

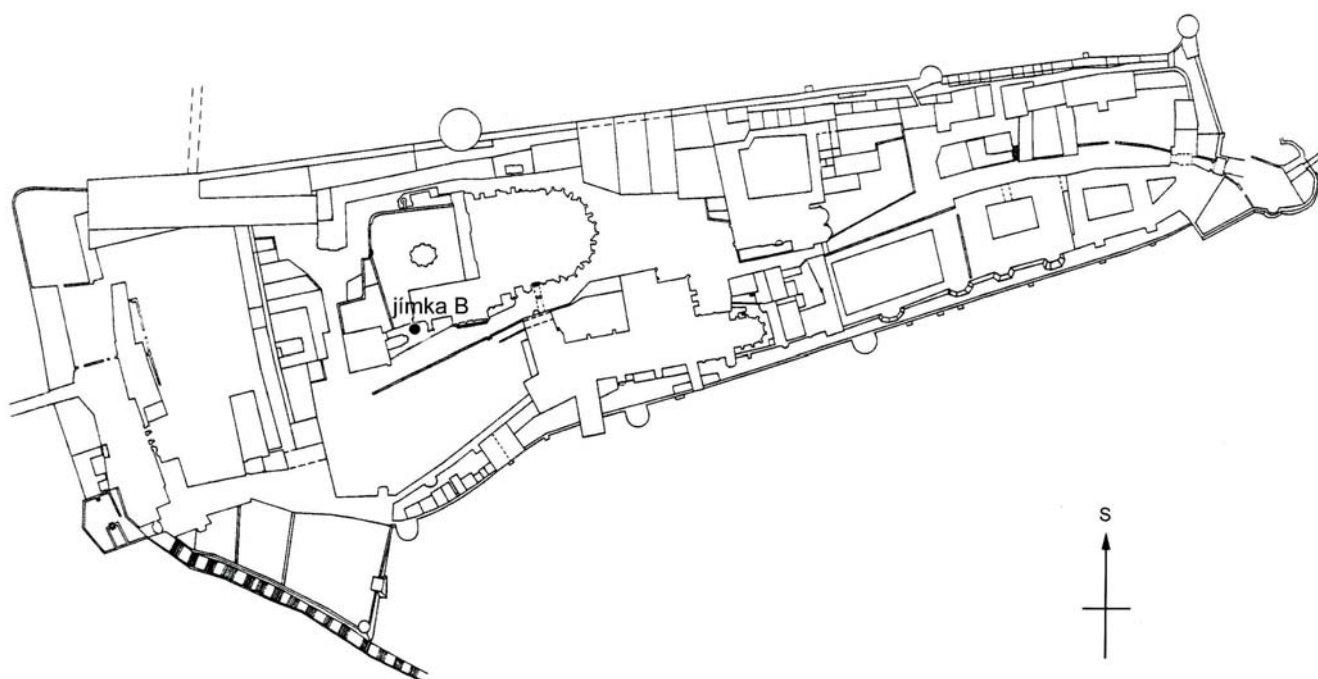
# Finds of Early Modern period ceramics from cesspit B at Prague Castle

Nálezy novověké keramiky z jímky B na Pražském hradě

Funde neuzeitlicher Keramik aus Abfallgrube B auf der Prager Burg

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*In den 20er und 30er Jahren des 20. Jh. wurden bei den Bauarbeiten auf der Prager Burg u.a. mehrere neuzeitliche Abfallgruben entdeckt und dokumentiert. Grube B lag an der Westwand des südlichen Querschiffs der romanischen Veitsbasilika. Aufgrund bekannter historischer Ereignisse lässt sich die Grube etwa in die Zeit nach dem Abriss des Westteils der Veitsbasilika einordnen (nach 1344). Sie hängt funktional mit dem geschlossenen Hof der Alten Propstei (Konskr.-Nr. 48) zusammen, die im 16. und 17. Jh. den Probst des Domkapitels gehörte. Die Abgeschlossenheit des Hofes senkt die Möglichkeit einer Kontamination der Verfüllung der Grube mit Abfall aus anderen Haushalten. Die Auswertung der Formengruppen erbrachte insgesamt 187 vollständige Gefäße. Zwei Drittel gehören zu Töpfen, ein Viertel zu Krügen und das Formenspektrum wird noch durch Schalen, Pfannen, Deckel und technische Keramik ergänzt. Die Methode der Gliederung in Formengruppe hat auch das Erfassen einiger Entwicklungstendenzen in der Keramikproduktion der Wende zwischen Spätmittelalter und Frühneuzeit ermöglicht. Aufgrund des Vergleichs mit anderen Fundorten dürfte Grube B an der Wende 15./16. bzw. noch in der ersten Hälfte des 16. Jh. verfüllt worden sein.*



## 1. Find context

Extensive building activities at Prague Castle in the 1920s and 1930s led to, among other things, the discovery and study of several Early Modern period cesspits. Unfortunately, these finds still have not been published, with the exception of selected glass pieces (Veselá 2003). This study will attempt to instigate the successive publication of individual cesspits; cesspit B was chosen as the first.

Cesspit B was built onto the west wall of the southern transept of the deserted Romanesque St. Vitus Basilica (fig. 1). Several notes on

*Fig. 1. Renaissance appearance of Prague Castle after 1541; the location of cesspit B is marked. Reproduced from the article by J. Veselá (2003), fig. 1. Obr. 1. Renesační podoba Pražského hradu po roce 1541 s vyznačením polohy jímky B. Podklad reprodukován z článku J. Veselá (2003), obr. 1.*

Fig. 2. Prague Castle, cesspit B.  
Site excavation diary sketch  
by I. Borkovský

(*Deník 1925/I, 64, 94*).

Obr. 2. Pražský hrad, jímka B.  
Deníková skica I. Borkovského  
(*Deník 1925/I, 64, 94*).

**Note 1:**

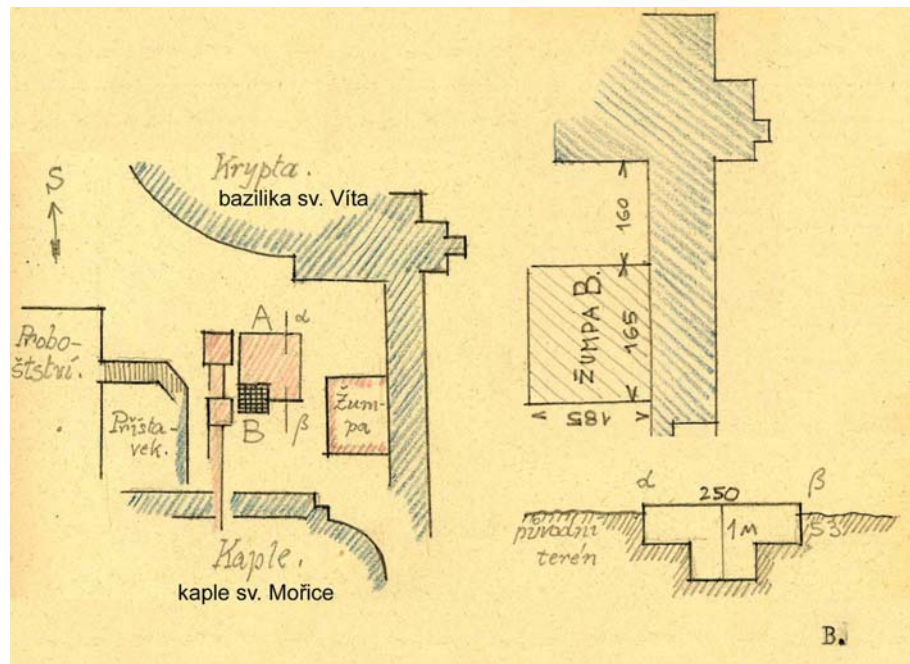
13. VII. 1925, Ramp: "Work continued on uncovering the apse of the basilica (the interior face) and during the uncovering of the exterior (west) wall of the transept a cesspit was discovered; the pit was well lined and beneath a 40 cm layer of backfill there was a copious amount of potsherds of vessels, Early Gothic stove tiles, Venetian glass vials, pot-shaped tiles and several pieces of iron and bronze." J. Pastr. (*Deník 1925/I, 62*).

**Note 2:**

15. VI. 1925 [most likely an error – should be VII.], Ramp: "Cesspit B is cleaned out entirely and is 2 m deep. Work is continuing on deepening the ditch around the wall of the apse." J. Pastr. (*Deník 1925/I, 66*).

**Note 3:**

14. VII. 1925, Ramp: "Work continued on deepening cesspit B, which lies between the apse of the Romanesque chapel and the wall of the transept. The cesspit contains numerous potsherds from the end of the 16<sup>th</sup> century (some a little older). Today 8 whole vessels were retrieved along with a large amount of glass, remains of a Gothic stove tile with a cut-out front side, a fragment of a stove tile with St. George (?) on his horse, a fragment of a stove tile with a scene from the Mount of Olives, a fragment of a glazed tiles (the first of its kind at the castle) and pieces of boards with bronze work in the form of rosettes (hat-shaped buttons). In one vessel (only the bottom), the remains of dried, light-yellow mass, in a second (entire pot) hard oily soil with pieces of straw. The majority of potsherds are glazed on the inside." J. Pastr. (*Deník 1925/I, 64*).



the course of the archaeological excavations and a sketch of the find site (fig. 2) have been preserved from the site excavation diary. The walls of the cesspit were bricked, though the masonry method is not described in greater detail.<sup>1)</sup> The upper part of the masonry was uncovered just beneath the surface of the ground at the time, i.e. it can be assumed that the top of the cesspit was not covered by a thick layer. The upper part of the cesspit fill contained a 40 cm thick backfill. The cesspit itself reached a depth of 2 m and its lower part most likely extended down to the subsoil level.<sup>2)</sup>

The assemblage of ceramics and glass was recorded under three acquisition numbers: 1359 (glass, potsherds, iron pieces, knife handles), 1364 (two incomplete small vessels) and 1456 (potsherds). Due to the fact that potsherds from a single vessel commonly had two acquisition numbers, it makes no sense to speculate on the chronological composition of the cesspit fill. Glazed tiles (1431), a piece of a bronze chain and pieces of bronze (1455) were recorded under separate acquisition numbers. With the exception of a brief description of certain stove tiles and bronze finds, the site excavation diary does not provide a more detailed specification of the cesspit fill.<sup>3)</sup>

Known historical events permit only a general chronological classification of cesspit B. The creation of the cesspit dates to the period following the desertion of the western part of St. Vitus Basilica (i.e. after 1344; due to the sequence of construction work on the cathedral the western part of the basilica was likely taken down in the later part of the 14<sup>th</sup> century). The function of this cesspit is related to the small enclosed yard at the building of the Old Priory (no. 48), where a total of five cesspits were discovered. In the 16<sup>th</sup> and 17<sup>th</sup> centuries the building belonged to the priors of the St. Vitus Chapter, who definitively gained ownership of the property after 1486 (Svoboda 1984). Following a fire in 1541 the house was relatively quickly restored and divided into two parts. The prior resided in the eastern part of the building, next to which was the yard with five cesspits. The two houses were rejoined in 1660, when the building was expanded to today's appearance. The Early Baroque reconstruction took place shortly after the year 1700 (Boháčová – Frolík – Chotěbor – Žegklitz 1986, 119). Therefore, with a certain

amount of caution, we can connect the contents of the cesspit with the operation of the chapter prior's residence. The enclosed nature of the yard significantly reduces the possibility that the fill of the cesspit was contaminated with waste from other households and operations. Unfortunately, we do not have any information about the owners of the western half of the building, from the period when the building was divided into two parts (circa 1541-1660), who would also have had access to these cesspits.

## 2. Assemblage of finds

The following text provides a detailed analysis of the assemblage of ceramics. The evaluation of glass finds from cesspit B is currently in the processing phase (Frolík – Žegklitzová 2005). The other objects mentioned in site excavation diary records have not yet been located.

The depository at the Institute of Archaeology of the Czech Academy of Sciences, Prague, v. v. i., Prague Castle Department, has a total of 187 reconstructed vessels whose acquisition numbers indicate that their origin is from cesspit B. Nine boxes of potsherds were also sorted out and assessed, two of which contained mixed potsherds from cesspits B and C. By means of the subsequent reconstruction of potsherd materials an additional 17 forms were identified and reconstructed for the most part. Unfortunately, laboratory work revealed that, in certain cases, the potsherds from one vessel are recorded under the acquisition numbers of both cesspits. Where potsherds from one vessel are labelled with acquisition numbers from both cesspits, it is today no longer possible to unequivocally state whether this is the result of inaccurate handling and recording of the potsherd, or whether these potsherds were truly found in both cesspits. If the second alternative proved to be true, this would indicate the simultaneous use of both cesspits; due to the age of the overwhelming majority of finds in both cesspits this seems unlikely. Because of the impossibility of making an unambiguous allocation of the potsherd material to a specific cesspit, this text will not work with these finds any further. Instead, they will be published in a separate study due to the unique nature of certain objects in the Czech milieu.

Work with preserved whole forms enabled the classification of these objects into groups according to their proportions. The method of numbering was chosen so that the basic formal group of pots, jugs and bowls has a two-digit number; in the case that it is possible to track down an additional repeating identifying feature, either in the form of decoration or in the use of technology, a separate group is made with three-digit numbers. The same also applies to other forms (pans, lids), though – due to the lower number of finds – only single or two-digit numbers were used. The overall height of vessels was then followed for individual groups of finds; this information led to the definition of four categories for pots (category 1 – large pots over 20 cm; category 2 – pots 12-20 cm; category 3 – smaller pots 7-12 cm; category 4 – small pots under 7 cm) and for jugs (category 1 – large jugs over 24 cm; category 2 – jugs 17-24 cm; category 3 – smaller jugs 12-17 cm; category 4 – small jugs under 12 cm).

Macroscopically discernible qualities were used to create technological groups and potsherds were examined for their colour, composition

	Colour	Non-plastic components	Fracture colour	Firing	Surface	Glaze	Decoration	Thickness of potsherd
5001	grey to light brown grey	up to 2 mm 5-10 %, mica	grey to brown grey	reduction; medium hard; sandwich effect	unsmoothed	none	wheel-pressed decoration	3-5 mm
5004	light yellow cream to beige	up to 2 mm, 5-10 %	cream to beige oxidation;	medium hard	smoothed	inner; shades - ochre, brown, yellow	grooving, wheel-pressed decoration	2-4 mm
5005	brick to brown red	up to 1 mm up to 5 %	brick to brown red	oxidation; medium hard to hard	smoothed	inner; shades - brown	grooved lines, wheel-pressed decoration	3-5 mm
5006	light beige	up to 2 mm, 5-10 %	cream to beige	oxidation; medium hard	glazed	inner – brown outer – brown	wheel-pressed decoration	2-4 mm
5008	light yellow to beige	up to 2 mm, 5-10 %	cream to beige oxidation;	medium hard	unsmoothed	none	grooved lines	3-5 mm
5009	light to dark brick red	up to 2 mm, 5-10 %	light to brick red oxidation;	medium hard to hard	unsmoothed	none	wheel-pressed decoration	2-4 mm
5013	grey	sintered	grey	stoneware, oxidation; very hard	glazed	both-sided salt glaze; brown, grey	embossed, wheel-pressed decoration	2-5 mm
5028	grey brown	2 mm, 5-10 %, mica, air bubbles 2 %	grey	oxidation; medium hard	unsmoothed	none	simple groove	2-4 mm
5029	grey brown	up to 2 mm, 15-20%, mica 5 %	grey	oxidation; medium hard	unsmoothed	none	simple groove, wheel-pressed decoration	2-4 mm
5030	light ochre	up to 2 mm, 10-15 %	ochre	oxidation; medium hard	unsmoothed	none	simple groove	2-5 mm
5031	light beige to beige cream	up to 2 mm, 5-10 %, mica 2 %	light beige	oxidation; medium hard	unsmoothed	none	red painting	2-4 mm
5032	light ochre to brick red	up to 2 mm, 10-15 %, mica 5 %, air bubbles	light red	oxidation; medium hard	unsmoothed	none	simple groove, wheel-pressed decoration	2-4 mm
5033	grey brown	up to 4 mm, 20-25%, mica 5 %	grey brown	oxidation; soft to medium hard, sandwich effect	unsmoothed, rough	none	grooving	3-6 mm
5036	light brown ochre	up to 2 mm, +5-10 %, mica 5 %	brown grey	oxidation, medium hard, sandwich effect	unsmoothed	none	simple groove	2-4 mm
5038	dark brown brick red	up to 2 mm, 10-15 %	brick red	oxidation; medium hard	unsmoothed	none	simple groove	2-5 mm
5041	light yellow beige	up to 2 mm, up to 5 %	beige	oxidation; medium hard to hard	unsmoothed	inner; shades - ochre, brown, yellow	wheel-pressed decoration, grooving	2-4 mm
5047	light ochre	2-4 mm, 15-20 %, mica 5-10 %, air bubbles 2 %	light ochre, middle of fracture - grey	oxidation; medium hard, indication of sandwich effect	unsmoothed, rough	none	grooving	3-6 mm

**Tab. 1.** Definition of technological groups.

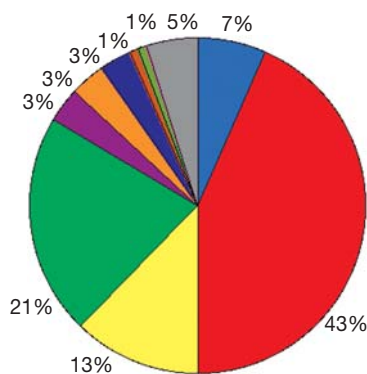
**Tab. 1.** Definice technologických skupin.

and thickness, the technological method of firing and the location of glazes (*tab. 1*). Due to the fact that, during material analysis, mainly whole forms or forms finished with plaster of Paris were available (rendering it impossible to take thin sections samples), these technological groups serve only for supplementing and, particularly, unifying the description of individual objects and for the subsequent evaluation of ceramic materials that were used. For simplifying descriptions a four-digit numerical code tied to the earlier processing of Early Modern period ceramics from Prague Castle was utilized (*Blažková-Dubská 2007, 14*).

### 2.1 Pots

A total of 120 pots from a range of ten basic formal groups were reconstructed from cesspit B. In five cases, these groups were broken down further into one, or two, additional subgroups on the basis of a characteristic ornamental feature. Two basic terms are used to describe the shape of the body in the following text – ovoid and barrel-shaped. The ovoid shape is mathematically expressed as the ratio of the diameter of the base to the maximum body diameter, and ranges from 1:2 to 1:1.7. The ratio of the same values for the barrel-shape form is quantified as 1:1.5 to 1:1.25.





**Graph 1.** Percentage of individual formal groups of pots. Light blue – H10; red – H11, H 111, H 112; yellow – H 12, H 121, H 122; dark green – H 13, H 131, H 132; violet – H 14, H 141; orange – H 15, H 151; dark blue – H 16; brown – H 17; light green – H 181; gray – H 35, H 351.

**Graf 1.** Procentuální zastoupení jednotlivých tvarových skupin hrnců. Světle modrá – H10; červená – H 11, H 111, H 112; žlutá – H 12, H 121, H 122; tmavě zelená – H 13, H 131, H 132; fialová – H 14, H 141; oranžová – H 15, H 151; tmavě modrá – H 16; hnědá – H 17; světle zelená – H 181; šedá – H 35, H 351.

Pots in between these two ranges are designated as having transitional shapes. The most frequently occurring formal group is composed of pots of an ovoid shape with indented necks and various types of decoration (H 11, H 111, H 112); this group makes up 43 % of the entire assemblage (*graph 1*). The rims of the pots range from oval-shaped, folded-over, S-shaped to out-turned. The majority of preserved pots features strap handles with a grooved or slit upper surface; these handles are mounted directly on the rim and, most commonly, on the maximum body diameter of the pot.

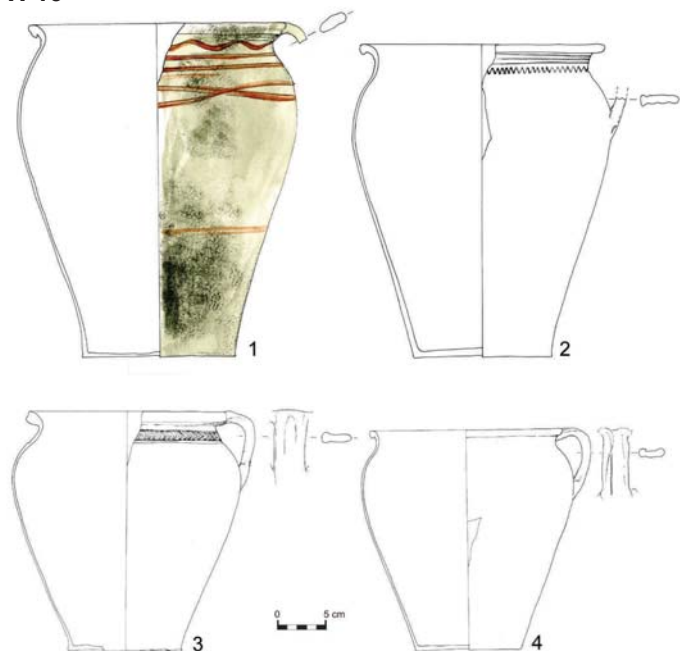
• **Group H 10 (8 pots):**

The 8 whole pots in group H 10 feature a characteristic distinct, high ovoid shape with a predominant oval-shaped rim (*fig. 3*). Stamped decoration was found between the neck and the body of the pot. The patterns are most commonly composed of vertical, slanted lines, rectangles and, in some cases, horizontally arranged V-shaped figures. One example featured red painting in the form of elongated waves and a line (*fig. 3: 1*). The height of the pots is an important feature of this group. With heights in the range of 27-32 cm, all of the pots fall under category 1 (*fig. 4*). All of the pots are made of unglazed material, either from clay fired to a brick red (5009) or from grey clay with a higher content of quartz sand (5033). The red painted pot is made from light beige clay with added quartz sand (5031).

• **Group H 11 (15 pots), H 111 (20 pots), H 112 (19 pots):**

Group H 11 and related groups H 111 and H 112 are the most numerous in the find assemblage (54 whole pots, 45 %). These pots are characterized by an ovoid body shape and an indented neck. The profiles of the rims vary considerably, from oval-shaped to S-shaped

**H 10**



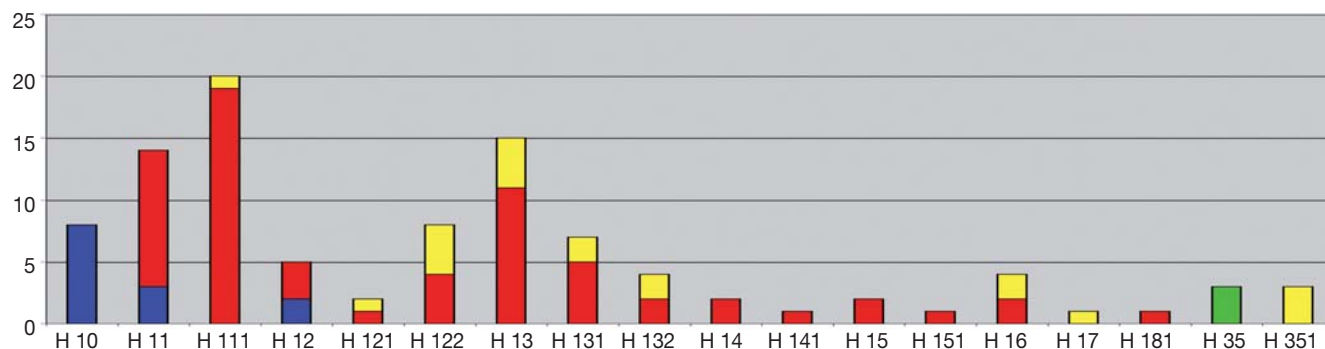
**Fig. 3.** Prague Castle, cesspit B. Pots of formal group H 10 (acq. no Prague Castle, Courtyard III 42, 133, 79, 68). *Figs. 3, 5, 9, 10, 15, 16, 18, 24, 25, 27, 31 and 34, drawing by V. Pincová.*

**Obr. 3.** Pražský hrad, jímka B. Hrnce tvarové skupiny H 10 (přír. č. Pražský hrad, III. nádvoří 42, 133, 79, 68). *Obr. 3, 5, 9, 10, 15, 16, 18, 24, 25, 27, 31 a 34 kresba V. Pincová.*



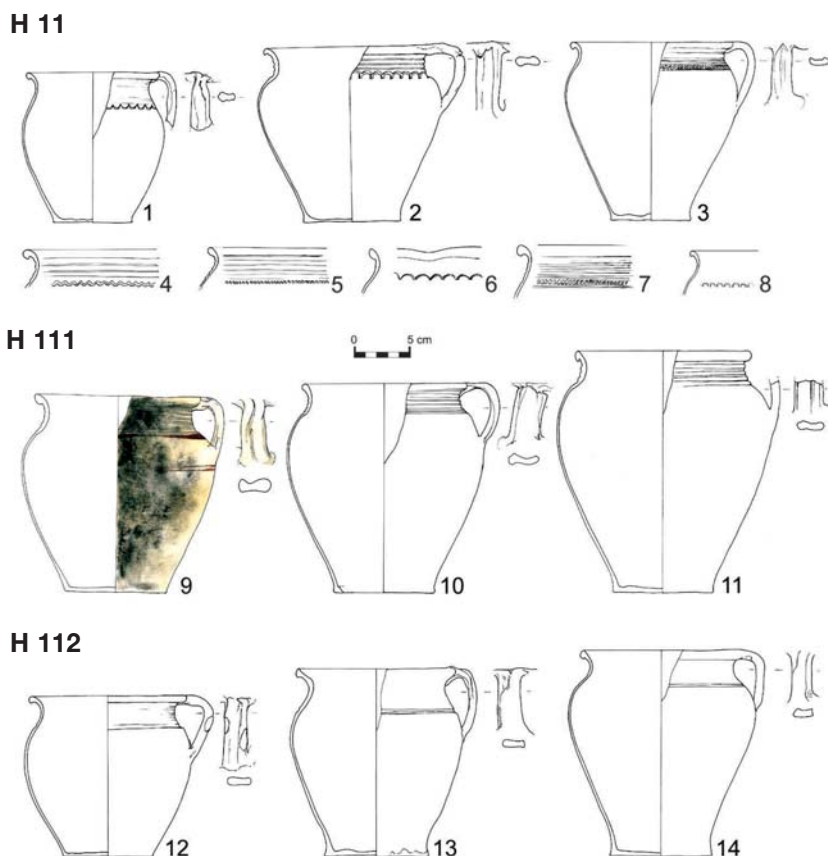
**Fig. 4.** Prague Castle, cesspit B. Large pot from formal group H 10 (acq. no. 23). *Figs. 4, 6-8, 11-14, 17, 19-23, 26, 28-30, 32, 33 and 35, photo by G. Blažková.*

**Obr. 4.** Pražský hrad, jímka B. Velký hrnec tvarové skupiny H 10 (přír. č. 23). *Obr. 4, 6-8, 11-14, 17, 19-23, 26, 28-30, 32, 33 a 35 foto G. Blažková.*



**Graph 2.** Numbers of registered pots in formal groups according to height. Light blue – large pot, category 1, height over 20 cm; red – pot, category 2, height 12-20 cm; yellow – smaller pot, category 3, height 7-12 cm; light green – small pot, category 4, height under 7 cm.

**Graf 2.** Kvantitativní zastoupení jednotlivých hrnců v rámci tvarových kategorií, rozdělené podle výšky. Světle modrá – velký hrnec, kategorie 1, výška > 20 cm; červená – hrnec, kategorie 2, výška 12-20 cm; žlutá – hrnek, kategorie 3, výška 7-12 cm; světle zelená – hrneček, kategorie 4, výška < 7 cm.



**Fig. 5.** Prague Castle, cesspit B. Pots from formal groups H 11, H 111, H 112 (acq. no. Prague Castle, Courtyard III 82, 72, 84, 116, 57, 15, 161, 112, 81, 131, 111, 77, 98, 123).

**Obr. 5.** Pražský hrad, jímka B. Hrnce tvarových skupin H 11, H 111, H 112 (přír. č. Pražský hrad, III. nádvoří 82, 72, 84, 116, 57, 15, 161, 112, 81, 131, 111, 77, 98, 123).



**Fig. 6.** Prague Castle, cesspit B. Pot from formal group H 11 (acq. no. Prague Castle, Courtyard III 102). **Obr. 6.** Pražský hrad, jímka B. Hrnec tvarové skupiny H 11 (přír. č. Pražský hrad, III. nádvoří 102).

and out-turned. A total of 90.3 % of the pots fall under height category 2 (12-20 cm); the remaining 6 fall under category 1, though the limit of 20 cm was only slightly exceeded (20.0-22.1 cm – *graph 2*). Unglazed clay was used for the pots in all three groups, with a predominance of clay fired to a brick red colour (5009). Group H 11 contained two reduction fired pots (*fig. 5: 1, 3*), and group H 111 contained one. The style of decoration on the indented neck is a criterion for classifying individual pots into the respective groups. If a simple line of wheel-pressed or stamped decoration is used on the transition area between the lower neck and the body, the pot is classified in group H 11 (*fig. 5: 1-8*). The range of wheel-pressed patterns used is broad – from zigzags, triangles and “cramps” to, most commonly, various versions of small arches (*fig. 6*). Pots that have necks with multiple grooving fall into group H 111 (*fig. 4: 9-11*). This group maintains substantial uniformity (*fig. 7*). The only exception is pot 81, where the shoulder is accentuated with a painted red line and the remnants of a red line can be distinguished also at the location of the maximum body diameter. If the shoulder is accentuated with a simple groove, these pots fall into group H 112 (*fig. 5: 12-14*). This formal group

is distinct in that the vast majority of pots (58 %) are made from coarse clay (5028, 5029, 5033) that is brown to grey-brown in colour. Medium-hard firing did not produce the sintering of the potsherds and a certain percentage of air bubbles were preserved (fig. 8).

• Group H 12 (5 pots), H 121 (2 pots), H 122 (8 pots):

Groups H 12, H 121 and H 122 do not form such a distinct and compact whole as the previous group. The overall form can be described as being barrel-shaped, while certain pots can be labelled as having a transitional form between ovoid and barrel-shaped (Pajer 1983, 43). The differences in shape particularly between the pots in groups H 111, H 12 and H 112, H 121 can be documented mathematically. The difference between the diameter of the base and the rim was selected as the guiding criterion. While this ratio is between 1:2 to 1:1.5 for ovoid pots in groups H 111 and H 112, with the barrel-shaped pots in groups H 12 and H 121 this diameter ranges between 1:1.25 and 1:1.5. Group H 122 is again dominated by pots of an ovoid or transitional shape. The range of rim profiles in all three groups is varied, as we find oval-shaped, out-turned and folded-over rims. From the overall number of 15 pots in the three groups, two representatives of group H 12 belong to height category 1. A drop in height was then seen particularly with formal group H 122, where four pots (50 %) were classified as smaller pots (9.9-11.9 cm – graph 2). Group H 12 was separated on the basis of the existence of a slightly indented neck covered with dense grooving or rills (fig. 9: 1, 2). A simple groove is used to accentuate the indentation of the lower neck and body in group H 121 (fig. 9: 3). A characteristic feature in the final group, H 122, is the coverage of the upper half of the body with low rills (fig. 9: 4, 6-9), which are replaced in one case by wheel-pressed decoration (fig. 9: 5), in two cases by a simple red painted line forming the upper border of the resulting rills (fig. 9: 6, 7), and in one other case by a segmented wavy line forming the upper border



Fig. 7. Prague Castle, cesspit B. Pot from formal group H 111 (acq. no. Prague Castle, Courtyard III 111).

Obr. 7. Pražský hrad, jímka B. Hrncel tvarové skupiny H 111 (přír. č. Pražský hrad, III. nádvoří 111).



Fig. 8. Prague Castle, cesspit B. Pot from formal group H 112 (acq. no. Prague Castle, Courtyard III 189).

Obr. 8. Pražský hrad, jímka B. Hrncel tvarové skupiny H 112 (přír. č. Pražský hrad, III. nádvoří 189).

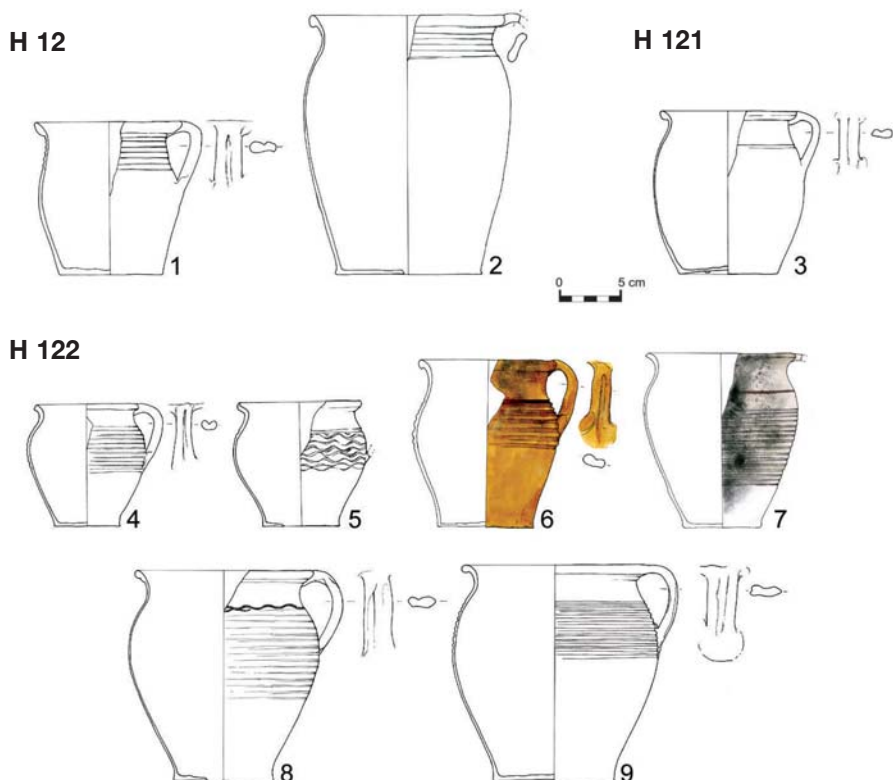


Fig. 9. Prague Castle, cesspit B. Pots from formal groups H 12, H 121, H 122 (acq. no. Prague Castle, Courtyard III 62, 97, 89, 1, 56, 61, 135, 86, 26).

Obr. 9. Pražský hrad, jímka B. Hrncel tvarových skupin H 12, H 121, H 122 (přír. č. Pražský hrad, III. nádvoří 62, 97, 89, 1, 56, 61, 135, 86, 26).





**Fig. 10.** Prague Castle, cesspit B. Smaller pot from formal group H 13 (acq. no. Prague Castle, Courtyard III 38).

**Obr. 10.** Pražský hrad, jímka B. Hrnek tvarové skupiny H 13 (přír. č. Pražský hrad, III. nádvoří 38).



**Fig. 11.** Prague Castle, cesspit B. Smaller pot from formal group H 13 (acq. no. Prague Castle, Courtyard III 204).

**Obr. 11.** Pražský hrad, jímka B. Hrnek tvarové skupiny H 13 (přír. č. Pražský hrad, III. nádvoří 204).

**Fig. 12.** Prague Castle, cesspit B. Pots from formal groups H 13, H 131, H 132 (acq. no. Prague Castle, Courtyard III 200, 202, 214, 171, 198, 29, 193, 170, 205, 25, 19).

**Obr. 12.** Pražský hrad, jímka B. Hrnce tvarových skupin H 13, H 131, H 132 (přír. č. Pražský hrad, III. nádvoří 200, 202, 214, 171, 198, 29, 193, 170, 205, 25, 19).

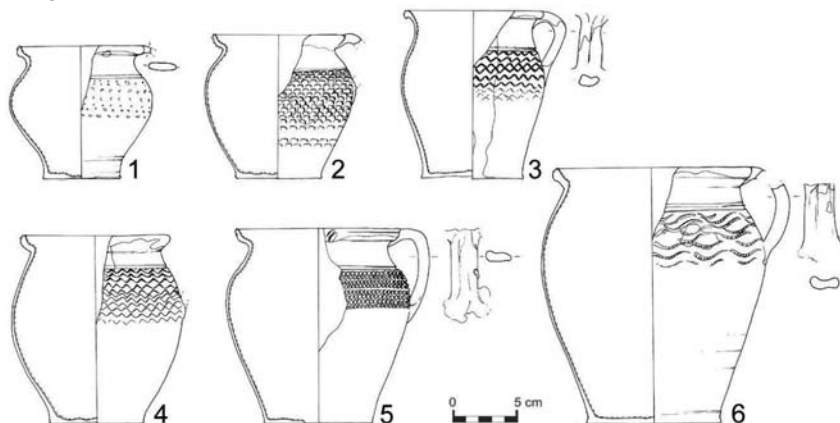
**Note 4:**  
Verbal communication with potter Martin Jůza.

of the resulting rills (*fig. 9: 8*). These pots were made from unglazed clay of both light shades (5008) and material fired to a brick red colour (5009, 5032). Group H 121 contains one reduction fired pot (*fig. 9: 3*).

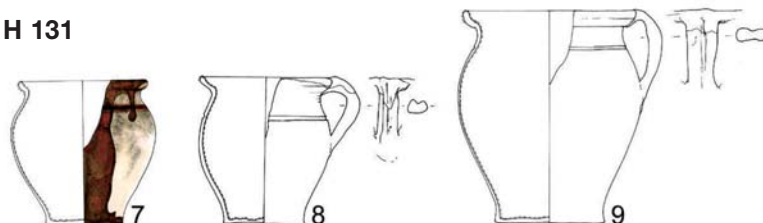
• *Group H 13 (15 pots), H 131 (7 pots), H 132 (4 pots):*

In addition to a clear predominance of barrel-shaped forms of the vessels, expressed by the ratio of the diameter of the base to the diameter of the rim in the range of 5:8 to 3:4, another important common characteristic of groups H 13, H 131 and H 132 is the use of inner glaze. Finds belonging to these groups make up the second largest collection (23 % – *graph 1*) in the entire assemblage. There is a predominance of S-shaped rims, though in rare cases these are replaced by oval-shaped and folded rims. The pots again have a strap handle with a grooved or slit upper surface; the glaze extends onto the upper part of the handle. Groups H 13, H 131 and H 132 showed a declining tendency in the overall height of the pot; one-fourth of the pots fall into category 3 (10.0–12.0 cm). A height of around 12.0 cm is characteristic for group H 131 (75 % – *graph 2*). The vast majority of pots (92.3 %) in these groups were made from clay that fired to a light ochre colour, with the use of internal glaze (*fig. 10; 11; 5004, 5041*). Proof that work with glazes hadn't yet been perfected is the relatively numerous (46.2 %) occurrence of “mottled” glazes in the shades of ochre and brown. In addition to these shades we also find dark brown, so-called “ash glaze” (34.6 %), which is regarded as one of the oldest glazes in the country (used already in the 15<sup>th</sup> century).<sup>4)</sup>

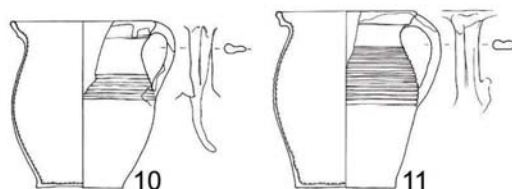
**H 13**



**H 131**



**H 132**





The division of pots into individual groups in this case is performed on the basis of differing methods of decoration. The largest group, H 13, contains pots whose upper half, up to two-thirds of the body, is covered with dense wheel-pressed decoration or various decoration (fig. 12: 1, 3-5). The most frequently used are segmented wavy lines and zigzags, although we also find depressions (fig. 13), small arches and “cramps.” Stamp-pressed decoration was used in two cases (fig. 12: 2, 6). A characteristic of pots in group H 131 is the accentuation of the transition area between the lower neck and the body by a simple groove (fig. 12: 7-9). Pot 193 is interesting due to its painted red line in combination with inner glazing (fig. 12: 7). In five cases, pots featured a dark brown ash glaze. Pot 205 (fig. 12: 9) is entirely unique for its use of green glaze (fig. 14). The strip of wheel-pressed decoration in the upper part of the vessel is replaced in group H 132 by rills (fig. 12: 10, 11).

• Group H 14 (2 pots), H 141 (1 pot):

The groups beginning with the number 14 range between pots and bowls. The vessels in these groups have a low ovoid shape with an indented neck. The height to width ratio is between 0.78 and 0.86. Only three specimens belonging to these groups were identified; at first glance their overall shape is similar, though the fundamental difference in this case is in the use of production materials. Rims are S-shaped or collared. More general conclusions cannot be drawn due to the small number of finds.

Group H 14 is characterized by a strip of wheel-pressed decoration in the form of fine wavy lines covering the upper half to two-thirds of the body (fig. 15: 1, 2). Clay that fired to a light ochre and inner ochre-coloured glaze that was not completely melted was used in this case (5004). In group H 141 we find multiple grooving on the indented neck and subsequent simple wheel-pressed segmented wavy lines (fig. 15: 3). The material is unglazed (5036).

• Group H 15 (2 pots), H 151 (1 pot):

The pots in both groups H 15 and H 151 feature a thin, situlate form with a funnel-shaped body and a slightly slanted to vertical low neck. The ratio of the diameter of the base to the diameter of the rim is in the range of 2:3 to 3:4



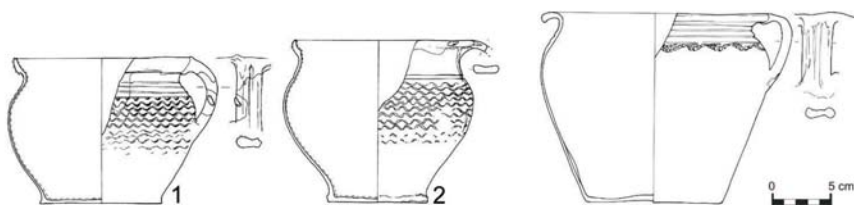
Fig. 13. Prague Castle, cesspit B. Pot from formal group H 13 (acq. no. Prague Castle, Courtyard III 198), detail of decoration.  
Obr. 13. Pražský hrad, jímka B. Hrncel tvarové skupiny H 13 (přír. č. Pražský hrad, III. nádvoří 198), detail výzdoby.



Fig. 14. Prague Castle, cesspit B. Pot from formal group H 131 (acq. no. Prague Castle, Courtyard III 205).  
Obr. 14. Pražský hrad, jímka B. Hrncel tvarové skupiny H 131 (přír. č. Pražský hrad, III. nádvoří 205).

H 14

H 141



H 15

H 151

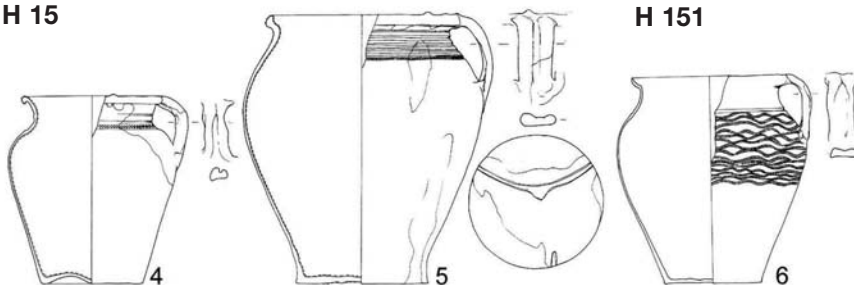
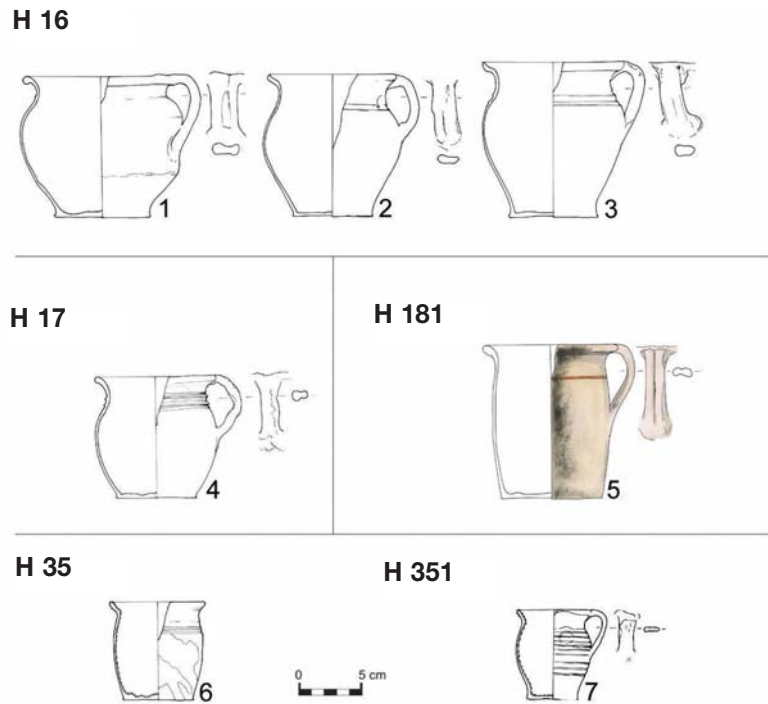


Fig. 15. Prague Castle, cesspit B. Pots from formal groups H 14, H 141, H 15, H 151 (acq. no. Prague Castle, Courtyard III 206, 37, 91, 155, 35, 110).  
Obr. 15. Pražský hrad, jímka B. Hrncel tvarových skupin H 14, H 141, H 15, H 151 (přír. č. Pražský hrad, III. nádvoří 206, 37, 91, 155, 35, 110).

**Fig. 16.** Prague Castle, cesspit B. Pots from formal groups H 16, H 17, H 181, H 35, H 351 (acq. no. Prague Castle, Courtyard III 188, 140, 190, 65, 181, 165, 163).

**Obr. 16.** Pražský hrad, jímka B. Hrnce tvarových skupin H 16, H 17, H 181, H 35, H 351 (přír. č. Pražský hrad, III. nádvoří 188, 140, 190, 65, 181, 165, 163).



and the maximum body diameter in the upper quarter of the vessel is accentuated. As with the previous group, this rather concerns sporadic finds that are related by their overall shape. Similarities are also not found in the profile of the rims: both an S-shape profile (or the suggestion thereof) and an upturned rim are present. All pots belong to height category 2. Individual groups are divided up on the basis of raw materials as well as the use and placement of decoration. Grooving on the lower neck and a subsequent simple wheel-pressed line (*fig. 15: 5*) or stamped decoration (*fig. 15: 4*) are characteristic for group H 15. An entire strip of wheel-pressed decoration in the form of segmented wavy lines in the upper part of the body was recorded for group H 151 (*fig. 15: 6*).

• *Group H 16 (4 pots):*

The pots in group H 16 have an ovoid body with an indented neck and a relatively massive strap handle. In one case the indented nature of the neck is accentuated by a simple groove (*fig. 16: 2*) and in another the groove is replaced by a line of diamond-shaped punctures. In two cases an S-shaped rim profile was identified. Group H 16 is formally related to group H 112; the basic difference is the significantly smaller overall height. Two pots fall into height category 3 (11.2 cm), while the other two belong to category 2 (12.2 cm, 14.9 cm – *graph 2*). Besides pot 85, which is reduction fired, the other three pots are made of clay fired to an ochre red (5032) to a brick red (5009) colour.

• *Group H 17 (1 pot), H 181 (1 pot):*

The overall profile of smaller pots 65 (H 17) and 181 (H 181) are so distinctive that it isn't possible to assign them to any of the groups described above. For this reason they are placed in individual groups on their own. Group H 17 contains a low barrel-shaped pot (9.5 cm) that is decorated with three grooves on both the neck and at the shoulder (*fig. 16: 4*). The rim is oval-shaped and the pot is made from clay that fired to a brick red colour (5009). The pot in group H 181 is unique for its simple cylindrical shape (*fig. 16: 5*). The single decorative element is a painted red line approximately at the midpoint of the handle's length. The pot is made from grey-white clay with added quartz sand (5031).

• *Group H 35 (3 pots), H 351 (3 pots):*

A total of six pot-like shapes were taken from cesspit B; their size is on the border between smaller and small pots and the pieces fall into height categories 3 and 4 (6.0-7.5 cm – *graph 2*). These are either a barrel-shaped, roughly formed small pot with handle (*fig. 17*), whose upper part features a simple groove (H 35 – *fig. 16: 6*), or a turned barrel-shaped smaller pot with handle, the upper half of which is covered with rills (H 351 – *fig. 16: 7*). The representatives of both groups are made from clay fired to a light colour with inner glaze (5004) that has not completely melted.

## 2.2 Jugs

A total of 10 basic formal groups of jugs with 47 whole pieces were identified; five of these groups were then divided further into subgroups (*graph 3*). The modelling of lip also appears in the shaping of jug rims. To prevent formal groups from being overly-broken down into small units, tankards are also included in jug groups; German terminology designates these as jugs with a lip (*Bauer – Enders – Kerkhoff-Hader – Koch – Stephan 1986, 28*). The majority of preserved jugs have upturned rims; rims that are reinforced or have an inner groove are less common. We also registered congruity in the handles of individual jugs. The strap handles most frequently have a slit or grooved upper surface; embossed ribbing is found less often. The majority of handles are attached to the neck and beneath the maximum body diameter of the jug.

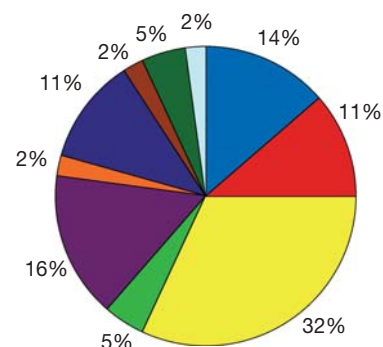
• *Group D 10 (3 jugs), D 101 (3 jugs):*

This group typically has an ovoid body shape and a low cylindrical neck with embossed ribbing. The height of the jugs in both groups ranges from 20 to 28 cm (height category 1 and 2); the number of pieces in the two groups is the same (*graph 4*). The lower neck features a simple line of wheel-pressed decoration (D 10 – *fig. 18*) in a varied form of vertical lines, horizontal or vertical chevrons and segmented wavy lines. Besides jug 142 (*fig. 19: 1*), which is made from clay fired to a light ochre colour (5036), the remaining pieces are from clay fired to brick red (5009). In group D 101 the wheel-pressed decoration is replaced by simple or double grooved line (*fig. 19: 4-6*). Jugs in this group are made of unglazed clay fired to a light ochre colour (5008, 5036) or from coarse-gain brown-grey clay (5033). The outer side of body of jug 87 (*fig. 19: 5*) bears an unintentional smudge of brown glaze.



*Fig. 17.* Prague Castle, cesspit B. Small pot from formal group H 35 (acq. no. Prague Castle, Courtyard III 156).

*Obr. 17.* Pražský hrad, jímka B. Hrneček tvarové skupiny H 35 (přír. č. Pražský hrad, III. nádvoří 156).



*Graph 3.* Percentage of individual formal groups of jugs. Blue – D 10, D 101; red – D 11; yellow – D 12, D 121; light green – D 13; violet – D 14, D 141; orange – D 15; dark blue – D 16, D 161; brown – D 20; dark green – D 25, D 251; light blue – D 40.

*Graf 3.* Procentuální zastoupení jednotlivých tvarových skupin džbánů. Modrá – D10, D 101; červená – D 11; žlutá – D 12, D 121; světle zelená – D 13; fialová – D 14, D 141; oranžová – D 15; tmavě modrá – D 16, D 161; hnědá – D 20; tmavě zelená – D 25, D 251; světle modrá – D 40.

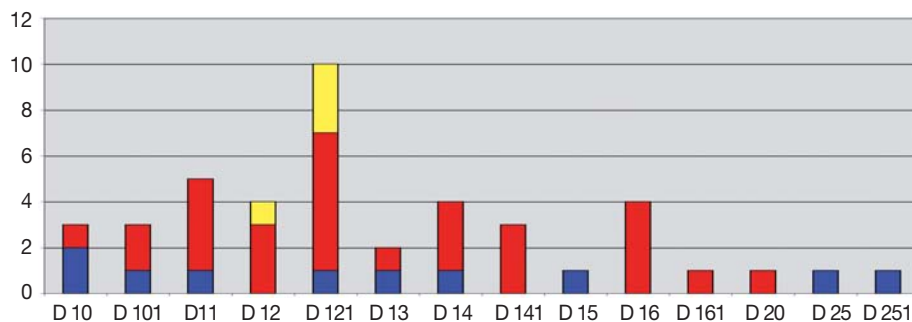
*Fig. 18.* Prague Castle, cesspit B. Large jug from formal group D 10 (acq. no. Prague Castle, Courtyard III 96), detail of neck decoration.

*Obr. 18.* Pražský hrad, jímka B. Velký džbán tvarové skupiny D 10 (přír. č. Pražský hrad, III. nádvoří 96), detail výzdoby hrdla.



**Graph 4.** Numbers of registered jugs in formal groups by height. Light blue – large jug, category 1, height over 24 cm; red – jug, category 2, height 17-24 cm; yellow – smaller jug, category 3, height 12-17 cm.

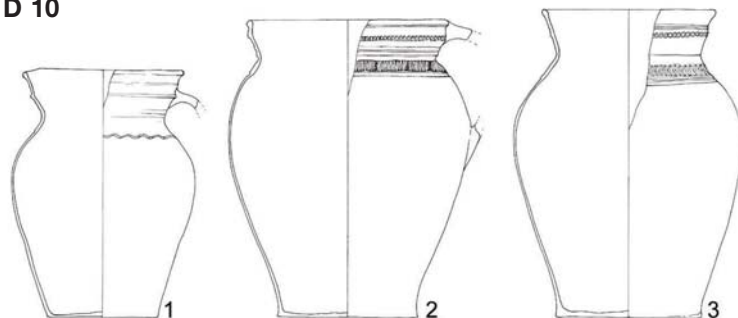
**Graf 4.** Kvantitativní zastoupení jednotlivých džbánů v rámci tvarových kategorií, rozdělené podle výšky. Světle modrá – velký džbán, kategorie 1, výška > 24 cm; červená – džbán, kategorie 2, výška 17-24 cm; žlutá – džbáněk, kategorie 3, výška 12-17 cm.



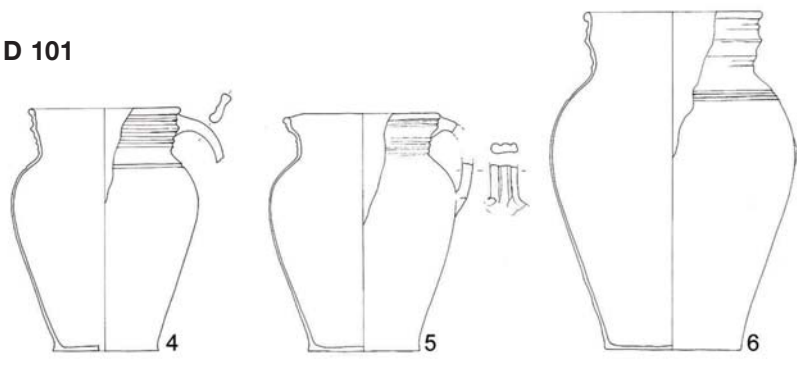
**Fig. 19.** Prague Castle, cesspit B. Jugs from formal groups D 10, D 101, D 11 (acq. no. Prague Castle, Courtyard III 142, 96, 139, 71, 87, 144, 184, 120).

**Obr. 19.** Pražský hrad, jímka B. Džbány tvarových skupin D 10, D 101, D 11 (přír. č. Pražský hrad, III. nádvoří 142, 96, 139, 71, 87, 144, 184, 120).

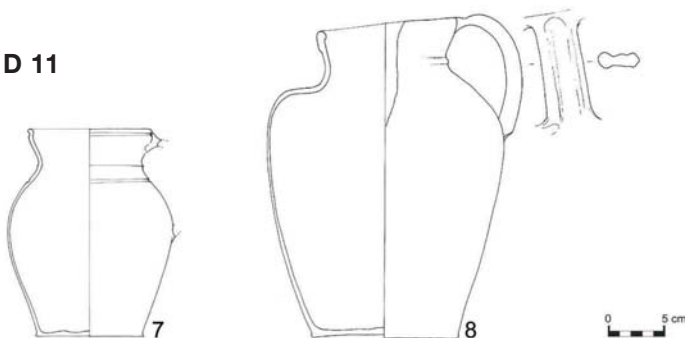
**D 10**



**D 101**



**D 11**



**Fig. 20.** Prague Castle, cesspit B. Jug from formal group D 11 (acq. no. Prague Castle, Courtyard III 53).

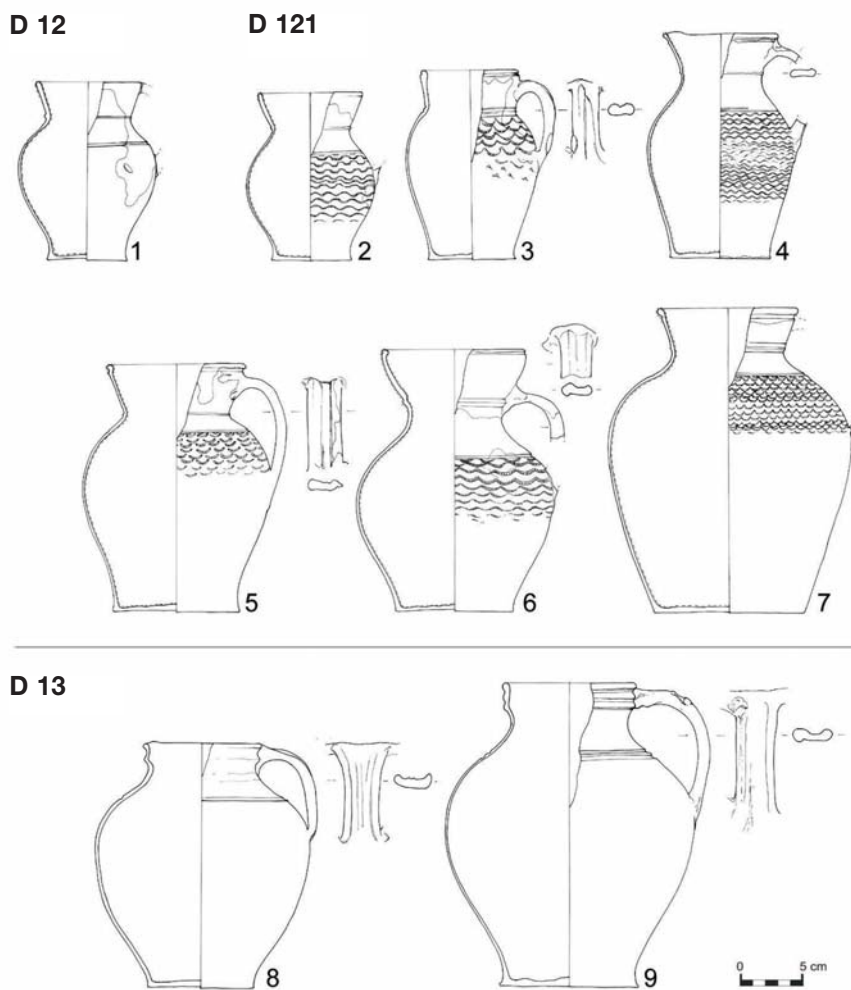
**Obr. 20.** Pražský hrad, jímka B. Džbán tvarové skupiny D 11 (přír. č. Pražský hrad, III. nádvoří 53).

• *Group D 11 (5 jugs)*

Group D 11 includes indistinct ovoid as well as barrel-shaped body profiles (fig. 20). The basic characteristic feature in this case is a low, slightly funnel-shaped neck; the transition area between the neck and the body is accentuated by a subtle rib or a simple groove (fig. 19: 7, 8). The height of the jugs ranges in a tight interval between 18.5 and 21.0 cm (category 2) and they were made from coarse-grain clay with added quartz sand that fired to brown to brown-grey colour (5033). The lone exception with respect to height (28 cm) and raw materials – a dark brick red clay (5038) – is jug 120 (fig. 19: 8), which also exhibits a certain deformation of shape (part of the neck dropped into the body, probably during firing).

• Group D 12 (4 jugs), D 121 (10 jugs):

Representatives of D 12 and D 121 form the largest group of identified jugs (32 % – graph 3). A barrel-shaped body is clearly predominant in the profile of the body (fig. 21). Besides this body shape the main distinguishing characteristic is the use of brown and ochre inner glaze, which is mainly what differentiates the jugs in these groups from those in D 11. Otherwise, these jugs also feature a low, funnel-shaped neck and a pair of shallow grooves at the transition area between the neck and the body (D 12 – fig. 22: 1). The jugs in group D 121 have a substantial part of their body covered with wheel-pressed decoration (fig. 22: 2, 4, 6, 7; fig. 23), most



frequently in the form of segmented wavy lines or arches, and in two cases with stamped decoration (fig. 22: 3, 5; fig. 24). The jugs fall almost equally into height category 2 (17.0-22.4 cm) and category 3 (13.3-15.0 cm). The lone exception is a large category 1 jug (24.2 cm – D 121, graph 4). The most frequently used material is clay that fired to a light ochre colour with brown and ochre tone inner glazing, including a glaze that is not completely melted (5041,5004); less common was clay that fired to brick red (5005).

• Group D 13 (2 jugs):

Both representatives of this group have a spherical shape in which the maximum body diameter significantly exceeds the diameter of the rim (fig. 22: 8, 9). The heights of the jugs places them in category 1 (24.1 cm)



Fig. 21. Prague Castle, cesspit B. Jug from formal group D 12 (acq. no. Prague Castle, Courtyard III 207).  
Obr. 21. Pražský hrad, jímka B. Džbán tvarové skupiny D 12 (přír. č. Pražský hrad, III. nádvoří 207).

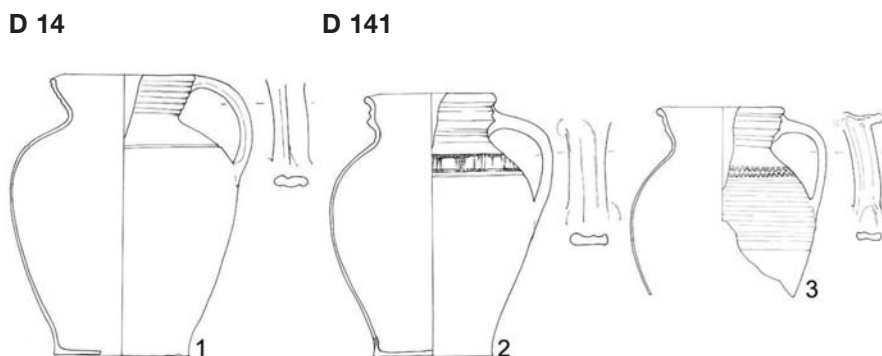
Fig. 22. Prague Castle, cesspit B. Jugs from formal groups D 12, D 121, D 13 (acq. no. Prague Castle, Courtyard III 7, 39, 158, 21, 47, 209, 31, 58, 92).  
Obr. 22. Pražský hrad, jímka B. Džbány tvarových skupin D 12, D 121, D 13 (přír. č. Pražský hrad, III. nádvoří 7, 39, 158, 21, 47, 209, 31, 58, 92).



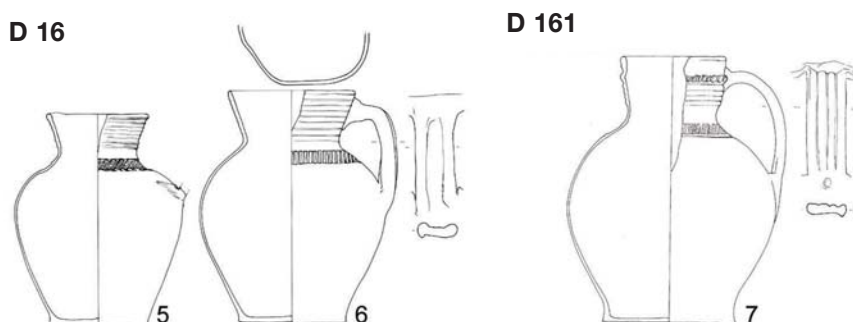
Fig. 23. Prague Castle, cesspit B. Jug from formal group D 121 (acq. no. Prague Castle, Courtyard III 6).  
Obr. 23. Pražský hrad, jímka B. Džbán tvarové skupiny D 121 (přír. č. Pražský hrad, III. nádvoří 6).



**Fig. 24.** Prague Castle, cesspit B. Jug from formal group D 121 (acq. no. Prague Castle, Courtyard III 47), decoration detail.  
**Obr. 24.** Pražský hrad, jímka B. Džbán tvarové skupiny D 121 (přír. č. Pražský hrad, III. nádvoří 47), detail výzdoby.



**Fig. 25.** Prague Castle, cesspit B. Jugs from formal groups D 14, D 141, D 15, D 16, D 161 (acq. no. Prague Castle, Courtyard III 95, 73, 213, 11, 45, 191, 44).  
**Obr. 25.** Pražský hrad, jímka B. Džbány tvarových skupin D 14, D 141, D 15, D 16, D 161 (přír. č. Pražský hrad, III. nádvoří 95, 73, 213, 11, 45, 191, 44).



and category 2 (19.5 cm). A simple or double groove was identified at the transition area between the neck and the body. The jugs are made from unglazed clay that fired to a light colour (5030).

- *Group D 14 (4 jugs), D 141 (3 jugs):*

The characteristic feature of this mainly barrel-shaped group is a low cylindrical neck segmented with numerous, relatively massive embossed rills. The upper part of the body has a simple groove (D 14 – *fig. 25: 1*) or a simple line of wheel-pressed geometric-patterned decoration (D 141 – *fig. 25: 2, 3*). The heights of jugs in both groups range between 20.0 and 24.0 cm (category 2). The jugs were made with clay that fired to a light (5030) and brick red colour without the use of glaze (5009).

- *Group D 15 (1 jug):*

The lone representative of this group has a bottle-shaped form and a low cylindrical neck (*fig. 25: 4*). The shoulder has a strip of wheel-pressed decoration in the form of slanted lines and the upper part of the body has painted red crossed lines. The jug falls under height category 1 (27.0 cm). This clay is again light beige and unglazed (5031).



• Group D 16 (4 jugs), D 161 (1 jug):

The bodies of the jugs in this group have a distinct ovoid shape. The identification criterion in this case is a neck segmented with fine rills, which is funnel-shaped in group D 16 (fig. 25: 5, 6). One jug in group D 161 (fig. 25: 7) has a cylindrical neck and embossed incised moulding in the upper third of its height. Both groups have a simple strip of wheel-pressed rectangles of varying widths and orientation at the shoulder. The height of these jugs ranges from 17.0 to 20.0 cm (category 2). Besides jug 45 (fig. 25: 5), which is made from clay that fired to a light colour (5030), the others are from brick red clay (5009 – fig. 26).

• Groups D 20 (1 jug), D 25 (1 jug), D 251 (1 jug), D 40 (1 jug):

Groups D 20, D 25, D 251 and D 40 all contain just a single jug that could not be placed into any of the preceding groups. These jugs are unique for their overall shape and the technology used in their production. With double-sided glazing, a barrel-shaped form with slightly funnel-shaped neck, the central part of which is covered with wheel-pressed decoration in the form of dense depressions (fig. 27: 3), jug D 20 (height category 3 – 12.9 cm) is closest to the jugs in group D 121. The use of double-sided glazing (5006 – fig. 28) in this case is probably a chronologically later element that distinguishes the jug from representatives of group D 121.



Fig. 26. Prague Castle, cesspit B. Jug from formal group D 16 (acq. no. Prague Castle, Courtyard III 191).  
Obr. 26. Pražský hrad, jímka B. Džbán tvarové skupiny D 16 (přír. č. Pražský hrad, III. nádvoří 191).

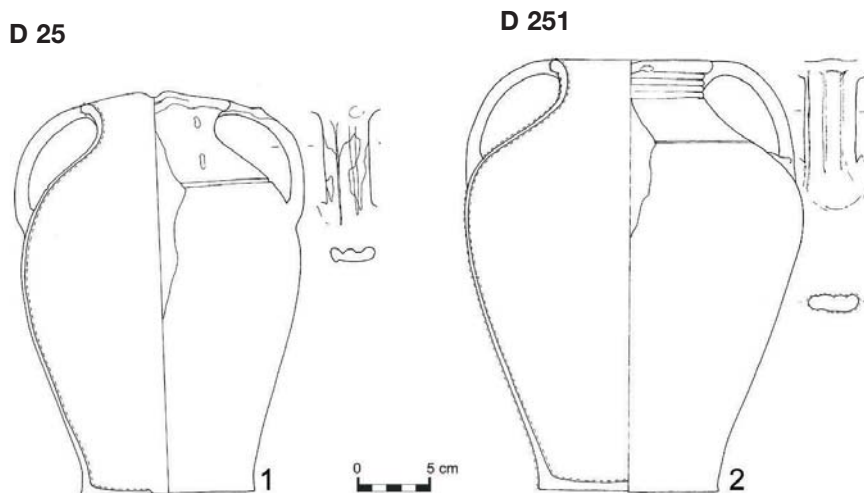


Fig. 27. Prague Castle, cesspit B. Jugs from formal groups D 25, D 251, D 20, D 40 (acq. no. Prague Castle, Courtyard III 152, 151, 201, 216).  
Obr. 27. Pražský hrad, jímka B. Džbány tvarových skupin D 25, D 251, D 20, D 40 (přír. č. Pražský hrad, III. nádvoří 152, 151, 201, 216).

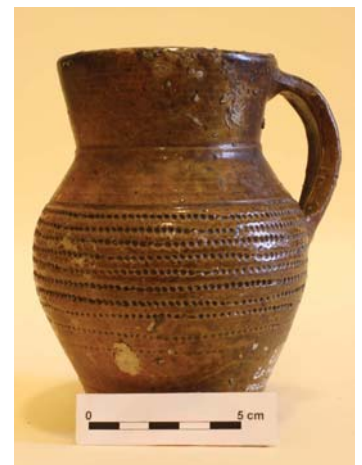
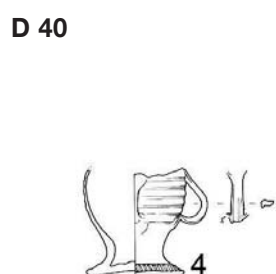
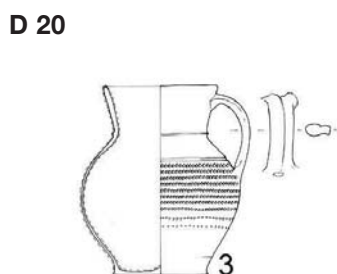


Fig. 28. Prague Castle, cesspit B. Smaller jug from formal group D 20 (acq. no. Prague Castle, Courtyard III 201).  
Obr. 28. Pražský hrad, jímka B. Džbáněk tvarové skupiny D 20 (přír. č. Pražský hrad, III. nádvoří 201).

Both large jugs (category 1 – 26.2 cm, 28.7 cm) from groups D 25 and D 251 (fig. 27: 1, 2) have a situlate body shape, an extremely low cylindrical neck with a rim of small diameter and two opposite handles in common. A simple groove is found on the upper part of the body. The difference between the two finds is in the use of glaze: D 25 (fig. 27: 1) has clay that fired to a light colour with



**Fig. 29.** Prague Castle, cesspit B. Large jug from formal group D 251 (acq. no. Prague Castle, Courtyard III 151).

**Obr. 29.** Pražský hrad, jímka B. Velký džbán tvarové skupiny D 251 (přír. č. Pražský hrad, III. nádvoří 151).



**Fig. 30.** Prague Castle, cesspit B. Part of stoneware facial jug from formal group D 40 (acq. no. Prague Castle, Courtyard III 216).

**Obr. 30.** Pražský hrad, jímka B. Část kameninového obličejového džbánu tvarové skupiny D 40 (přír. č. Pražský hrad, III. nádvoří 216).

inner glaze (5004), while in group D 251 (*fig. 27: 2; fig. 29*) double-sided glazing was used on the same clay (5006). The overall height and volume of both jugs supports conjecture that they could have served for fermentation and distillation.

The final type of jug is represented by a fragment of a stoneware facial vessel (D 40 – *fig. 27: 4; fig. 30*), of which only the lower part with two (originally four) counterbalanced strap handles and an incised foot edge have been preserved. The preserved part of the body is covered with distinct rills. The oxidation fired stoneware jug has a light brown salt glaze (5013).

### 2.3 Bowls

A total of three basic groups of bowls were identified; in one case (M 121) an additional variation on the basic shape was defined. With a total of 6 bowls, M 11 was clearly the largest group. All other groups contained only one representative of the given shape.

- *Group M 11 (6 bowls):*

The largest group M 11 represents the oldest bowl shape. The bowls have a cylindrical, slightly funnel-shaped body that is covered with grooves of varying depth and distance (*fig. 31: 1, 2*). Horizontally out-turned rims predominate; in several cases the rim has been modelled into a lip. All of the bowls are unglazed and the majority are made from clay that fired to a brick red colour (5009); examples of brown (5033) and light ochre fired clay (5008) are also present.

- *Group M 12 (1 bowl), M 121 (1 bowl):*

Groups M 12 and M 121 are related in terms of their overall shape and the ceramic raw materials used to create these bowls (*fig. 32*). With a slightly funnel-shaped, cylindrical body, the bowls have a body that is segmented by several (1-3) grooves (M 12 – *fig. 31: 4*) or by a strip of stamped decoration in the form of small incised arches (M 121 – *fig. 31: 5*). Both groups are also characterized by upturned rims and two opposing strap handles. Both bowls are made from clay that fired to a light colour with inner glaze (5004).

- *Group M 20 (1 bowl):*

Thanks to its dimensions, the bowl in group M 20 can be designated as a miniature form with a height of only 2.7 cm (*fig. 31: 3*). The bowl has a slightly funnel shape and an upturned rim. A simple groove is found just below the rim. The bowl is made from clay that fired to a light colour with inner glaze (5004).

### 2.4 Lids

- *Group PL 1 (3 lids), PL 2 (1 lid):*

All four lids have slightly bell-shaped forms that differ from one another according to the location of the rib, which is either in the middle (PL 1 – *fig. 31: 8*) or in the lower third of the height (PL 2). All of the lids were made from unglazed material. Numerous traces of soot are proof that the lids were used in a kitchen environment. All of the discovered lids were made from clay that fired to a light colour (5030).

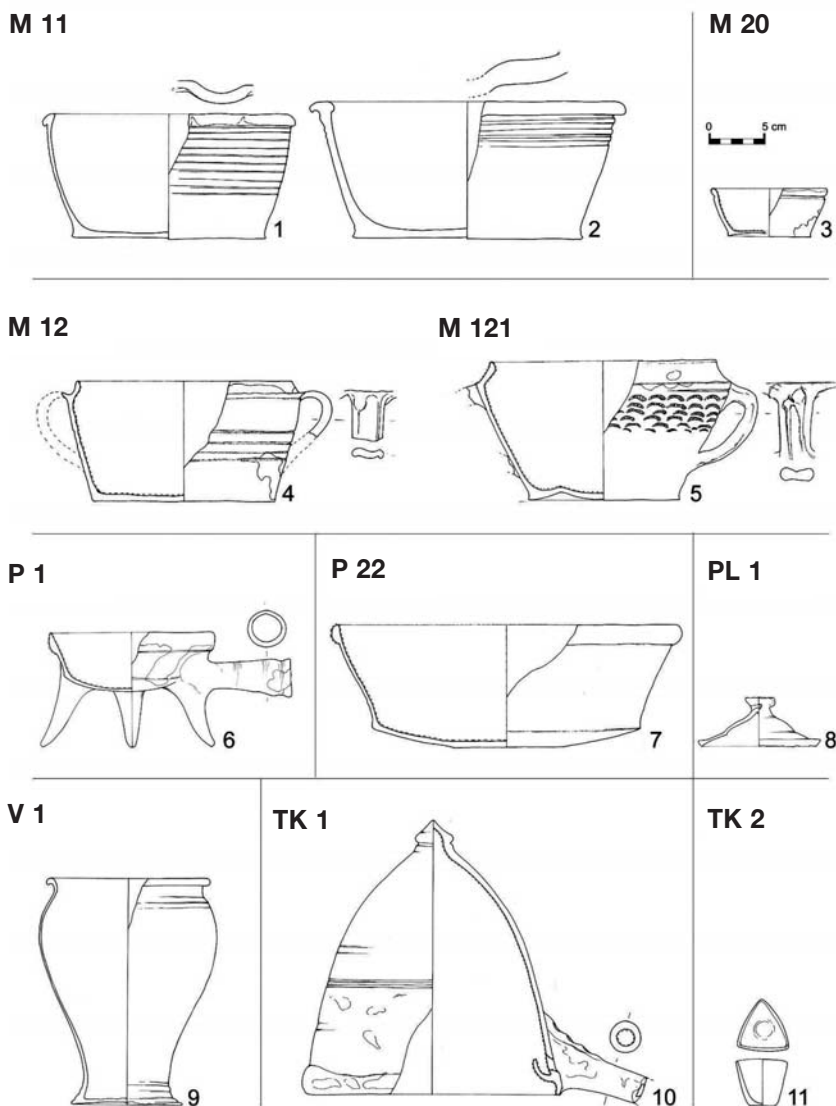


Fig. 31. Prague Castle, cesspit B. Bowls, pans, lid, vase, technical ceramics (acq. no. Prague Castle, Courtyard III 93, 94, 20, 153, 14, 154, 215, 30, 18, 16, 371).

Obr. 31. Pražský hrad, jímka B. Mísy, pánve, poklička, váza, technická keramika (přír. č. Pražský hrad, III. nádvoří 93, 94, 20, 153, 14, 154, 215, 30, 18, 16, 371).



Fig. 32. Prague Castle, cesspit B. Bowl from formal group D 121 (acq. no. Prague Castle, Courtyard III 14).

Obr. 32. Pražský hrad, jímka B. Mísa tvarové skupiny M 121 (přír. č. Pražský hrad, III. nádvoří 14).

## 2.5 Pans

- Group P 1 (1 pan), P 22 (1 pan):

Only one pan could be unambiguously placed into a specific formal group (P 1 – fig. 31: 6). The same cannot be said of the body of pan 215 (fig. 31: 7), which we assume belongs to group P 22. Nevertheless, since neither a grip nor feet survived, it is not possible to rule out the possibility that the pan belongs to a different formal group. Both pans have inner glaze; in one case the pan is made from clay that fired to a light colour (5004) and the other to brick red (5005).

## 2.6 Miscellaneous objects

What seems to be a vase is, with its situlate shape, reminiscent of perhaps a La Tène production (V 1 – fig. 31: 9). Produced from finely elutriated, reduction fired clay, the piece has a oval-shaped rim and an expanded foot with four to five grooves.

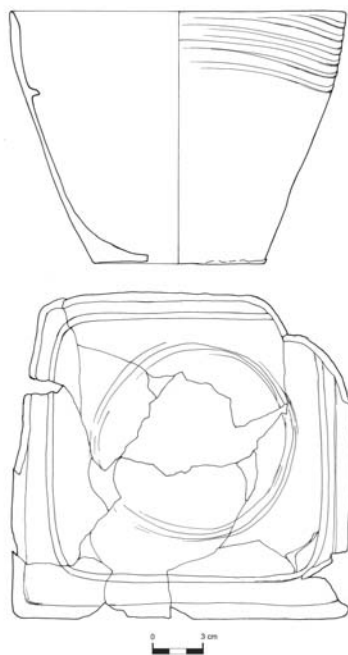
Another representative of individual finds is possibly a cover from a distillation device; the piece has been placed in the technical ceramics category (fig. 31: 10; fig. 33). The piece has a conical shape and ends with an indented, conical-shaped point. A pair of grooves is found approximately in the middle of its height; these grooves repeat at about every 2.5 cm with



Fig. 33. Prague Castle, cesspit B. Distillation lid from formal group TK 1 (acq. no. Prague Castle, Courtyard III 16).

Obr. 33. Pražský hrad, jímka B. Destilační poklop tvarové skupiny TK 1 (přír. č. Pražský hrad, III. nádvoří 16).





**Fig. 34.** Prague Castle, cesspit B. Pot-shaped stove tile with a square, slightly asymmetrical mouth and round base (acq. no. Prague Castle, Courtyard III 400).

**Obr. 34.** Pražský hrad, jímka B. Nádobkový kachle se čtvercovým, mírně asymetrickým ústím a kruhovým dnem (přír. č. Pražský hrad, III. nádvoří 400).

wider spacing. A tubular grip is attached to the body; at the connection point the grip is strengthened by a frilled strip. The object is made from clay that fired to a light colour with a green inner glaze (5041).

The category of technical ceramics also includes a small smelting crucible (*fig. 31: 11*). The crucible has a rounded base and triangle-shaped mouth with a straight rim. The diameter of the base is 2 cm, the length of the triangle side is 4.6 cm and the height is 4.1 cm. The piece is made from brown-grey, coarse-grain clay (5028).

## 2.7 Stove tiles

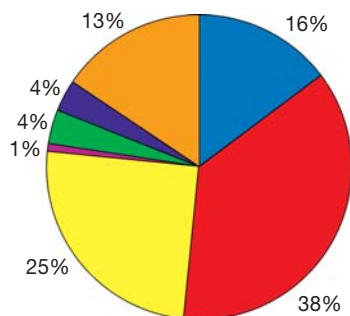
In addition to vessels, the ceramic component of the assemblage also includes stove tiles. Unfortunately, all of the stove tile fragments are part of the problematic potsherd material. Nevertheless, due to the fact that there is mention of these in the site excavation diary records (see note 3), I consider it appropriate to publish at least their brief description, from which it is evident that in at least three cases the stove tiles are actually a part of the cesspit B collection.

A total of 17 stove tiles that could be reconstructed for the most part, 40 rim fragments and 67 various pieces of bodies were found in the assemblage of finds from cesspit B. Pot-shaped stove tiles with square, slightly asymmetrical mouths and rounded bases were the most common to be found. The upper part of the stove tile has a rilled spiral, either shallow with a wide gap or deep, sharply cut with a medium gap. The inner sharp, fine moulding is typically located approximately in the upper third of the stove tile height. If the rim has survived, it is rounded on one side. A total of nine of these pot-shaped stove tiles were identified (*fig. 34*); one other piece could not be placed in this group with absolute certainty.

A second group of stove tiles (6 pieces) is made up of basic, chamber row tiles with embossed front side. However, these pieces are only fragments of the relief. Among the larger fragments it was possible to recognize part of a motif with a Gothic majuscule letter H (?) and the lower part of horse legs stepping forward, a “flying angel with casque holding a chalice in an outstretched hand” with a four-leaf blossom in the corner, then probably a picture of Christ on the cross with the preserved lower part of a standing figure (John the Evangelist) and a minute piece of pedestal beneath the cross, and, finally, a depiction of St. George slaying the dragon – part of St. George from the waist down and part of the body of his horse. In one specimen it was possible to identify a basic row alcove stove tile with a semi-cylindrical chamber, unfortunately without the preserved perforation of the upper part of the front side (*Brych – Stehlíková – Žegklitz 1990, 59, fig. 129*).

## 3. Summary

If we focus on the range of identified technological groups (*graph 5*), clay fired to shades of brick red clearly dominate among pots (38 %), with different proportional representation of quartz sand (5009, 5032). The use of this specific raw material is typical for pots of an ovoid or transitional shape (H 10, H 11, H 111, H 112, H 122). Pots made from clay fired to a light

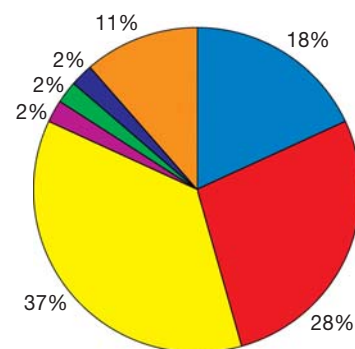


**Graph 5.** Percentage of pots with respect to the raw material and technology of production. Light blue – light fired, unglazed clay (technological groups 5008, 5036, 5047); red – brick red fired, unglazed clay (groups 5009, 5032); yellow – light fired clay with inner glaze (groups 5004, 5041); violet – brick red fired clay with inner glaze (5005); green – reduction fired ceramics (group 5001); dark blue – light fired clay with red painting (group 5031); ochre – other technological groups of brown – grey-brown shades, unglazed (groups 5028, 5029, 5033, 5035).  
**Graf 5.** Procentuální zastoupení hrnců vzhledem k použité výrobní surovině a výrobní technologii. Světle modrá – světle se pálicí, neglazovaná hlína (technologické skupiny 5008, 5036, 5047); červená – cihlově červeně se pálicí, neglazovaná hlína (5009, 5032); žlutá – světle se pálicí hlína s vnitřní glazurou (5004, 5041); fialová – cihlově červeně se pálicí hlína s vnitřní glazurou (5005); zelená – redukčně pálená keramika (5001); tmavě modrá – světle se pálicí hlína opatřena červeným malováním (5031); okrová – ostatní technologické skupiny hnědých až šedohnědých odstínů, neglazované (5028, 5029, 5033, 5035).

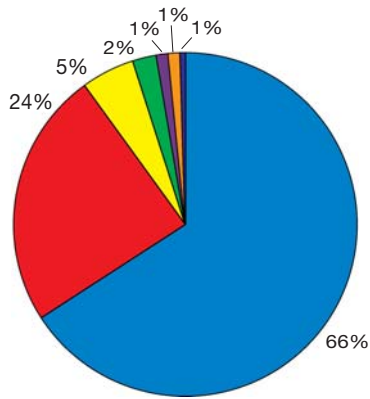
colour with inner glaze make up the group with the second most number of finds (25 % – 5004, 5041). Of the 120 finds here only 6 (4.3 %) are reduction fired. The other technological groups contain 1-3 pots. Red painting (5031) is found on a total of five pots and one jug; one of these specimens also has inner glaze. As projected, pots in height category 2 (12-20 cm) predominated. Only ovoid pots (H 10, H 11, H 112, H 12) were recorded in category 1 (over 20 cm). The onset of reduced overall pot height is evident in transitional and, particularly, barrel-shaped pieces (H 122, H 13, H 131, H 132, H 16, H 17). A larger number of pots in category 3 (7-12 cm) is glazed (graph 2). The decoration of pots of all sizes is extremely varied and it is not possible to follow a generally valid rule for either the combination of decoration and shape or in connection with a specific technological group. We find pots with both simple and multiple grooving, with both simple wheel-pressed lines and cases where these lines cover more than half of the body. The range of decoration types is supplemented by red painting and, above all, rilled spirals.

With regard to the ceramic raw material used to produce jugs (graph 6), there is a slight predominance of clay that fired to a light colour with inner glaze (37.0 % – 5004, 5041), which is connected to formal groups D 12 and D 121. The second highest number of jugs was made from brick red, unglazed clay (25.5 % – 5009, 5032). Four out of five representatives of group D 11 are made from grey, coarse-grain clay (5033). As stated above, a fragment of a stoneware facial jug (5013) was identified; this was also the lone stoneware find in the entire assemblage. Unlike pots, it is not possible to connect certain technological groups with a specific shape. This fact is to a significant extent given by the significantly lower number of preserved forms, since we typically have less than five samples of a single formal group available. As is the case with pots, the greatest number of jugs fall into height category 2 (17-24 cm), although unlike pots there is a greater number of jugs in category 1 (over 24 cm), the representatives of which come from all formal groups. Category 3 (12-17 cm) has the lowest number of jugs; the four that were identified are tied to clay fired to a light colour, with inner glaze (graph 4).

The third largest group of finds is made up of bowls, for which information gathered from other locations were again confirmed. Deep, unglazed bowls (M 11) are made from brick red clay (5009), as well as from clay of light shades (5008), with a predominance of grey-brown, coarse-grain clay (5033). Bowls from clay fired to a light colour with inner glaze are found in groups M 12, M 121 and M 20 (5004). The small numbers of additional finds – pans, lids and other objects – renders it impossible to make general conclusions.



**Graph 6.** Percentage of jugs in respect to raw material and technology of production. Light blue – light fired, unglazed clay (technological groups 5008, 5030, 5036); red – brick red fired, unglazed clay (groups 5009, 5032, 5038); yellow – light fired clay with inner or both-sided glaze (groups 5004, 5006, 5041); violet – brick red fired clay with inner glaze (5005); green – stoneware (group 5013); dark blue – light fired clay with red painting (group 5031); ochre – other technological groups of brown – grey-brown shades, unglazed (group 5033).  
**Graf 6.** Procentuální zastoupení džbánů vzhledem k použité výrobní surovině a výrobní technologii. Světle modrá – světle se pálicí, neglazovaná hlína (technologické skupiny 5008, 5030, 5036); červená – cihlově červeně se pálicí, neglazovaná hlína (5009, 5032, 5038); žlutá – světle se pálicí hlína s vnitřní nebo oboustrannou glazurou (5004, 5006, 5041); fialová – cihlově červeně se pálicí hlína s vnitřní glazurou (5005); zelená – kamenina (5013); tmavě modrá – světle se pálicí hlína s červeným malováním (5031); okrová – ostatní technologické skupiny hnědých až šedohnědých odstínů, neglazované (5033).



**Graph 7.** Percentage of individual ceramics forms in the whole find collection. Light blue – pots (120 pieces); red – jugs (44 pieces); yellow – bowls (9 pieces); green – lids (4 pieces); violet – pans (2 pieces); ochre – technical ceramics (2 pieces); dark blue – others (1 piece).

**Graf 7.** Procentuální zastoupení jednotlivých keramických tvarů v rámci nálezového souboru. Světle modrá – hrnce (120 ks); červená – džbány (44 ks); žlutá – mísy (9 ks); zelená – pokličky (4 ks); fialová – pánve (2 ks); okrová – technická keramika (2 ks), tmavě modrá – ostatní předměty (1 ks).

With respect to the overall representation of individual shapes in cesspit B (*graph 7*) the general rule concerning the clear predominance of pots (66 %) and jugs (24 %) was confirmed. The number of deep, open shapes is significantly and unusually low (5 %). The list of finds is then augmented by other finds such as a vase and technical ceramics (1 %).

#### 4. Dating

Among pot finds there is a predominance of ovoid forms with a strap handle featuring an inner groove, typically attached in the upper third of the vessel. This shape is typical for the late medieval environment (*Pajer 1983, 40*). The transition to barrel-shaped forms began around the middle of the 16<sup>th</sup> century with the appearance of so-called “transitional” forms representing lower and wider pots with traces of ovoid shapes and an inclination toward barrel-shaped forms (*Pajer 1983, 43*). From the formal groups presented it is possible to equate group H 111 (ovoid shape with indented, grooved lower neck – *fig. 5: 9-11*) with group H 30 identified in Most (*Klápště 2002, tab. 92: 4; 126: 3; 126: 6; 165: 1*). Similarly, group H 112 (ovoid shape, simple groove – *fig. 5: 12-14*) can be matched with group H 23 from Most (*Klápště 2002, tab. 126: 2; 65: 5; 134: 4*). The finds from both groups in Most are dated to the turn of the 16<sup>th</sup> century. Pot 65 from group H 17 is dated to the turn of the 16<sup>th</sup> century on the basis of the find assemblage from the house of a belt-maker from Tábor (*Krajíc 1998, H 23771, 81, fig. 26*). Likely one of the oldest finds from cesspit B is pot 188 (*fig. 35*), which can be compared to the Most assemblage from house no. 31; this piece was dated to the first half of the 15<sup>th</sup> century (*Klápště 2002, tab. 119: 1*).

Tall thin jugs with a wide profiled neck segmented by grooving or spirals and with wheel-pressed decoration on the lower neck are typical for the late medieval period (*Pajer 1983, 47*). From a dating perspective the find of the fragment of the facial jug plays an important role<sup>5)</sup> (*fig. 27: 4*); produced in Saxon Waldenburg around the year 1500, this marked the final period of the heyday of these forms (*Schiedemantel – Schifer 2005, Taf. 17: 7, 12*).

The entire assemblage of bowl finds is also dated to the turn of the 16<sup>th</sup> century. This primarily concerns simple, slightly funnel-shaped bowls (M 11), which have, among other features, parallels in the Tábor assemblage from the belt-maker's home (*Krajíc 1998, M 23546, 80, fig. 25; M 23548, 83, fig. 28*).

According to *Pajer (1983, 32)*, both of the more complete pan finds are dated to the first half of the 16<sup>th</sup> century. Pan 154 is dated to this period mainly due to its low, smooth body and opened grip (*fig. 31: 6*). With find 215 it is due to the dense grooving of the pan body; the grip has not survived (*fig. 31: 7*). The sharper profile of the preserved lids also points to the late medieval period (*Pajer 1983, 37*).



**Fig. 35.** Prague Castle, cesspit B. Smaller pot from formal group H 16 (acq. no. Prague Castle, Courtyard III 188).

**Obr. 35.** Pražský hrad, jímka B. Hrnek tvarové skupiny H 16 (přír. č. Pražský hrad, III. nádvoří 188).

#### Note 5:

A similar find comes from the collection at the museum in Waldenburg. The piece is the lower part of a facial vessel, from which an indented foot and the lower part of the body with two handles is preserved. The body is covered with rills. Part of the beard from the face part has been preserved. A second parallel to this incomplete find comes from Erfurt – a 9.5 cm high jug with a funnel-shaped neck and expanded foot (*Schiedemantel – Schifer 2005, 111*).



Not even the finds of technical ceramics disrupt the dating continuity of the assemblage, even if both cases involve universal, unchanging shapes whose beginnings date to the 16<sup>th</sup> century. Ceramic fragments from distillation devices are known from Lelekovice Castle (Kovář 2007, 67; Unger 1999, 105). Since it was used in a broader interval from the 16<sup>th</sup> to the 18<sup>th</sup> century, the universal three-sided crucible cannot be unambiguously dated; nevertheless, this fact does not disturb the dating of the assemblage. Crucible producers from Großalmerode became famous in the 16<sup>th</sup> century after establishing the tradition of Hessen crucibles with triangular mouths. The blossoming of metal processing and alchemy made these crucibles indispensable in the Early Modern period (Stephan 1992, 117) and they were also used in pottery workshops.<sup>6)</sup> Naturally, it is necessary to take into consideration that the shape of crucibles is universal and their origin in the Hessen region can only be conjectured.

The stove tiles, which we assume came from the cesspit mainly on the basis of site excavation diary records (Deník 1925/I, 64), can generally be dated to the end of the medieval period and the start of the Early Modern period. This concerns finds of pot-shaped tiles with square mouths, the mass production of which began in the 14<sup>th</sup> century and whose use stretched deep into the Early Modern period virtually without any changes to their shape (Halzbauer 2000, 289). The fragments of embossed chamber tiles can be dated to the broader period from the second half of the 15<sup>th</sup> century to the 16<sup>th</sup> century (Brych – Stehlíková – Žegklitz 1990; Smetánka 1969, 251).

## 5. Conclusion

On the basis of the preserved site excavation diary records from the archaeological excavations of Courtyard III at Prague Castle in 1925, it was possible to establish a relatively precise location for cesspit B (fig. 1). Due to the fact, that this archaeological excavation took place a long time ago, it was only possible during the processing of its results to work primarily with the existing collection of finds. Thanks to the well-preserved condition of the finds, the methods used for dividing them into formal groups enabled more comprehensive study of development trends, especially with pots. In dating the find assemblage from cesspit B it was only possible to use a small number of published collections (Most – Klápště 2002; Tábor – Krajíc 1998; Strážnice – Pajer 1983) for comparison purposes. On the basis of these comparisons, it is possible to date the use of cesspit B to the end of the 15<sup>th</sup> century and possibly into the first half of the 16<sup>th</sup> century.

Translation by David J. Gaul, Jaromír Žegklitz

### Note 6:

A trio of identical crucibles is documented from the workshop of master Caspar Miller of Hannoversch Münden, who produced so-called Werraware in the years 1606-1617 (Stephan 1992, Abb. 176b).

*Resumé:*

Při stavebních úpravách Pražského hradu ve 20. a 30. letech minulého století bylo mimo jiné objeveno a prozkoumáno několik novověkých odpadních jímek, které doposud nebyly zveřejněny. Jejich postupnou publikaci zahajuje jímka B, která byla přizděna k západní zdi jižního transeptu zaniklé románské baziliky sv. Víta. Stěny jímky byly zděné, ale způsob vyzdívání není blíže popsán. Koruna zdiva byla odkryta bezprostředně pod povrchem tehdejšího terénu. Horní část zásypu jímky tvořila 40 cm mocná navážka. Jímka dosahovala hloubky 2 m a její spodní část byla vyhloubena pravděpodobně do podloží.

Ze známých historických událostí je možné rámcově chronologické zařazení jímky. Doba jejího vzniku spadá do období po zániku západní části baziliky sv. Víta (tj. po roce 1344). Funkčně souvisí tato jímka s uzavřeným dvorkem u budovy Starého probošství (č. p. 48), který v 16. a 17. století náležel proboštům kapituly sv. Víta. Uzavřenost dvorku domu snižuje možnost kontaminace zásypů jímky odpadem z jiných domácností a provozů, a tak s jistou dávkou opatrnosti můžeme zásyp z jímky spojit s provozem sídla kapitulního probošta.

V depozitáři Archeologického ústavu AV ČR, Praha, v. v. i., oddělení Pražský hrad, je uloženo celkem 187 zrekonstruovaných nádob, podle přírůstkového čísla příslušejících jímce B. Práce s dochovanými celými tvary umožnila jejich rozdělení do skupin podle tvarových proporcí. Způsob číslování byl zvolen tak, že základní tvarová skupina hrnce, džbánu a mísy nese dvoumístné číslo a v případě, že lze vysledovat další opakující se identifikační znak, je vydělena dílčí podskupina s trojmístným označením. Totéž platí i pro ostatní tvary (pánve, pokličky), u nichž však byla využívána pouze jedno-, případně dvoumístná čísla. V rámci jednotlivých skupin byla dále sledována celková výška nádob, na základě které byly definovány pro hrnce a džbány čtyři kategorie. Pomocí makroskopicky postižitelných vlastností byly vyčleněny technologické skupiny (*tab. 1*), které slouží k doplnění a především k unifikaci popisu jednotlivých předmětů a následnému vyhodnocení užívané keramické hmoty.

Z jímky B se podařilo rekonstruovat 120 hrnců, které náleží deseti základním skupinám tvarové škály. Nejpočetněji zastoupenou tvarovou skupinou jsou hrnce vejčitého tvaru s odsazeným hrdlem a různým způsobem výzdoby (H 11, H 111, H 112 – *obr. 5*), které tvoří 43 % celého souboru (*graf 1*). V rámci profilací okrajů se setkáváme se širokou škálou od ovaleného, přehnutého, esovitě profilovaného až po ven vyhnutý okraj. Většina dochovaných hrnců byla opatřena páskovým uchem s prožlabenou nebo proříznutou horní plochou. Ucho nasedá přímo na okraj a nejčastěji na maximální výduf. Výzdoba hrnců všech velikostí je velice rozmanitá a není možné vysledovat všeobecně platné pravidlo pro kombinaci výzdoby a tvaru, ani vazbu na určitou technologickou skupinu. V souboru hrnců se setkáváme jak s jednoduchým, tak několikanásobným rýhováním, jak s jednoduchou linií radélka, tak i s jeho užitím na více než polovině výdutě. Škálu typů výzdoby doplňuje červené malování a jednoznačně především funkční vývalková šroubovice.

Zaměříme-li se na identifikované technologické skupiny (*graf 5*), převažují mezi hrnci odstíny cihlově červeně se pálicí hlíny (38 %) s rozdílným procentuálním zastoupením křemičitých písků (5009, 5032). Právě užití této suroviny je typické pro hrnce vejčitého, případně přechodného tvaru (H 10, H 11, H 111, H 112, H 122 – *obr. 3, 5, 9*). Co do počtu nálezů jsou na druhém místě hrnce vyrobené ze světle se pálicí hlíny s vnitřní glazurou (25 % – technologické skupiny 5004, 5041). Ze 120 nálezů hrnců je jich pouze 6 (4,3 %) redukčně páleno. Ostatní technologické skupiny jsou zastoupeny v celém souboru 1-3 hrnci. Celkem u pěti hrnců a jednoho džbánu bylo užito červené malování (5031), z toho v jednom případě v kombinaci s vnitřní glazurou.

Podle předpokladů převažují hrnce velikostní kategorie 2 (*graf 2*). Zástupci kategorie 1 byli zaznamenáni pouze u vejčitých hrnců (H 10, H 11, H 112, H 12 – *obr. 3, 5, 9*). Nástup snižování celkové výšky hrnce je patrný u přechodných a především u soudkovitých tvarů (H 122, H 13, H 131, H 132, H 16, H 17). Větší počet hrnců kategorie 3 se objevuje u glazovaných tvarů. Z jímky B dále pochází šest hrncovitých tvarů, které se pohybují na hranici hrnku a hrnečku – velikostní kategorie 3 a 4 (6,0-7,5 cm – *graf 2*). Jedná se buď o soudkovitý, hrubě modelovaný hrneček s uchem (H 35 – *obr. 16: 6; obr. 17*) nebo o vytáčený, soudkovitý hrnek s uchem, jehož horní polovinu pokrývají vývalky (H 351 – *obr. 16: 7*).

Celkem bylo identifikováno 10 základních skupin tvarové škály džbánů se 47 celými tvary (*graf 3*). U tvarování okrajů se objevuje i modelace do hubičky. Aby nedocházelo k přílišnému tříštění tvarových skupin do malých celků, jsou do skupin džbánů začleněny i konvice. U většiny dochovaných džbánů byl identifikován vzhůru vytažený okraj, vzácněji zesílený nebo prožlabený. Shodu v provedení jsme zaznamenali i v případě uch jednotlivých džbánů. Jedná se o páskové ucho nejčastěji s proříznutou nebo prožlabenou horní plochou, méně často se pak vyskytuje plastické žebro. Většina uch nasedá na hrdlo a pod maximální výduf džbánu. Stejně jako u hrnců jsou i v případě džbánů zastoupeny všechny formy

výzdoby (rýhování, radélko, červené malování); navíc se přidávají plastické vývalky, a to především na hrdle džbánů, a subtilní žebra, která nejčastěji oddělují hrdlo a tělo.

Mezi keramickou surovinou použitou pro výrobu džbánů (*graf 6*) nepatrně převažuje světle se pálicí hlína s vnitřní glazurou (37,0 % – 5004, 5041), která se váže na tvarové skupiny D 12 a D 121 (*obr. 22*). Druhý nejvyšší počet džbánů byl vyroben z cihlově červené, neglazované hlíny (25,5 % – 5009, 5032). Čtyři z pěti zástupců D 11 jsou vyrobeny z hrubozrnné hlíny šedých odstínů (5033). Mezi džbány bylo identifikováno torzo kameninového obličejového džbánu (5013 – *obr. 27: 4; obr. 30*), které současně reprezentuje jediný nález kameniny v celém souboru. Stejně jako u hrnců převažují džbány velikostní kategorie 2, ale na rozdíl od nich jsou daleko častěji zastoupeny velké džbány kategorie 1, jejichž zástupce registrujeme téměř ve všech tvarových skupinách. Nejméně zastoupené jsou pak džbány kategorie 3, které byly identifikovány pouze čtyři a jsou vázány na světle se pálicí hlínu s vnitřní glazurou (*graf 4*).

Třetí nejpočetnější skupinu nálezů tvoří mísy. Hluboké mísy (M 11) jsou vyrobeny z neglazované hlíny s převahou šedohnědé, hrubozrnné hlíny (5033 – *obr. 31: 1, 2*). V souboru mís se dále vyskytují po jednom exempláři ve dvou variantách tvary se dvěma uchy ze světle se pálicí hlíny s vnitřní glazurou (5004 – *obr. 31: 4, 5; obr. 32*). Výčet pak uzavírá miniaturní miska (M 20 – *obr. 31: 3*). U zbývajících nálezů, jako jsou pánve a pokličky (*obr. 31: 6-8*), není možné vzhledem k nízkému počtu zástupců činit obecné závěry.

Kromě výše uvedených tvarů jsou v nálezovém souboru zastoupeny i další předměty. Jedná se patrně o vázu, která svým situlovým tvarem s odsazenou patkou (*obr. 31: 9*) připomíná laténskou produkci. Je vyrobena z jemně plavené hlíny, redukčně pálená (5001). Dalším zástupcem jednotlivých nálezů je poklop z destilačního přístroje (*obr. 31: 10; obr. 33*), který řadíme do kategorie technické keramiky. Má kuželovitý tvar, k tělu je připevněno rourovité držadlo, které je v místě připojení zesílené plastickou, prstovanou páskou. Do této kategorie keramiky náleží také tavící tyglík malých rozměrů s kruhovým dnem a do trojúhelníku modelovaným ústím (*obr. 31: 11*).

Co se týká celkového zastoupení jednotlivých tvarů v jímce B (*graf 7*), potvrdilo se obecně platné pravidlo, že zcela jednoznačně převažují nálezy hrnců (66 %), následované džbány (24 %). Počet hlubokých otevřených tvarů je výrazně – až nezvykle – nízký (5 %).

Kachle, o kterých se především na základě deníkového záznamu (*Deník 1925/I, 64*) domníváme, že pocházejí z jímky B, lze obecně datovat do období přelomu středověku a novověku. Jedná se o nález deseti nádobkových kachlů se čtvercovým ústím a kruhovým dnem (*obr. 34*). Druhou skupinu (6 kusů) tvoří zlomky základního komorového řádkového kachle s reliéfně členěnou čelní vyhřívací stěnou. V těchto případech se však jedná pouze o zlomky reliéfu čelní vyhřívací stěny. Mezi většími částmi reliéfu se podařilo rozpoznat část motivu s gotickým majuskulním písmenem H (?) a dolní část koňských nohou v nakročení, letícího anděla s helmicí, který v natažené ruce drží kalich, dále pak motiv Krista na kříži a konečně motiv sv. Jiří zabíjejícího draka. V jednom exempláři se podařilo určit základní řádkový výklenkový kachel s půlválcovou komorou, bohužel bez dochované prořezávané horní části.

Vzhledem ke značnému stáří archeologického výzkumu bylo při zpracovávání jeho výsledků a následné dataci možno pracovat především s existujícím nálezovým fondem. Mezi nálezy hrnců převažuje vejčitý tvar, páskové, prožlabené ucho, většinou připevněné v horní třetině výšky nádoby. Tento tvar je příznačný pro pozdně středověké prostředí. Kolem poloviny 16. století začíná přechod k soudkovitým tvarům, který se krátce po polovině 16. století projevuje tzv. přechodnými tvary. Z definovaných tvarových skupin je možné skupinu H 111 (vejčitý tvar s odsazeným, žlábkovaným podhrdlím – *obr. 4: 9-11*) ztotožnit se skupinou H 30 identifikovanou v Mostě (*Klápště 2002, tab. 92: 4, 126: 3, 126: 6, 165: 1*). Stejně pak skupinu H 112 (vejčitý tvar, jednoduchá žlábkovaná rýha – *obr. 4: 12-14*) lze přiřadit ke skupině H 23 z Mostu (*Klápště 2002, tab. 126: 2, 65: 5, 134: 4*). Nálezy z obou skupin jsou datované na přelom 15. a 16. století. Na přelom 15. a 16. století je podle nálezového souboru z domu pasíře z Tábora datován hrnek 65 (H 17; *Krajč 1998, H 23771, 81, obr. 26*). Pravděpodobně jeden z nejstarších nálezů z jímky B představuje hrnek 188 (*obr. 8: 1; obr. 35*), pro nějž nacházíme paralelu v mosteckém souboru z objektu 31 datovanému do první poloviny 15. století (*Klápště 2002, tab. 119: 1*).

Vysoké džbány štíhlého tvaru se širokým profilovaným hrdlem, členěným rýhováním nebo šroubovicí, u nichž se na podhrdlí objevuje pás radélkové výzdoby, jsou typické pro pozdně středověké období (*Pajer 1983, 47*). Z hlediska datačního hraje důležitou roli nález torza tzv. obličejového džbánu, vyrobeném v saském Waldenburgu, patrně z období kolem roku 1500, kdy bylo zaznamenáno poslední období rozkvětu těchto tvarů (*Schiedemantel – Schifer 2005, Taf. 17: 7, 12*).

Stejně tak nálezy mís datují celý soubor na přelom 15. a 16. století. Jedná se především o jednoduché, mírně nálevkovitě rozevřené mísy (M 11), které mají mimo jiné své paralely v tábořském souboru z domu pasíře (*Krajč 1998, M 23546, 80*,



obr. 25; M 23548, 83, obr. 28). Do první poloviny 16. století spadají oba ucelenější nálezy pánví (Pajer 1983, 32). Pro pozdně středověké období svědčí i ostřejší profilace dochovaných pokliček (Pajer 1983, 37).

Datační kontinuitu souboru nenarušují ani nálezy technické keramiky, byť se v obou případech jedná o průběžné tvary, jejichž počátky užívání spadají do 16. století. Analogie nálezů poklopu z destilačního přístroje ve zlomcích jsou známy z lelekovického hradu (Kovář 2007, 67; Unger 1999, 105). Univerzální tvar trojbokého tyglíku jeho jednoznačnou dataci neumožňuje, neboť se používal v širokém intervalu 16.-18. století, tudíž ale také datační jednotu nenarušuje.

Metoda rozdělení na tvarové skupiny umožnila zachytit některé vývojové trendy keramické produkce přelomu pozdního středověku a raného novověku. Při datování nálezového souboru z jímky B bylo možno vycházet pouze ze srovnání s publikovanými soubory (Most – Klápště 2002; Tábor – Krajíc 1998; Strážnice – Pajer 1983). Na základě komparace je možné datovat užívání jímky B na přelom 15. a 16. století s možným přesahem do první poloviny století šestnáctého.

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