

THE EARLIEST MAIOLICA CERAMIC DISHES IN THE OLD TOWN IN VILNIUS

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Abstract

The paper analyses maiolica ceramic dishes from the late 16th and early 17th centuries found in Vilnius' Old Town. The items in question were the first imported maiolica dishes in the town. They are classified and their production sites are identified on the basis of their technical and stylistic characteristics, and in accordance with foreign analogies. Thus, five plates are assigned to the Antwerp production centre, while the stylistic and manufacturing characteristics of another plate are found to be similar to the Haarlem and Antwerp maiolica production centres. One small bowl with religious inscriptions is assigned to the Faenza production centre in Italy. A fragment of a *berrettino*-type plate is associated with the Liguria region or Venice. The paper attempts to assess the significance of the first maiolica dishes in daily life in Vilnius in the late 16th and early 17th centuries. The relationship between the find spots and historical data suggests that four dishes could be associated with Catholic monasteries. During the period in question, maiolica ceramics were a rarity: they performed both an aesthetic and a luxury function; on three pieces of bottoms of plates, holes were found for hanging the plate on the wall. The information presented in the paper provides an opportunity to deepen our knowledge about maiolica dishes in Vilnius' Old Town, which have not been investigated much, and to identify the prospects for further research.

Key words: Vilnius' Old Town, ceramic dishes, maiolica, Antwerp, Faenza, Liguria.

DOI: <http://dx.doi.org/10.15181/ab.v1i0.1144>

Introduction

The transition from the late Middle Ages to the Modern Period marks a new stage in the production techniques and decoration of ceramic ware. Refined ceramic techniques resulted in entirely new decorating and glazing techniques. In the 16th century, it was covered with salt glazing, ceramic decoration matrices appeared, and maiolica decorative techniques were first applied. In that period, changes in customs and traditions took place which led to transformations in the exteriors and in the functions of dishes (Gaimster 1999). The process was related to changes in table culture, when the middle classes started copying the eating rituals of the elite (Goldthwaite 1989; Gaimster 1999). For that reason, maiolica, as a stylistically and qualitatively new type of ceramics, spread very quickly from Italy and the Netherlands all over Europe. Therefore, research into maiolica dishes can help us to assess trade relations between individual countries, and the emergence of new customs and trends in society.

Several tens of thousands of ceramic items and pieces of ceramic items have been discovered during archaeological excavations in Vilnius' Old Town. Collections of ceramics consist of various types of dishes, produced by local craftsmen or imported from other countries in Europe. No systematic research has so far been conducted into imported ceramics. As the collection of ceramics is very large, and requires comprehensive and thorough analytical work, the present paper analyses

just one type of imported ceramics, maiolica dishes, which date from the earliest cultural layers. Therefore, the chosen theme covers maiolica ceramics from the late 16th and early 17th centuries found during archaeological excavations in Vilnius' Old Town. Eight fragments of maiolica dishes from production sites in present-day Italy, the Netherlands and Belgium will be analysed. They are stored in the Department of Medieval and Modern Period Archaeology in the Lithuanian National Museum.

The paper aims to describe the first items of maiolica dishes that were discovered in Vilnius' Old Town, and to identify typical manufacturing and stylistic characteristics of the items from the late 16th and early 17th centuries, as well as their production sites, and to assess the significance of these items in daily life in Vilnius during the period in question.

Lithuanian historiography does not have an established term for tin-glazed dishes. Therefore, the paper reviews the terms employed in Europe and their use. Broadly, maiolica is defined as a technique when a fired dish is covered with a tin glaze, and is later decorated with different colours and fired for a second time (Whitehouse 1978; Gaimster 1999). In European historiography, tin-glazed pottery is called maiolica or faience. In the Netherlands, pottery from the late 16th and early 17th centuries has traditionally been referred to as maiolica. At the time, the top half of the dish was covered with a tin glaze, and the other side with a cheaper lead glaze. From the 17th century, a tin glaze was used on both

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sides of the dish, and it was called faience (Gaimster 2006; Gawronski 2012). In Poland, archaeologists tend to refer to all tin-glazed dishes as faience. In the present article, the term maiolica is applied to all tin-glazed dishes.

In Western countries, the study of ceramic dishes from the late Middle Ages and the early Modern Period has been conducted systematically since the mid-20th century. This paper refers to the research by Gaimster (1999; 2006), Blake (1999), Jaspers (2009; 2011) and Veeckman (1999; 2010), which established the principal technical and stylistic characteristics of maiolica. No systematic research has been conducted into maiolica ceramic dishes in Lithuanian archaeological historiography. The PhD dissertation of Gediminas Vaitkevičius (1999) and a paper by Jasiukevičius and Vaitkevičius (1999) should be noted, where research into ceramics is based on methods of natural science research. In them, faience items are studied and described as local or imported products, in accordance with individual technical and stylistic characteristics. In Lithuania, trends in research into maiolica and other imported Medieval and Modern Period ceramic dishes are just forming.

In the analysis of fragments of maiolica dishes, the Munsell soil-colour chart was used, to establish the colours of the clay and the tin glaze. Identifying colour on the basis of colour measurement systems reduces the subjectivity factor, by abandoning individual colour descriptions. The Munsell soil-colour chart has been widely used in Europe and the USA since 1960 (Orton *et al.* 2010), but it has rarely been applied in the work of Lithuanian archaeologists. Maiolica dishes are assigned by comparative analysis method to individual production sites on the basis of the colour of the clay mass, the decoration and its characteristics, according to analogies from Western Europe.

Maiolica from Italian production centres in Vilnius

Centres of maiolica production started emerging in present-day Italy approximately between 1475 and 1525 (Wilson 1999), and in a few decades the new type of ceramics was widely produced in northern and central Italy. Maiolica reached the greatest technical and artistic level in Italy in the late 15th and 16th centuries. The first tin-glazed dishes came to the Apennine peninsula from Muslim countries around the 11th or 12th centuries. Not long after that, local craftsmen adopted the production technique: first they used lead glaze, and later they started covering dishes with tin glaze (Goldthwaite 1989).

By around 1500, maiolica was being produced almost throughout northern Italy, in Tuscany, Umbria, the Marches, and the Emilia-Romagna regions. The main production centres stood out as early as the 16th century: Deruta, Montelupo, Faenza and Pesaro (Wilson 1999). The maiolica technique spread from Italian production centres all over northwest Europe (with the largest production centres in present-day Holland and Belgium), and Italian maiolica ware spread all over Europe. Italian maiolica has been found in archaeological excavations in the Mediterranean region, in northern Europe, North Africa, and even the Caribbean region (Beltrán de Heredia Bercero, Miró i Alaix 2010).

Fragments of one plate and a bowl found in Vilnius have been assigned to the Faenza and Liguria/Venice production sites in Italy (Table 1).

The bowl assigned to the Faenza production site was found in archaeological excavations at 4-6 Garelio (now Dominikonų) St in 1986 (Fig. 1, 2). Faenza items are characterised by a very high-quality, opaque and glossy, white, whitish or light grey glaze. The bowl mass colour was pale yellow (5Y 8/2), and the surface colour was close to light grey (GLE1 7/N). The inside of the bowl was decorated in yellow, orange and blue, while the outside was left undecorated. In the middle was a painted blue cross, and the monogram IHS (Fig. 3). In Greek, these initials correspond to the letters of the Greek alphabet *iota-eta-sigma*, and in Latin they mean *Jesus Hominum Salvator* (Jesus, Saviour of Humankind). Dishes with religious inscriptions date from the late 16th and early 17th centuries (Archeologische Dienst 2007). The bowl was found in Vilnius' Old Town in a layer with a coin from 1579, which confirms the chronology (Grišin 1986). It is interesting to note that the artefact was found on a plot of land where a friary was established by the Dominicans in 1501, after Grand Duke Alexander granted them the Church of the Holy Spirit (Klajumienė 1999). We can assume that the bowl with the IHS initials was used in the Dominican friary during church services or in daily life. More imported ceramic dishes were found on the same plot of land, and in later archaeological layers, such as Westerwald stoneware, and maiolica plates from production centres in the Netherlands. They date from a slightly later period, the 17th and 18th centuries (Urbonaitė 2014).

A fragment of a maiolica plate found at 11 Maironio St stood out by the blue of its surface (Fig. 4). Blue maiolica dishes were produced in the Liguria region and in Venice. The largest production centres in Liguria were Albisola, Savona and Genoa. Liguria maiolica dishes were already being produced in large quantities for the local market in the late 16th century, and started being

Table 1. Characteristics of the fragments of Italian and Dutch maiolica from Vilnius' Old Town (prepared by M. Urbonaitė-Ubė)

Inv. No.	Dish	Part of dish	Weight (g)	Foot ring Ø	Fabric colour	Surface colour	Comments	Site	Year of excavations
Faenza									
22	Bowl	Foot ring	21.1	6	5Y 8/2	GLE Y1 7/N	IHS	Garelio st 4-6	1986
Liguria/Venice									
2720	Plate	Rim	16.5		10YR 8/3	Blue		Maironio st 11	2007
Antwerp									
450	Plate	Wall	22.1		7,5YR 8/3	5Y 8/2		Totorių st	1976
803	Plate	Rim and foot ring	61.9	10	7,5YR 8/3	10YR 8/3	Hole in a foot ring	Siauroji st 6-8	1980
406	Plate	Foot ring	12.9	9	10YR 8/3	10YR 8/1		LRP	1996
97	Plate	Full	114.6	10	10YR 8/3	5Y 8/1	2 holes in a foot ring	Savičiaus st 8	1998
749	Plate	Foot ring	26.2	10	2,5Y 8/2	GLE Y1 8/10GY		Gaono st 8	2003
Antwerp/Haarlem									
925	Plate	Foot ring	40.6	9	10YR 8/4	2,5Y 8/1 white page	Hole in a foot ring	LRP	1995

exported. Exported products from Liguria accounted for two thirds of total exports from Italy.

From the 16th century, ceramicists started using clay dug from mines known as *di.cava*, instead of alluvial clay (Beltrán de Heredia Bercero, Miró i Alaix 2010, p.27). This clay was characterised by a light yellow tinge, and was more suitable for heavy glazing (1996 cited Beltrán de Heredia Bercero, Miró i Alaix 2010). The colour of the mass, in accordance with the Munsell soil-colour chart, was very pale brown (10YR 8/4), and the glaze was opaque, glossy, and of high quality.

The unusual blue of the glaze was obtained by adding cobalt oxide (Henderson 2000). The intensity of the colour depended on the quantity of the cobalt. The entire surface of the dish was glazed, while the painting was made with the blue shades darker than the glaze. On the outside of the dish, the painting consisted of crossing arcs, also called *cestino* (Jaspers 2011) (Fig. 5). White and yellow were used rather frequently for painting. Ligurian maiolica is divided into stylistic groups according to the colour of the glaze, the paintings and the number of colours used: blu berettino (a blue painting on a blue surface), bianco e blu (a white painting on a blue surface), calligrafico naturalistico, compendario, compendario istoriato, etc. (Jaspers

2009; 2011; Beltrán de Heredia Bercero, Miró i Alaix 2010).

One of the fragments of the plate found in Vilnius' Old Town has been assigned to the blu berettino group. Berrettino dishes are divided into two groups: monochrome and polychrome (Jaspers 2009). Polychrome dishes, featuring paintings in blue, white and yellow, are very seldom found in northern Europe, but in Holland there is a large collection of monochrome dishes. Dishes of the *berrettino* type have been found in northern and southern Europe, in cultural layers from the early 17th century.

The piece found in Vilnius' Old Town was assigned to the monochrome type, although white was also used for decoration (Jaspers 2009). White was used to accentuate the natural character and the relief of the painting. The piece featured stylised leaves: this decoration is also called a *foglie*; while the reverse side is decorated with *cestino*. Thus, according to the decoration and the style, the piece should be assigned to Ligurian production centres, although the *a.foglie* pattern and the white for decoration was also used in Venice. Because of the size of the piece, and certain similarities in style, it was very difficult to establish the region of its production: it could be assigned to either the Liguria region or to Venice.

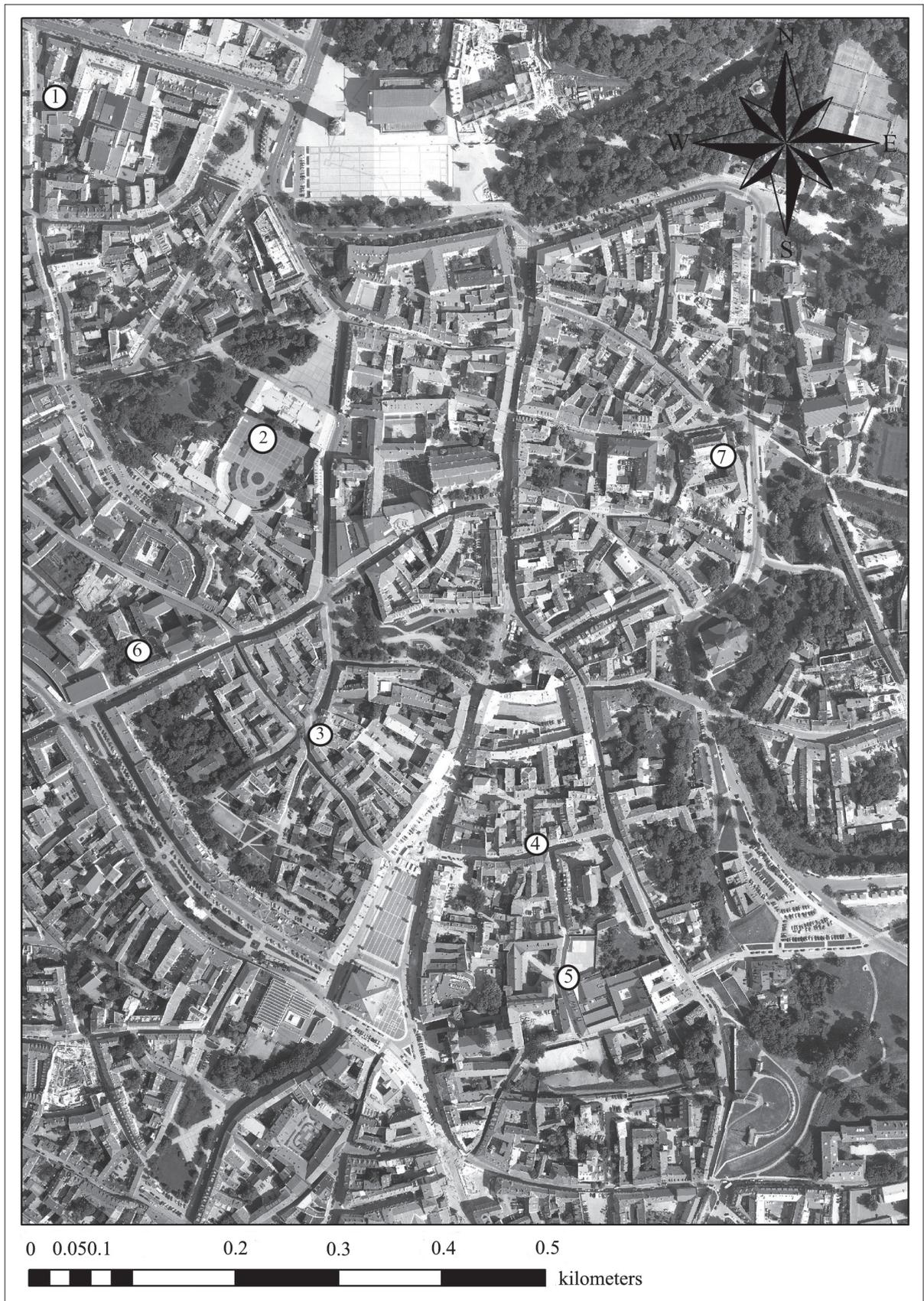


Fig. 1. A plan of the archaeological excavations, with the materials studied: 1 Totorių St; 2 Presidential Palace of the Republic of Lithuania; 3 Gaono St; 4 Savičiaus St; 5 Siauroji St; 6 Garelio St; 7 Maironio St (prepared by M. Urbonaitė-Ubė).



Fig. 2. A map of the maiolica production sites examined.

The *berrettino*-style piece, just like the bowl from Faenza, was found on the site of a convent. The construction of this Bernardine convent began in the late 16th century, when the Vilnius palatine Leonas Sapiega started funding the construction of a church. After a new mansion was built, the Sapiega mansion nearby was converted into a convent, into which nuns from the Užupis convent moved in 1596 (Janonienė 1999). Large-scale archaeological excavations were carried out in the courtyard (Stanaitis 1994; Girlevičius 2007–2009), and a large collection of maiolica and ceramic dishes was found. A *berrettino*-style maiolica fragment was found in the cultural layer above the sterile soil,

together with ceramic, glass and iron items from the 15th to the 17th centuries (Girlevičius 2007–2009). Strange as it may seem, no more imported ceramic dishes were found in the layer, while the largest collection of maiolica in Vilnius' Old Town was found in later cultural layers dating from the late 17th and mid-18th centuries (Urbonaitė 2014). As is witnessed by historical data, after its construction, the convent was quite luxurious; it had a number of expensive liturgical items, and was one of the richest convents of the order in the world (Janonienė 2010). Therefore, the exclusive Liguria/Venice maiolica could relate to this thriving period of the convent.



Fig. 3. The bowl with the letters 'IHS' from Faenza (photograph by M. Urbonaitė-Ubė).



Fig. 5. A plate with chrysanthemum and *sgraffito*-style decoration on the edge (photograph by M. Urbonaitė-Ubė).

Pieces of only two dishes from Faenza and Liguria/Venice have been found in Vilnius' Old Town. This small number of artefacts proves that Italian maiolica was not yet widespread in the city at the time, and could only be found in monastic premises. A larger collection of maiolica from Italy was found in the Lower Castle. This leads us to the conclusion that in the late 16th and early 17th centuries, Italian maiolica was an exclusive luxury item, available only to rulers and monasteries.

Dutch production sites

The emergence of maiolica workshops in present-day Belgium and the Netherlands was directly related to



Fig. 4. A *Berrettino*-style plate from Liguria or Venice (photograph by M. Urbonaitė-Ubė).

the tradition of the production of Italian maiolica. The first information about maiolica craftsmen from Italy is found in documents from the city of Antwerp in 1513, in which three newcomers-craftsmen from Italy were called by the Dutch word *galeyerspotbackers* (*galey* meant maiolica) (Gaimster 1999; Wilson 1999; Cooper 2010). In the 16th century, the production of maiolica spread in the Netherlands and in Belgium: the number of production sites increased, and unique trends in decoration formed. Two chronological stages can be distinguished, based on the characteristics of the decoration. The first was the late 16th and early 17th centuries, when maiolica production took root in the market, and the production capacity began to expand. In that period, dishes featured polychromatic paintings, although some happened to be decorated only in blue (Gawronski 2012). The influence of Chinese porcelain became apparent from the 17th century: detailed human and animal figures were depicted, and the Chinese style of painting and decoration were imitated; moreover, the number of colours decreased, and eventually decoration in blue prevailed (Gaimster 2006).

Antwerp emerged as a production centre in the 16th century, and its production soon spread into neighbouring countries. Four production sites were found during archaeological excavations in the city (Veeckman 1999). Maiolica production techniques are thought to have spread from the south of the Netherlands to the north. The Haarlem production centre emerged at the turn of the 17th century, and later Delft.

The tradition of Antwerp maiolica production in the late 16th and early 17th centuries was heavily influenced by the Italian tradition. A kiln found in the city during archaeological excavations was the same as those used in Italy; thus, as is stated by Veeckman (1999, p.116), the historical data is confirmed by archaeological material. Paradoxically, however, very few examples of Italian maiolica have been found in the archaeological cultural layers of the city in that period (Veeckman 1999).

Just as in the case of Italian maiolica dishes, the colour of the clay mass of Dutch and Belgian dishes varies between pale yellow and almost white; however, light brown also occurred (Blake 1999). Red clay mass sherds also appear in the waste pits of Antwerp maiolica production centres. In Veeckman's opinion (1999, p.116), there are two reasons for this. White clay was imported from the region of Tornau (southwest Belgium), and therefore it was quite expensive; thus, craftsmen tended to add as much of the local red clay to the clay mass as possible. On the other hand, the red clay mass sherds that were discovered were fired only once, while during the second firing the clay tended to pale. The colours of the clay mass of the dishes found in Vilnius varies between very pale brown (10 YR 8/3), pale brown (2,5Y 8/2) and pink (7,5YR 8/3).

Until the first quarter of the 17th century, the surfaces of most of the maiolica dishes was covered with a thin lead glaze, and the upper side with a tin glaze (Gaimster 2006). This was done to reduce production costs. From the 17th century, all the surface of the dish was covered solely with a tin glaze.

Several colours were used for decoration. Orange was obtained by adding iron, yellow by adding antimony, blue by adding cobalt, and green by adding copper (Rice 1987; Henderson 2000).

Ceramic dishes from an Antwerp production centre found in Vilnius

Five dishes assigned to an Antwerp production centre have been found in Vilnius. According to analogies, they date from the late 16th or early 17th century. The colour of their mass is a very pale brown (10YR 8/3) or pink (7,5YR 8/4). Four plates are decorated with polychromatic geometric and floral motifs. The bottoms of just two plates have survived, featuring a decorative flower with a yellow centre and blue petals. The other fragments of plates are very small; therefore, the main compositions cannot be made out. They are decorated in blue, yellow and brown. According to the technical characteristics and style, they have been assigned to an Antwerp production site.

Stylistically, the plate found on Savičiaus St stands out (Fig. 5). According to analogies found abroad, the dish dates from the late 16th century, although it was found in a mixed 16th to 19th-century layer. The mass of the plate is a very pale brown (10YR 8/3), and its surface is white (5Y 8/1). It was decorated with stylised chrysanthemums. This motif was popular in the late 16th century (Baart 1999). The edge is decorated in the *sgraffito* style: a technique whereby the decoration (mainly spirals and strokes) is engraved on the



Fig. 6. A plate from Haarlem or Antwerp (photograph by M.Urbonaitė-Ubė).

painting surface, exposing the whitish surface of the tin glaze (Baart 1999; Edwards 1999; Veeckman 2010). The technique was borrowed from Italian craftsmen, and used in the Netherlands in the late 16th and early 17th centuries. It is so far the only dish with *sgraffito* decoration found in Vilnius' Old Town.

A noteworthy item was found on the premises of the President's Office (Fig. 6) (Luchtanienė 1997). The colour of its mass is a very pale brown (10YR 8/4), and the surface is white (2,5Y 8/1). It is decorated with blue stylised leaves, spirals and dots. The edges of plates in this style would also be decorated in the *sgraffito* technique. Similarly decorated plates have been found in the town of Haarlem. Historical sources mention Adrien Bogaert, a *galeyerspotbacker* from Antwerp, who opened a workshop in Haarlem in 1568 (Baart 1999). Craftsmen travelling from one city to another may account for the stylistic similarities of dishes made in the production centres of Antwerp and Haarlem.

Two pieces of a maiolica plate dating from the late 16th or early 17th century have been found on the premises of the President's Office, assigned to the production of Haarlem/Antwerp and Antwerp. Even though the dishes were found in mixed cultural layers (Luchtanienė 1997), they could be related to the Bishop's Palace and its occupiers, like imported dishes from later periods. The palace was known from the 14th century as the residence of the Goštautas family, and in 1543 it was given to the Bishops of Vilnius, who lived there until 1794 (Drėma 2013). During excavations in the area, a significant amount of other imported ceramics was found dating from the 16th and 17th centuries: stoneware mugs from Cologne (early 16th century), a bottle from Frechen (17th century) and one from Westerwald

(17th to 18th century), and maiolica from the Netherlands (17th to 18th century) (Urbonaitė 2014).

The distribution and functions of maiolica in Vilnius' Old Town

The very small amount of maiolica dishes from the late 16th and early 17th centuries suggests that the dishes were available only to a certain part of society. On the basis of the Duisburg research in ceramic dishes and the schema developed by Blake (1980), Gaimster (2006) has identified indicators that enable us to classify groups of ceramic dishes according to the social status of their users. A high social status is suggested by groups of ceramics which include types of dishes rarely found in comparison with other groups; by the ratio of decorated to plain dishes; the ratio of tableware to utilitarian pottery; and the cost of the production of the dishes (Gaimster 2006, p.137). In Gaimster's research (2006), according to the properties listed above, maiolica occupied a high position in the hierarchical pyramid of ceramics of modern times, surpassed only by porcelain.

Given the archaeological materials of Vilnius and the small amount of late 16th and early 17th-century maiolica, as well as its exclusivity in the supply of ceramic dishes at the time, we can claim that maiolica was a rare and valuable commodity. Its exclusivity is emphasised by the fact that no porcelain was found in the cultural layers from the period in Vilnius' Old Town. Moreover, as is indicated in historical sources, a pointed pot in Florence in the 15th century was a third more expensive than a plain one (1977 cited Blake 1980). However, we cannot draw precise conclusions about social-economic factors in Vilnius' Old Town on the basis of only six fragments of dishes. That would call for comprehensive research into sets of ceramic dishes. On the other hand, four out of the six fragments were found in monasteries, which suggests that it was thanks to the spread of Catholicism that the first maiolica dishes arrived in Vilnius' Old Town.

The spread of maiolica in Europe in the early Modern Period, and especially in northern Europe, had a great impact on the emergence of new trends and changes in customs. Ceramic ware started to be appreciated not merely as household items, but also as works of art. Flemish painters depicted maiolica dishes arranged on shelves, or maiolica plates hanging on walls, as decorations (Gaimster 1999). The tradition has existed for centuries, and even now we see plates hanging on walls. It is difficult to establish whether maiolica items were arranged on shelves as special dishes to be used on special occasions; however, plates for hanging on

walls had two holes for a thread or a string. Out of the five fragments of plates found in Vilnius, three have holes for hanging them (Table 1).

In the 16th century, decorated dishes were appreciated and looked after as expensive and exclusive commodities. Clay dishes that were used everyday would frequently break, and were replaced with new ones. However, when the dishes also had an aesthetic function, they could be used for much longer. Studies of ceramic dishes from the city of Duisburg have shown (Gaimster 2006) that maiolica dishes were found in cultural layers that formed 75 years after the date of production of the dish. A similar situation was observed in the case of stoneware dishes, especially ones decorated with relief decoration by means of matrices. So far, it is difficult to evaluate the duration of the use of maiolica dishes in Vilnius: new and more thorough research is necessary.

Conclusions

The first maiolica dishes appeared in Vilnius' Old Town in the late 16th and early 17th centuries. The first maiolica arrived in Vilnius from Italy and production centres in the Netherlands and Belgium. A bowl featuring the inscription IHS came from the city of Faenza, while a fragment of a *berrettino*-type plate is related to production from the Liguria region, or Venice. The remaining five plates are attributed to the production centres of Antwerp and Haarlem.

In the paper, ceramic dishes are analysed according to their technical and stylistic characteristics. The colour of the mass of the fragments varies, from pale yellow to pink and very pale brown. The upper side of dishes produced in the Antwerp region is covered with a tin glaze, and the other side with a lead glaze. All the surfaces of the dishes produced in Italy were covered solely with a tin glaze.

In the decoration of the dishes, religious and plant motifs that were popular in the late 16th and early 17th centuries were used. The painting was done in a variety of colours: blue, orange, yellow and green. A *berrettino*-style plate happens to be a very rare find in northern Europe, and is the only one in the archaeological material from Vilnius' Old Town. Moreover, a single plate decorated in the *sgraffito* style was found. The style was popular for a short period of time, but was later abandoned.

Three fragments of plates had holes in the bottoms, intended for hanging them on the walls. This tradition came into being in the 16th century, when maiolica dishes began to be appreciated as works of art. We

can assume that in Vilnius' Old Town these plates performed a decorative function.

The very small amount of maiolica in cultural layers from that period prevents us from drawing conclusions about the role of maiolica in Vilnius' Old Town. However, half of the fragments examined were found on the sites of former religious houses: the Bishop's Palace, a Dominican friary and a Bernardine convent. Therefore, the appearance of maiolica may have been related to the spread of Catholicism in Vilnius. As the Bishop's Palace and the religious houses were wealthy, it is not surprising that they could afford to buy these very rare dishes. However, the appearance of maiolica cannot have significantly affected the life of the townspeople.

Abbreviations

LIIR–Lietuvos istorijos institutas, Archyvas (Lithuanian Institute of History, Archive), Vilnius

LRP – Lietuvos Respublikos prezidentūra (Presidential Palace of the Republic of Lithuania)

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Received: 12 November 2014; Revised: 15 June 2015;
 Accepted: 20 July 2015.

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ANKSTYVIAUSI MAJOLIKOS KERAMINIAI INDAI VILNIAUS MIESTO TERITORIJOJE

MIGLĖ URBONAITĖ-UBĖ

Santrauka

Šis straipsnis nagrinėja ankstyviausius majolikos indus Vilniaus senamiesčio teritorijoje. Archeologinių tyrimų metu Vilniaus senamiesčio teritorijoje aptikti aštuoni majolikos indai, datuoti XVI a. pab. – XVII a. pr. (1 lent.; 1 pav.). Tai pirmieji majolikos radiniai šioje teritorijoje. Šiaurės Europoje šis laikotarpis siejamas su keraminių indų funkcine ir stilistine transformacija. Tuo metu keičiasi stalo kultūros tradicijos, kai vidutinė klasė ima kopijuoti elito valgymo ir stalo serviravimo įpročius. Majolikos atsiradimas Vilniaus senamiesčio archeologinėje medžiagoje rodo, kad ir čia atkeliavo Europoje populiarūs ir labai vertinami indai. Straipsnio tikslas – pristatyti pirmuosius majolikos indus, aptik-

tus Vilniaus senamiesčio teritorijoje, išskirti būdingus XVI a. pr. – XVII a. pr. dirbinių gamybinius ir stilistinius bruožus ir jų gamybos vietas bei įvertinti jų atsiradimo reikšmę Vilniaus senamiesčio gyventojų buityje.

Atliekant šių majolikos indų analizę buvo naudojama *Munsell soil-color chart* spalvų nustatymo sistema, su kurios pagalba buvo nustatoma molio masės ir alavo glazūros spalva. Majolikos indai, remiantis masės spalva, ornamentais ir jų ypatybėmis, lyginamuoju metodu buvo priskiriami tam tikrai gamybos vietai, remiantis analogijomis iš Vakarų Europos (2 pav.).

Tyrimo metu nustatyta, kad fragmentų masės spalva vyrauja nuo blyškiai gelsvos iki rausvos ar blyškiai rusvos. Antverpeno regione gamintų indų reprezentacinė pusė dengta alavo glazūra, o kita – švino glazūra. Italijoje gamintų indų visi paviršiai dengti tik alavo glazūra. Indai dekoruoti tuo metu populiariais religiniais (3 pav.) ir augaliniais (5 pav.) motyvais. Ant indų paviršiaus piešta mėlyna, oranžinė, geltona ir žalia spalvomis.

Berrettino tipo lėkštės fragmentas (4 pav.) padengtas mėlynos spalvos alavo glazūra. Jo gamybos vieta gali būti Ligurijos regionas arba Venecija. Tokio tipo indų apskritai labai retai randama Šiaurės Europoje. Dubėnėlis su užrašu IHS atkeliavo iš Faenzos miesto, penkios lėkštės priskiriamos Antverpeno gamybos centrui. Išskirtinė lėkštė yra su *sgraffito* tipo dekoru pakraščeliu (5 pav.), nes tai vėlgi vienintelis toks radinys senamiesčio teritorijoje. Vienos lėkštės gamybos vieta galėjo būti tiek Antverpeno, tiek Harlemono gamybos centras (6 pav.).

Nustatyta, jog keturi iš aštuonių majolikos indų aptikti religiniuose centruose: Vyskupų rūmuose, dominikonų ir bernardinų vienuolynuose. Šių indų atsiradimas gali būti tiesiogiai siejamas su katalikybės sklaida. Nedidelis kiekis šio laikotarpio majolikos indų rodo, kad tai buvo prabangos prekės, naudotos daugiausia dvasininkų luomo, ir didesnės įtakos miestiečių gyvenime neturėjo. Majolikos indai turi ne tik funkcinę, bet ir estetinę paskirtį. Ant trijų lėkščių dugnų rastos skylutės byloja, kad šie indai buvo skirti kabinti ant sienų kaip namų puošmena.

II

RESEARCH
IN URBAN
ARCHAEOLOGY