th-century, from the Church of San Miguel (M.A.S. REP 292). No. 14. Botija perulera (olive jar), 16th-century (M.A.S.). No. 15. Green-glazed botija, 17th-century (M.A.S. RE 24, 795). No. 16. Pointed botija, 17th-century (M.A.S. REP 1985/80). Scale 1:4.

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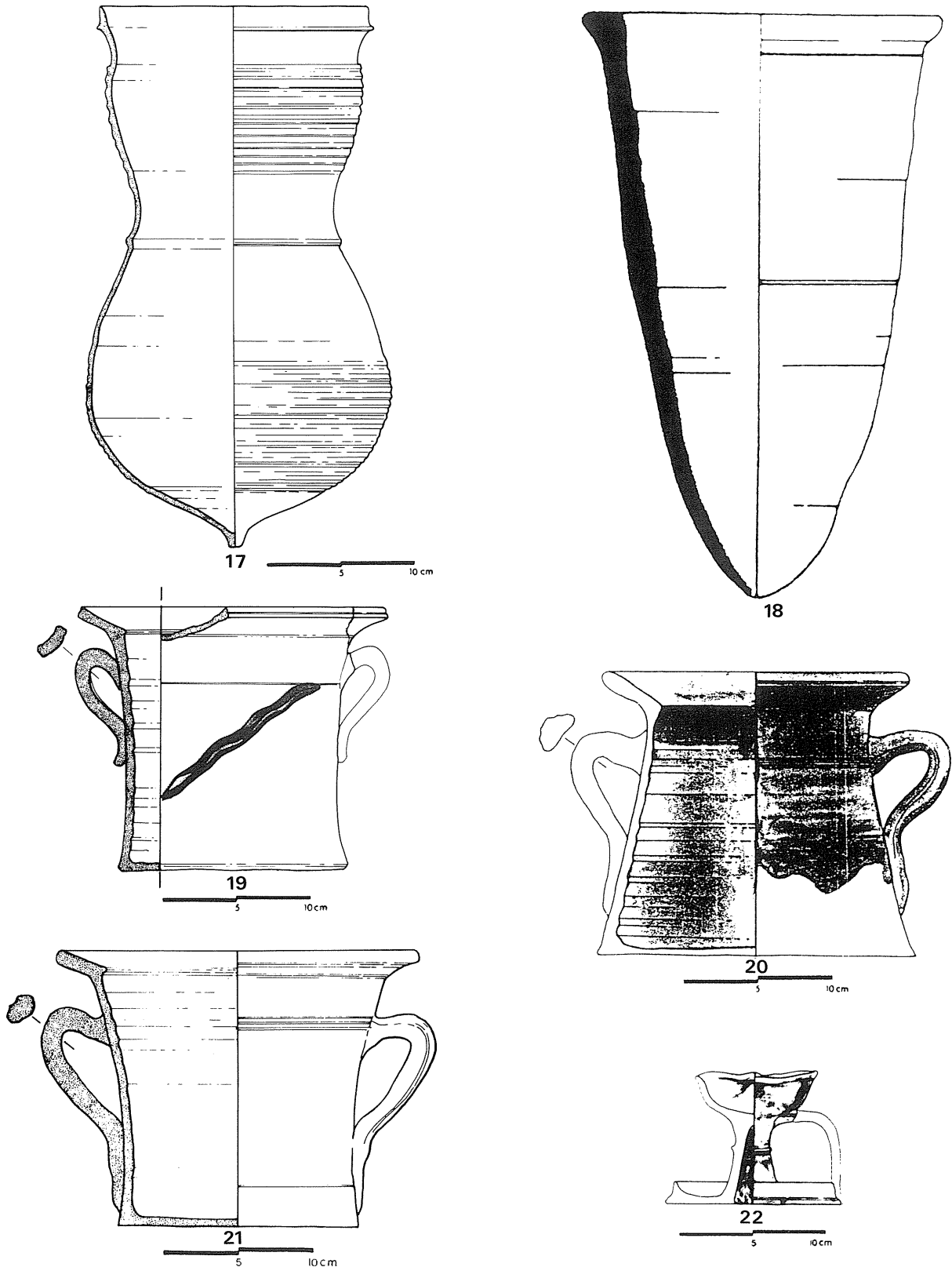


Fig. 4. No. 17. Arcaduz/Cangilón (pot for a water-wheel), 14th/15th-century, from the Church of San Miguel (M.A.S. REP 327). No. 18. Sugar-mould, 16th-century (Amores and Chisert 1982, pl. 1, Fig. 1, 169). No. 19. Green-and-white bacinica (chamber-pot), 16th-century (M.A.S.). No. 20. Brown-glazed bacinica, c. 1500, from the chapel of the Colegio de Santa María de Jesús (Seville, Reales Alcázares). No. 21. Bacinica, c. 1500, from the chapel of the Colegio de Santa María de Jesús (Seville, Reales Alcázares). No. 22. Brown-glazed candil de pie alto, (lamp), 14th/15th-century (M.A.S.).  
Scale 1:4.

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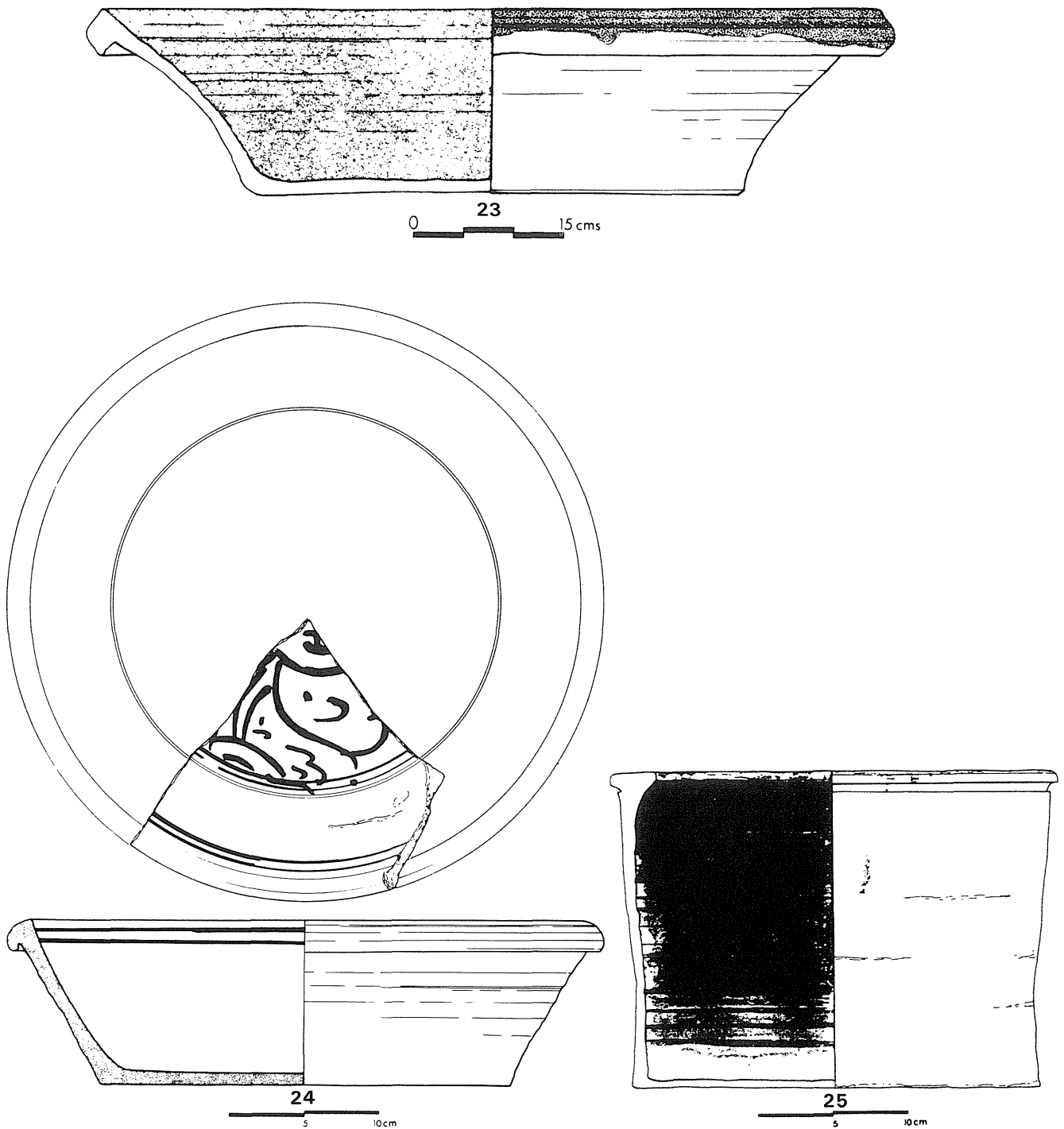


Fig. 5. 23. Green-glazed lebrillo (basin), 16th-century (Jerez de la Frontera, Cartuja de la Defensa). No. 24. Lebrillero (medium-sized basin), 16th-century (M.A.S.). No. 25. Quesera (cheese-dish), 14th/15th-century, from the Church of San Miguel (M.A.S. 327/14). Scale 1:6 (No. 23), 1:4 (Nos. 24, 25).

SEVILLE COARSEWARES

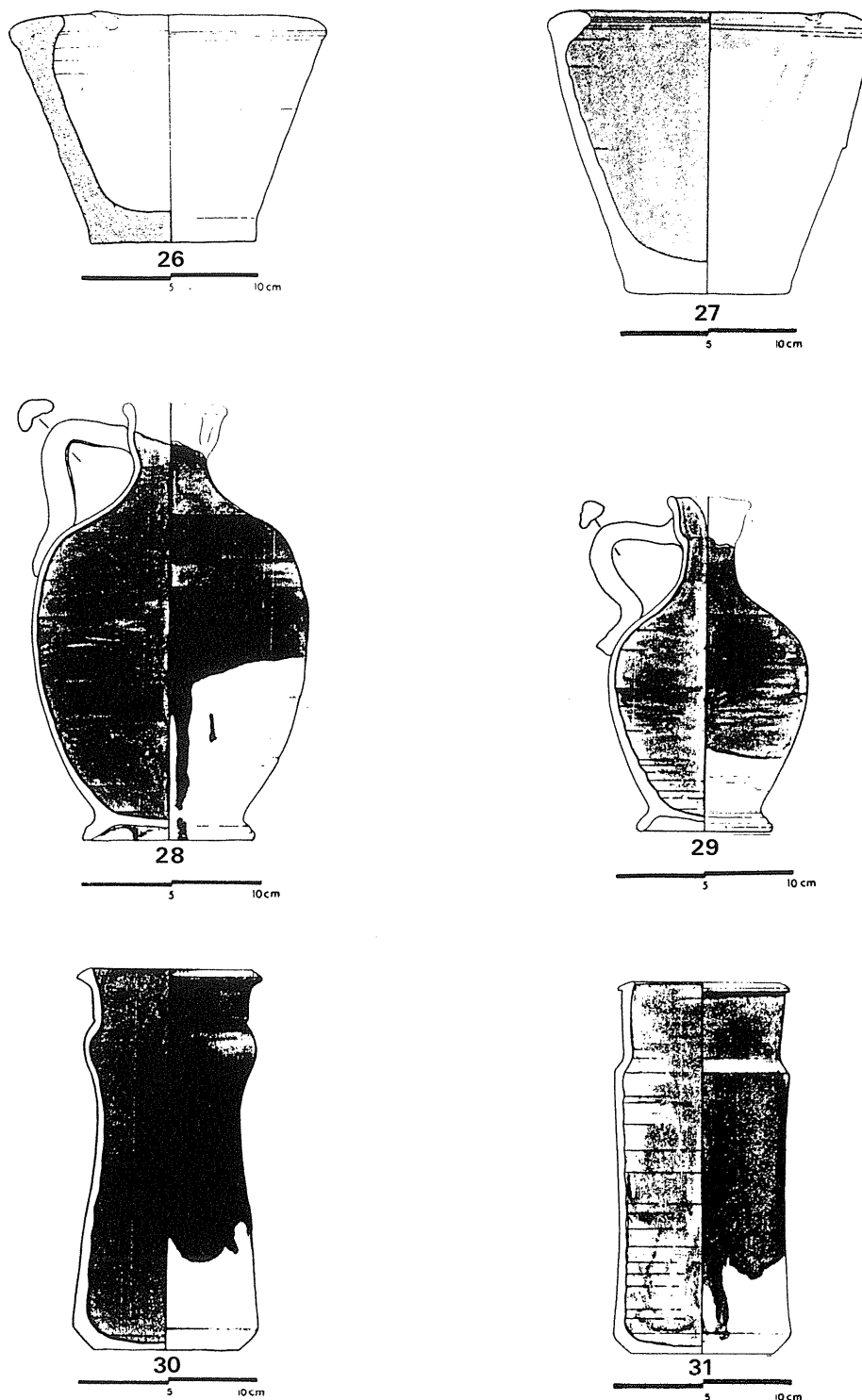


Fig. 6. No. 26. Mortero (mortar), 16th-century (M.A.S.). No. 27. Mortero, 16th-century (M.A.S.). Nos. 28, 29. Brown-glazed alcuza (oil-vessels), c. 1500, from the chapel of the Colegio de Santa María de Jesús (Seville, Reales Alcázares). Nos. 30, 31. Brown-glazed tarros (storage-pots), c. 1500, from the chapel of the Colegio de Santa María de Jesús (Seville, Reales Alcázares). Scale 1:4.



SEVILLE COARSEWARES

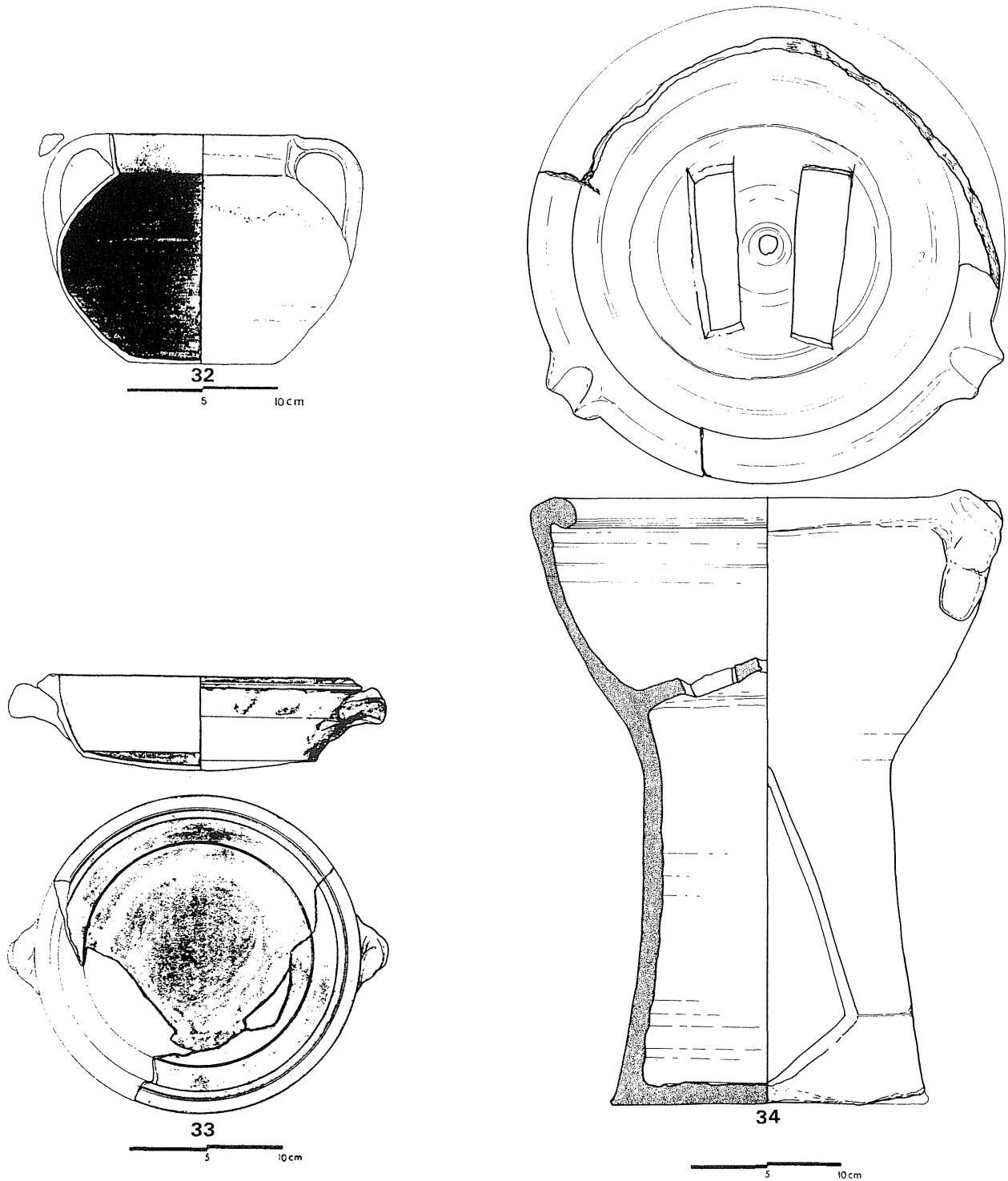


Fig. 7. No. 32. Olleta (small cooking-pot), 16th-century (M.A.S.). No. 33. Cazuela (frying-pan), 16th-century (M.A.S.). No. 34. Anafe (portable stove), 16th-century, from the Church of San Juan de Dios (Martin 1987, 276). Scale 1:4.

(Amores *et al* in press). I suspect that these are the vessels called *jarras* in the naval registers. Later documents refer less and less frequently to them, until they finally disappear and are replaced by the *botijas* (olive jars). If this hypothesis is correct, the *jarras* would have contained honey, wine, vinegar, raisins, figs, aubergines, chick-peas, flour, fruit, almond oil, oil of radishes and olive oil. Some have a narrow mouth for liquids; others a wide mouth for solids.

The *botijas* which replaced them from the middle of the century onwards had a smaller capacity. Made of pale, pinkish clay, they were of ovoid shape, without handles and had a narrow mouth with a thick lip which was used to pick them up. The variants constitute Goggin's 'middle type', dating from c. 1580–1800. At the beginning of the 17th century the trend was away from the classic spherical shape of the 16th century and towards larger vessels, of extended ovoid shape or else conical and pointed. The ovoid types were often green-glazed inside and out.

The 16th-century documents studied so far, at least those referring to the merchant fleet, mention vessels of all sizes. There is no documentary proof of Martin's suggestion that on warships only *botijas* containing half or quarter an *arroba* were used (Martin 1979, 283).

It is risky trying to correlate the types described in in archaeological assemblages with forms mentioned, together with their capacity, in 16th-century documents<sup>10</sup>:

1. *Botija de arroba y media* (16.5 litres: 33 pints)
2. *Botija de arroba y cuarta* (13.87 litres: 28.75 pints)
3. *Botija de arroba*, also called *botija perulera* (11.5 litres: 23 pints)
4. *Botija de media arroba* also called *botija medio perulera* (5.7 litres: 11.5 pints)
5. *Botija de cuarto de arroba*, probably the same as the *botijuela* or the *botichuela de aguda* (2.87 litres: 5.75 pints).

The *botija* was, generally speaking, the vessel in which the greatest variety of goods was shipped (Fig. 3, Nos. 14–16; Col. Pl. 1d, 1e). All sizes were used for transporting oil, although there was a preference for one and a half-*arroba* *botijas* in the 16th century; the same goes for wine, vinegar and honey. *Botijas* were also for solids such as rice, almonds, hazelnuts, raisins, capers and olives. Some types are unglazed inside; others are lead-glazed, either green or honey-brown, or tin-glazed. It is not certain whether the type of glaze had anything to do with the contents. Vessels of this kind were enclosed in a covering of esparto-grass which reached as far as the mouth. This task was carried out by the *esparteros* (Gestoso 1903, 390) who were contracted by the potters to case the *botijas* before selling them to the merchants<sup>11</sup>: in this way the *botijas* could be securely stacked in warehouses and shipped without risk of damage or breakage. They were closed

either with plaster or cork. The mark identifying the merchant appeared twice on each vessel; it was burnt into the esparto, and painted on the mouth either with black ink or with red iron-oxide.

### Agricultural and industrial use

The most important object in this group was the *arcaduz* (also called *cangilón*), a jar-like vessel used on an animal-driven water-wheel (Fig. 4, No. 17). It is of Islamic origin but lingered on more or less unaltered after the Reconquest, since the methods using for drawing water remained virtually unchanged.

Pottery was also used to make feeding-troughs, water-pots and hutches for domestic animals, especially rabbits and birds, and nesting-boxes for dove-cotes, as we see from Diego Rodríguez' request to Rodrigo Moxica for *palomeras* in 1503 (Gestoso 1903, 436).

For the sugar industry the Triana potters supplied moulds, conical vessels perforated at the lower end (Fig. 4, No. 18). Sugar-moulds have been excavated in Seville (Amores and Chisvert 1992), but are only occasionally mentioned in documents, such as that of 1505 whereby Diego Fernández, of Triana, was contracted by Lope Alfonso de la Muela to make 'a thousand moulds for making sugar' (Gestoso 1903, 372).

### Domestic use

This section includes various objects whose function is related to food, hygiene or lighting, together with an important group of vessels used for storage or cooking. Tin-glazed examples of some of these types are also found.

A distinctive object in the Islamic tradition is the money-box (*alcancía* or *hucha*).

Much more common, however, in archaeological assemblages is the stool pan or chamber pot. This could evidently be let into the bench of a latrine, but more usually it was a portable vessel for use in dormitories (Lister 1983). The documents suggest that in the 16th century at least two different sizes were current, with different glazes. There is frequent mention of the *bacín blanco grande* (large white pot) and the *bacín verde y blanco* (green and white pot: Fig. 4, No. 19). This last may be the excavated type made of straw-coloured clay often decorated with straight or wavy lines applied in relief either vertically or diagonally, and with a green lead-glaze over the white tin-glaze.

Still more common are those which can be identified in the documents as *bacinicas* or *basinicas de cámara* (small chamber pots: Fig. 4, Nos. 19–21). They are usually of small size and made of either pale or pinkish clay, sometimes unglazed, sometimes tin-glazed inside and decorated with double blue 'commas', or with a green or brown lead-glaze, usually the latter. There are

also unglazed types made of red clay.

For lighting in the 14th and 15th centuries great use was made of the *candil de pie alto* (lamp on a high foot), with a transparent green or brown lead-glaze (Fig. 4, No. 22).

Perhaps one of the most important household vessels was the *lebrillo* (basin: Fig. 5, Nos. 23, 24). This was also a traditional object from the Almohade period and it has survived, with minor modifications, up to the present day. At various times there have been changes in the shape of the rim and in the glazing: from the Islamic period up to the 15th century these basins had a red slip polished with a spatula, and from the 15th century onwards a green lead-glaze. The *lebrillo* was the largest object thrown on the wheel, and one requiring considerable skill on the part of the potter. For that very reason, perhaps, the potters who made them — and there were many of them in Seville — were referred to as *lebrilleros* (basin-makers), at least from c. 1450 onwards (Gestoso 1903, 373).

There were many sizes of *lebrillo* as we know from extant examples and from documents — in the List of Prices of 1627 alone thirteen sizes are mentioned — but, if we consider the glazing, three common types emerge. One of these, called in the documents *lebrillo grande verde*, is green-glazed on the inside. Another, referred to as *lebrillejo blanco*, is of smaller size and has a coarse tin-glaze decorated with single or double brush-strokes, or with concentric lines in blue. The third type is unglazed, and was used principally for washing clothes. In general the *lebrillo* was used for kneading, for seasoning meat for sausages, for washing-up, and for personal hygiene, but it also had industrial uses.

One type of vessel, whose function is not clear, has an open form like a small *lebrillo*. It has been called variously a stool pan without handles, a *quesera* (cheese-dish: Fig. 5, No. 25) or a *lebrillo* with high walls.

Food was generally highly seasoned; hence the importance of the *mortero* (mortar: (Fig. 6, Nos. 26, 27) which was to be found in every kitchen. Some were unglazed, but the majority have a green lead-glaze.

Another common vessel is the *alcuza* (Fig. 6, Nos. 28, 29), usually brown-glazed, which was used in the kitchen for pouring oil over food. The *redoma* must have had a similar use; indeed in the documents it is called specifically a *redomita* and was evidently used for oils of various flavours.

A variety of storage jars was used for aromatic herbs or other foodstuffs, for medicines and for condiments (Fig. 6, Nos. 30, 31). These have various names in Spanish (*tarros*, *botes de cocina*, *botes de farmacia*) and the form corresponds with that of the typical drug-jar (*albarello*) often called *urna* or *frasco* (flask) in the documents.

Vessels used on the stove were made from refractory material, either red or dark brown, with added grog,

and covered with a lead-glaze, usually honey-brown.

There are two principal forms, one closed, the other open, corresponding with the two most common ways of preparing food: boiling, for which the *olla* or *puchero* (stew-pot) was used, and frying in oil, for which the appropriate vessel was the *cazuela* (frying-pan).

The *olla* tends to be of flattened spheroid shape, with a convex base, a double vertical handle, a wide mouth and a pronounced lip, sometimes vertical, sometimes slanting outwards: the glaze, which covers the interior, often spills over onto the outside. There are small versions called *olletas* (Fig. 7, No. 32; Col. Pl. 1f).

The *cazuela* (Fig. 7, No. 33), on the other hand, has a very open form with splayed, shallow walls and a slightly convex base. Sometimes it has horizontal handles which spring from below the lip, and sometimes the exterior is decorated with vertical ribs, following the Islamic tradition.

Both stew-pots and frying pans were placed on the *anafe* (portable stove), an object like a large cup containing charcoal (Fig. 7, No. 34). It was usually made of pinkish clay and unglazed.

## CONCLUSION

Inevitably it is impossible to illustrate here the many variations within each type. At a future date, when more material has been studied, the archaeological contexts determined and advances made in fabric analyses, it may be possible to present a fuller discussion and a more detailed description of these wares than is possible in this provisional summary.

## Acknowledgements

I am grateful to Duncan Brown and Christopher Gerrard for inviting me to the annual conference of the Medieval Pottery Research Group (Southampton, 1993); to Alejandra Gutiérrez for her considerable assistance with the bibliography; to Bruce Williams for showing me the collections housed in the Bristol City Museum and Art Gallery in 1988; and especially to Anthony Ray who has been kind enough to translate this article. I must also thank my Spanish colleagues F. Amores, N. Chisvert, A. Fuentes, J. López, P. Mora and M. Rueda for allowing me to study the pottery in the Cartuja Monastery; Juan Campos, Diego Oliva, Miguel Tabales, José-Manuel Vera, Reyes Ojeda, Lorenzo Perdignes and María-Luisa Lavado for help over the pieces excavated by them, and José-María Sánchez for the documentary information. My special thanks also to the staff of the Museo Arqueológico in Seville: to its director, Dr. Fernández, to Carmen Martín for her help, and especially to Concha Sanmartín who generously gave up a great deal of her time so that I could study the Museum's collections. I am extremely grateful to Pedro Mora for the illustrations to this article. Without the help of all these people and institutions it would have been impossible to put together this modest account. Finally I would like to express my thanks to the British Council for a grant enabling me to come to Southampton.

## Footnotes

1. This paper arises from that presented at the annual conference of the Medieval Pottery Research Group in Southampton in March 1993.

2. A recent essay on West Andalusian ceramics (Pleguezuelo and Lafuente, in press) provides a general survey which includes both maiolica and coarsewares from the Almohade period to the middle of the 17th century, together with a detailed bibliography.
3. From the documentary point of view see the contributions of the Listers (1987, 211–318). Recently I have supervised a doctorate thesis on the trade in ceramics between Seville and the Americas in the 16th century (Sánchez 1993).
4. In this pioneering work will be found a selection of intact pieces from the most typical assemblages recovered from recent excavations.
5. The meaning of this term is not exactly clear. The *vaso* was used both as a container for transporting pottery and was also a piece of pottery in its own right: the interpretation of the texts is therefore uncertain.
6. The incised or stamped marks which appear on the *botijas* identify the merchants but were sometimes applied by the potters; the incised marks on tin-glazed tablewares of the *morisco* group were added by the owner to distinguish his personal property.
7. No piece of 'Mérida' were (Hurst 1977, Fig. 32, Nos. 43–52; Vince 1982, 138, Fig. 15, No. 2 and Fig. 20, 21) has so far been identified in the Seville region.
8. The original name for this type of medieval pottery is not known since the documentary evidence from the period is lacking.
9. These objects are now in the Museo Arqueológico in Seville. The Gothic church of San Miguel, built c. 1356, was destroyed in 1868.
10. The *arroba* is here reckoned as 11.5 litres, and the pint as 0.50 litres.
11. This kind of protection — called in Spanish a *sera* — was still used in Andalucía right up to the early years of the 20th century for another type of container for wine, the *garrafa*. This is a green glass vessel of spheroid shape and a tall thin neck. In the Alentejo (Portugal) *cantimploras* are still treated in this fashion.

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\*Avenida Reina Mercedes 19a, 41012 Seville, Spain

## Resumé

On a peu écrit au sujet de la céramique commune de Séville. Cet exposé a donc pour but de fournir une vue générale des exemples les plus typiques de poterie à usage courant, produits au 14<sup>ème</sup>, 15<sup>ème</sup> et 16<sup>ème</sup> siècles, certains d'entre eux apparaissant d'ailleurs lors de fouilles en Angleterre. Les formes passées en revue ici ont quatre fonctions principales; conservation (jarres, cuves); transport (cruches, jarres à olives, pots, tonneaux); utilisation agricole et industrielle (godets pour roues hydrauliques, auges, nids à oiseaux, moules à sucre); et usage domestique, y compris une gamme d'ustensiles en relation avec la préparation des aliments, l'hygiène et l'éclairage. Trois catégories supplémentaires ne sont pas examinées ici: la vaisselle de table, les céramiques associées à l'architecture et les aménagements de fours.

## Zusammenfassung

Da bisher wenig über gewöhnliche sevillanische Alltagsstöpferei geschrieben wurde, gibt diese Studie einen Überblick über die typischsten Erscheinungsformen dieser Gattung, wie sie im 14., 15. und 16. Jahrhundert produziert wurden. Einiges davon wurde auch bei Ausgrabungen in England gefunden. Die aufgeführten Beispiele erfüllen im wesentlichen vier Funktionen: Lagerung (Töpfe, Kübel), Transport (Henkelkrüge, Oliventöpfe, Töpfe, 'barrel costrels'), Behälter für den landwirtschaftlichen und industriellen Gebrauch (Wasserschöpfgefäße, Tröge, Vogeltränken, Zuckerpressformen) sowie für den häuslichen Gebrauch (Nahrungszubereitung, Leuchten, Hygiene). Drei weitere Arten — Geschirr, Architektur-Keramik und Brennofenzubehör — werden nicht behandelt.