

5.1.4. IMPORTY V NÁLEZOVÝCH SOUBORECH Z PRAŽSKÉHO HRADU

OBCHOD S HRNČÍŘSKÝMI VÝROBKY V PRAZE V 16. A PRVNÍ POLOVINĚ 17. STOLETÍ²³⁸

O obchodu s hrnčířskými výrobky v Praze v raném novověku se kromě záznamů o sporech mezi pražskými a přespolními hrnčíři nedochovaly prakticky žádné písemné prameny (Žegklitz 2002, 85). Vzhledem k poměrně malé trvanlivosti však byla spotřeba hrnčířského zboží v domácnostech vysoká,²³⁹ a proto muselo být na trhu neustále dostupné, z čehož plyne, že se v pražských městech hrnčířské zboží zřejmě prodávalo po celý rok – patrně na trzích týdenních, kdy byl k prodeji určitého druhu zboží vyhrazen konkrétní den v týdnu (Žegklitz 2002, 86). Někteří hrnčíři prodávali své výrobky i mimo organizované trhy, nejspíše ve vlastních nebo pronajatých domech (Žegklitz 2002, 88).

Zůstává otázkou, do jaké míry měli na týdenní trhy přístup přespolní hrnčíři. V novoměstských statutech z roku 1488 se objevuje zákaz dovozu glazovaného zboží.²⁴⁰ Pokud neexistovalo jiné samostatné nařízení, lze se domnívat, že nepolované, tzv. ostré zboží bylo možné dovážet bez omezení. Jedním z důvodů zákazu dovozu glazovaného zboží mohla být snaha zachovat vyšší zisk pražským hrnčířům při vyšší ceně glazované produkce (Žegklitz 2002, 89). Objektivitu informace o dostatečné nabídce pražského glazovaného zboží ovšem snižuje text čtvrtého článku statut z roku 1535, zakazující „kšeftování“ s pravděpodobně nedostatkovými glazurovými surovinami bez vědomí starších obou cechů (Blažková – Žegklitz 2016, 148). V témže roce, kdy byl zřízen společný dvojecch staroměstských a novoměstských hrnčířů, v němž šestý článek cechovních statut zakazuje (patrně bez úspěchu) dovoz veškerého zboží do jmenovaných pražských měst, zejména přespolním, „kteříž ani rukou svou řemesla ukázati neumějí“ (AMP 1130, fol. 156b). Zákaz se samozřejmě netýkal jarmarků. Podobný zákaz se objevuje opět ve statutech staroměstských a malostranských hrnčířů z roku 1562, jejichž jeden článek říká: „Item, aby žádný do měst pražských díla polívaného a malovaného též i vostrého, k tomu také flaší německých žádných na hrnčře kromě časův jarmarečních nevozil...“ (AMP II-109). Tato statuta současně zakazují prodej většího množství zboží tomu, kdo jej sám neumí vyrobit, tedy překupníkům (Blažková – Žegklitz 2016).

Nejvíce historických písemných zpráv se týká zboží dováženého z Berouna. Roku 1541 uzavřeli po jakémsi sporu staroměstští a novoměstští hrnčíři dohodu s berounskými, podle které berounští hrnčíři získali výhodu, že v trhových dnech (patrně šlo o trhy týdenní) nesměl do obou těchto měst vozit své zboží nikdo jiný než oni. Na výroční trhy o sv. Václavu a o Svátosti však berounští směli přivést pouze dva vozy polévaného zboží, nikoli více (Winter 1911, 376). Písemné prameny dále vypovídají o dovozu keramiky do Prahy z Jílového, z Vraného nad Vltavou a z Levína (Blažková – Žegklitz 2016, 149). Informace o provenienci keramiky v pražských domácnostech přinášejí i zmínky o samotných výrobcích v knihách inventářů, které uvádějí italskou majoliku, novokřtěnskou fajáns, loštickou kameninu (Blažková – Žegklitz 2016, 149). Za povšimnutí konečně stojí i zmínka o „džbánu pražského díla“ (AMP 1173, fol. 131a), svědčící o tom, že se koncem 16. století v Praze vyráběla natolik specifická skupina keramiky (nám dnes neznámá), že byla na první pohled rozpoznatelná i pro naprostého laika.

ČESKÁ MIMOPRAŽSKÁ PRODUKCE V NÁLEZECH Z PRAŽSKÉHO HRADU

Vzhledem k neutěšenému stavu poznání raně novověké keramiky v českém, ale i ve středočeském prostředí, je zodpovězení otázky proveniencí jednotlivých druhů keramiky obtížné. Bez sebemenší faktické opory lze předpokládat, že běžná kuchyňská keramika byla z velké části produktem pražských hrnčíř-

²³⁸ Podkapitola vychází z informací prezentovaných na mezinárodní konferenci *Praha archeologická – město UNESCO a jeho archeologické dědictví* konané ve dnech 20.–22. 5. 2009 v Praze, z příspěvku Současný stav poznání raně novověké keramiky v Praze předneseném Gabrielou Blažkovou a Jaromírem Žegklitzem (Blažková – Žegklitz 2016). Zpracování archivních materiálů je dílem J. Žegklitze, částečně již dříve publikované (Žegklitz 1982; týž 1990; týž 2002).

²³⁹ V černých kuchyňských městských domů bylo topeniště před otvorem pece. Oheň se v létě rozdělával v prsku, aby kouř vcházel dovnitř. Hořící polínka se opírala o železný kozlík, hrnce stály na trojnožce, pánve a rendlíky na vlastních hliněných nožkách. V zimě se oheň rozdělával uvnitř pece a plamen byl veden způsobem, aby vyhříval kamna v sousední místnosti. Hospodyně musela v té době nádoby s připravovanými pokrmy zavádět dovnitř do pecního otvoru, což činila pomocí tyče nastrkované do dutých držáků hliněných nádob nebo pomocí pecního nářadí. Při zimním způsobu vaření byla mnohem větší spotřeba keramiky, protože nádobám v žáru často praskala ucha a rozbíjely se při obtížné manipulaci. Nikoli náhodou radí satira *Frantova pranostika* z konce 16. století, aby se hospodyně v měsíci září zásobily dostatečným množstvím nádobí (Petraň a kol. 1997, 824).

²⁴⁰ „Aby žádný díla polívaného sem do těchto měst pražských na hrnčře nevozil, nebo ani toho díla těmto městům dosti dáti mohou a bez nedostatku, než co se dotýče jarmarkův, tu můž a bude se moci vézt bez žádání a bránění“ (AČ 1895, 485).



Obr. 208: Tvarový sortiment světle se pálicí malované keramiky. 1 – odpadní jímka ve Vikářské ul. čp. 37/IV, inv. č. 46; 2 – odpadní jímka C, inv. č. 218; 3 – odpadní jímka 1680, inv. č. 639; 4 – sbírka K. Fialy. Foto: J. Gloc, G. Blažková.

Fig. 208: Formal range of light-fired painted ceramics. 1 – waste pit 37/IV Vikářská St, Inv. No. 46; 2 – waste pit C, Inv. No. 218; 3 – waste pit 1680, Inv. No. 639; 4 – collection of K. Fiala. Photo: J. Gloc, G. Blažková.

ských dílen. Z písemných pramenů vyplývá, že nejpozději od čtyřicátých let 16. až do počátku 17. století²⁴¹ obchodovali Pražané především s berounskými hrnčíři. Jako tzv. berounské zboží je označována malovaná keramika produkovaná v Berouně ve druhé polovině 16. až první třetině 17. století, kterou prvně identifikoval a popsal Jan Koula (1917–1919, 250–257). Soustředěnější pozornost archeologické obce patřila problematice berounského zboží v souvislosti s výsledky berounských záchranných archeologických výzkumů na přelomu sedmdesátých a osmdesátých let minulého století (Matoušek – Scheufler 1980, 55; *tíž* 1983; Žegklitz – Zavřel 1990). Archeologické výzkumy odkryly pozůstatky vypalovacích pecí s množstvím výrobního odpadu včetně malovaných neglazovaných polotovarů v Hrnčířské ulici (Vyšohlíd 2015) a v České ulici čp. 56 (Vařeka 2003). Nálezy polotovarů malovaného zboží pocházejí také z odpadních jam zkoumaných jihozápadně od historického jádra, na tzv. Hrnčířském předměstí (Matoušek – Scheufler 1980; *tíž* 1983). Berounské zboží lze zjednodušeně charakterizovat jako malovanou keramiku, která má nejčastěji cihlově červenou, méně často hnědočervenou barvu střepu a k malbě jsou použity béžová a zelená barva (obr. 200). Tato skupina je označována jako červená (Koula 1917–1919, 250–257). Druhou skupinou berounského zboží, kterou definoval Jan Koula, je bílá skupina tzv. berounského zboží, kdy je na béžovém až béžově bílém střepu provedena malba cihlově červenou a zelenou nebo modrou hlinkou (obr. 208). V porovnání s tvarovým sortimentem tzv. červené skupiny je však morfologicky výrazně chudší. Nejčastěji se dochovaly právě mělké mísy, méně často džbány. Ve sbírkách Archeologického ústavu AV ČR, Praha, v. v. i., na pracovišti Pražský hrad, je uložen korbel, který pochází z výzkumu Bílé věže (obr. 208/3). V Muzeu hl. města Prahy, inv. č. H 015 418, je ve sbírkách dochován džbán (Žegklitz 2015, obr. 21). Jelikož doposud nebyla objevena hrnčířská dílna, která by uvedené zboží produkovala, neexistuje v současnosti jednoznačně doložená vazba na výrobní centrum v Berouně (Žegklitz 2015, 114–117). Nejednoznačnost provenience, a to včetně možnosti, že jde o zahraniční produkci, posilují nálezy z Německa (Krabath – von Richthofen 2007, 81) či mělké mísy uložené v Severočeském muzeu v Liberci (*eSbírky – kulturní dědictví on-line [online]* – inv. č. P18022; *eSbírky – kulturní dědictví on-line [online]* – inv. č. P18029). Tzv. berounské malované zboží svým způsobem provedení výzdoby i tvary odpovídá renesanční keramice, která se v širším intervalu druhé poloviny 16. až první poloviny 17. století prosadila na většině území Evropy (Stephan 1987; *tíž* 2012; Witte 2014).

Konstatování, že v případě malované keramiky z Pražského hradu jde o berounskou produkci, podporují konkrétní nálezy, u nichž byl ztvárněn stejný motiv a které byly nalezeny na Pražském hradě, i v Berouně.²⁴² Minimálně ze dvou berounských hrnčířských dílen pocházejí polotovary s motivem ženské postavy v renesančním oděvu (obr. 209/2–4) a podokrají mělké mísy se stylizovaným rostlinným motivem a vyobrazením ptáka (Vařeka 2003, obr. 8; Vyšohlíd 2015, obr. 17). Na základě těchto několika shodných motivů samozřejmě nelze veškeré malované zboží z Pražského hradu automaticky a výhradně spojovat s berounským produkčním centrem; na druhé straně ale tyto nálezy představují zřejmý doklad obchodních styků mezi oběma městy.

Z osmi analyzovaných náleзовých souborů je tzv. berounské zboží zastoupeno v pěti z nich – odpadní jímky R, S, 1680, C a z Vikářské ulice čp. 37/IV (graf 49). S výjimkou odpadní jímky C jsou zbývající čtyři datovány do období poslední třetiny 16. až první třetiny 17. století. Nejpočetněji zastoupenou skupinou keramických tvarů jsou mísy, a to jak hluboké, tak mělké – celkem osm kusů. V náleзовých souborech byly zastoupeny i hrnce. S výjimkou hrnce inv. č. 944 z odpadní jímky 1680, který má běžný soudkovitý tvar, v horní třetině navíc zdobený plošnou rádélkovou výzdobou, mají ostatní malované hrnce tvar, který se u běžné kuchyňské keramiky neobjevuje. Jsou to nízké hrnce s jedním nebo dvěma uchy, jež mohly sloužit i jako nočníky. Druhou skupinu tvoří hrnce nálevkovitě se rozevírajícího tvaru (např. tab. 28/942, 943). Hrnce z odpadní jímky C, datovaný do druhé třetiny 17. až první poloviny 18. století, má válcový tvar (obr. 200/6). Šest nálezů malovaného zboží patří džbánům, které se objevují ve dvou velikostech. Výzdobné náměty zahrnují všechny motivy – geometrické, rostlinné, zoomorfní a figurální. Figurální motivy se nejčastěji uplatňují na džbánech a na talíři. Kombinace rostlinných a zoomorfních motivů se objevuje na hrncích, mělkých a hlubokých mísách, džbánech. U hrnečků a dóziček bylo kvůli malé ploše využito jednoduchých geometrických motivů členěných do svislých ploch.

Do druhé a zatím poslední jednoznačně identifikované skupiny mimopražských importů náleží dva majolikové džbány typu crespina s tordovaným tělem a šál s oboustrannou krycí glazurou a plasticky tvářenými, trojúhelníkovými, protilehlými uchy (obr. 210), které pocházejí z odpadní jímky C. Tyto nálezy

²⁴¹ První zpráva o obchodu s berounskými hrnčíři se vztahuje k roku 1541, ale z jejího obsahu lze soudit, že tento obchod fungoval již před tímto rokem (Winter 1911, 376). Naposledy se v písemných pramenech objevují berounští hrnčíři k roku 1606, kdy jich 20 – spolu s několika Němci a hrnčíři z Vraného – prodávalo na svatomartinském jarmarku na Kampě (Blažková – Žegklitz 2016, 148, 149).

²⁴² Za poskytnutí fotografií nálezů z Hrnčířské ulice z Berouna děkuji Martinu Vyšohlídkovi ze společnosti Archaia o.s.



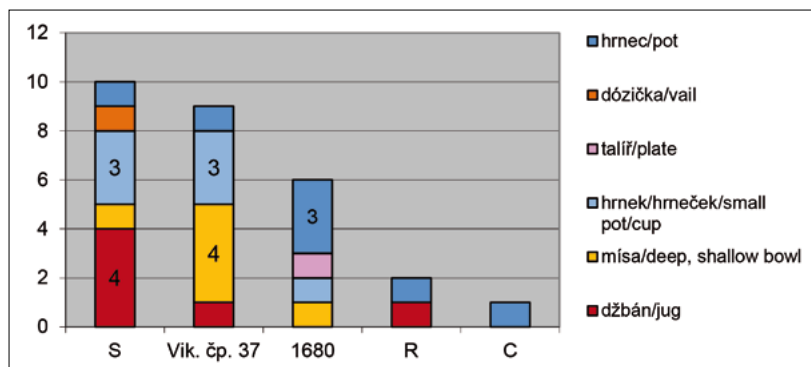
Obr. 209: Porovnání keramických nádob tzv. berounského zboží z odpadních jímek z Pražského hradu a střepového materiálu, který pochází z výrobního odpadu hrnčířské dílny z Berouna. 1, 8 – odpadní jámka S, inv. č. 472; 2 – odpadní jámka 1680, inv. č. 644; 3, 7 – odpadní jámka ve Vikářské ul. čp. 37/IV, inv. č. 42; 4–6, 9 –hrnčířský odpad, Hrnčířská ul. ppč. 296, Beroun. Foto: J. Gloc, M. Vyšohlíd, G. Blažková.

Fig. 209: Comparison of ceramics vessels (Beroun ware) from waste pits at Prague Castle and shards found as waste at pottery workshops in Beroun. 1, 8 – waste pit S, Inv. No. 472; 2 – waste pit 1680, Inv. No. 644; 3, 7 – waste pit No. 37/IV Vikářská St, Inv. No. 42; 4–6, 9 – pottery waste, No. 296 Hrnčířská St, Beroun. Photo: J. Gloc, M. Vyšohlíd, G. Blažková.



Obr. 210: Výrobky z berounských hrnčířských dílen po roce 1640; odpadní jámka C, inv. č. 278, 283, 277. Foto: J. Gloc.

Fig. 210: Products from pottery workshops in Beroun after 1640; waste pit C, Inv. No. 278, 283, 277. Photo: J. Gloc.



Red – jug; ochre – bowl; light blue – cup, small cup; pink – plate; orange – jar; blue – pot.

Graf 49: Počet zástupců tzv. berounského zboží v jednotlivých odpadních souborech. Pokud číslo v poli grafu chybí, má hodnotu jedna.

Graph 49: Number of representatives of 'Beroun ware' in individual cesspit assemblages. Where there is no number in the graph fields, it has a value of one.

se řadí k berounské produkci – tentokrát však až z období po roce 1640. V tomto případě nejde o pouhou domněnku vyslovenou na základě tvarové podobnosti s nálezy z České ulice, které pocházejí z archeologického výzkumu z roku 1983; mezi majolikovými berounskými nálezy a šálem inv. č. 277 (*obr. 210/3*) a džbánkem inv. č. 283 (*obr. 210/2*) z odpadní jímky C byla totiž na základě geochemických a petrografických analýz potvrzena surovinová shoda (*Žegklitz – Zavřel 1990, 122*). Nálezy dokládají, že ačkoli se během třicetileté války berounská malovaná produkce výrazně omezila, až postupně zanikla, kontakty mezi Prahou a Berounem nebyly úplně zprětrhány ani v následujícím období.

ZAHRANIČNÍ PRODUKCE V NÁLEZECH Z PRAŽSKÉHO HRADU

Jestliže při zjišťování provenience českých mimopražských produktů není výchozí pozice jednoduchá, o mnoho lepší to není ani v případě určení původu nálezů zahraniční produkce. Jak bylo zmíněno výše, pravidelnými účastníky pražských jarmarků byli němečtí producenti keramiky (*Žegklitz 2002, 90*). Z písemných pramenů je známo, že se do Prahy dovážely „džbány německý malovaný, octový, apatékářský“ (*Blažková – Žegklitz 2016, 148*). Na základě zjištění z archeologických výzkumů lze předpokládat, že šlo především o hrnčiče saské, kteří přiváželi především kameninovou produkci. Jsou to právě kameninové výrobky, které se objevují v téměř všech nálezových souborech z Pražského hradu s výjimkou odpadní jímky ze sklepa čp. 34/IV a chybějí i v nejmladším nálezovém souboru z odpadní jímky C. Nejpočetnější skupinu tvoří kameninové dózičky a břichaté láhve (*obr. 211/1, 2, 9, 10*). Tyto univerzální tvary doplňují torzo obličejového džbánu (*obr. 211/8*) z jímky B, dva džbány (*obr. 211/3, 11*) z jímky 1680, dvě holby (*obr. 211/4, 6*) a láhev se čtvercovou podstavou (*obr. 211/5*) z jímky ve Vikářské ulici čp. 34/IV. Všechny tyto kameninové výrobky lze s velkou pravděpodobností považovat za produkty z dílen lokalizovaných do západního Saska až východního Durynska (*Kluttig-Altman 2006; Krabath 2012; Scheidemantel – Schifer 2005*). Patrně západosaské provenience jsou obě kameninové holby, což podporují i analogické nálezy (*Horschik 1978, 76, 116, 117; Stephan 1992, Abb. 138*), torzo obličejového džbánu (*Krabath 2012, Abb. 11; Scheidemantel – Schifer 2005, Tafel 17/7, 12*), vysoká láhev se čtvercovou podstavou (*Horschik 1978, 433, Abb. 32; Scheidemantel – Schifer 2005, Tafel 8, 10, 11*); z některé saské dílny by ostatně mohl pocházet i džbán s trubkovitou výlevkou (*obr. 211/11; Funke – Kröll 2012, 26–28; Horschik 1978, 118/21, 437/51, 52*). V případě tzv. Bienenkorbhumpen (*obr. 211/3*) pochází analogický tvar jak z Hannoversch Münden (*Stephan 1987, 96, Abb. 89*), tak i z waldenburské dílny (*Horschik 1978, 437/62*). Posledním západosaským produktem by mohl být lahovitý džbánek z odpadního souvrství u nového schodiště (*obr. 211/7*), jehož vznik je datovaný do širokého intervalu 15. až první čtvrtiny 16. století (*Klápště 2002, tab. 71/3; Krabath 2012, Abb. 51*). Do oblasti východní Harze a do širšího okruhu sasko-středoněmecké produkce²⁴³ náleží polychromními pruhy a rádélkovým dekorem zdobený korbel (*obr. 212*) z odpadní jímky S. Jde také o poslední nález, jehož původ lze hledat v Německu, v širší saské oblasti.

Výjimečné postavení mezi nálezy ze všech odpadních souborů zaujímá polychromní džbán s plastickou výzdobou včetně portrétního medailonu Rudolfa II. (*tab. 35*). Vzhledem k neobyčejné technické náročnosti musel být produktem vysoce specializované hrnčičské dílny, za kterou by mohla být na základě komparace považována buď rakouská dílna ve Štýru hrnčiče A. Scheuchenstuela (*von Molthein 1906, fig. 12, Tafel III; Novotný 1959, 21*), nebo hornolužické dílny z okolí Glogau/Głogów (*Krabath – von Richthofen 2007, 85–87*). Jelikož archeologické výzkumy v Praze²⁴⁴ z nedávné doby přinesly další nálezy polychromně glazované keramiky a ve Valdštejnském casinu u Jičína byl objeven početný soubor zahradní

²⁴³ Za určení provenience děkuji profesorovi Hans-Georgu Stephanovi.

²⁴⁴ Za ústní sdělení děkuji Jaromíru Žegklitzovi.



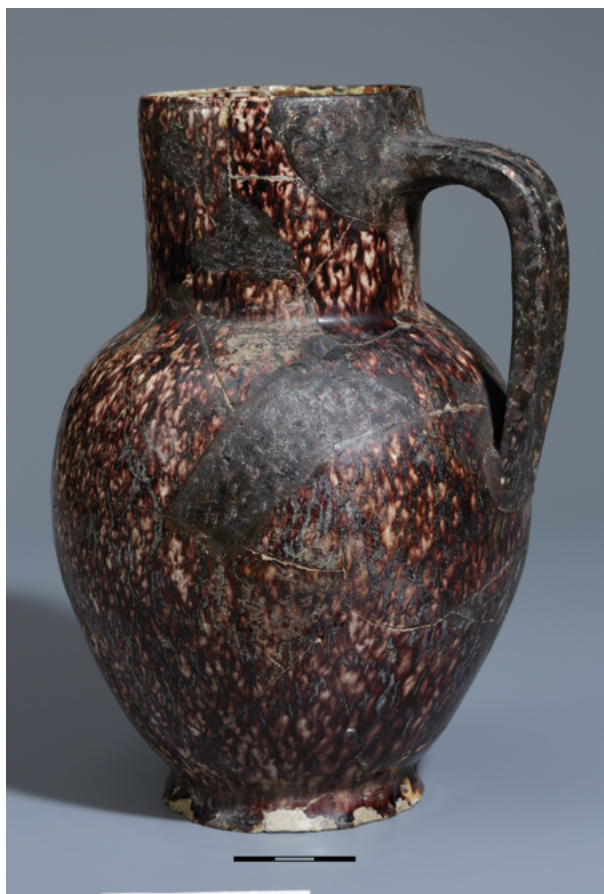
Obr. 211: Nálezy kameniny z odpadních jímek z Pražského hradu. 1, 2, 4–6, 12 – odpadní jímka ve Vikářské ul. čp. 37/IV, inv. č. 13, 20, 41, 52, 43, 55; 3, 9, 11 – odpadní jímka 1680, inv. č. 44, 628, 619; 7, 10 – odpadní jáma u nových sochodů u archivu, inv. č. 752, 645; 8 – odpadní jímka B, inv. č. 216. Foto: J. Gloc, G. Blažková.

Fig. 211: Finds of stoneware from waste pits at Prague Castle. 1, 2, 4–6, 12 – waste pit No. 37/IV Vikářská St, Inv. No. 13, 20, 41, 52, 43, 55; 3, 9, 11 – waste pit 1680, Inv. No. 44, 628, 619; 7, 10 – waste pit in the area of the new staircase by the archive, Inv. No. 752, 645; 8 – waste pit B, Inv. No. 216. Photo: J. Gloc, G. Blažková.



Obr. 212: Korběl, Německo, východní Harz; odpadní jímka S, inv. č. 450. Foto: J. Gloc.

Fig. 212: Tankard, Germany, eastern Harz area; waste pit S, Inv. No. 450. Photo: J. Gloc.



Obr. 213: Džbán zdobený technikou stříkání burelu; odpadní jímka 1680, inv. č. 630. Foto: J. Gloc.

Fig. 213: Jug decorated by spraying pyrolusite; waste pit 1680, Inv. No. 630. Photo: J. Gloc.



Obr. 214: Fragment talíře ve stylu *istoriato*; odpadní jímka C, inv. č. 320. Foto: J. Gloc.

Fig. 214: Fragment of plate in *istoriato*-style; waste pit C, Inv. No. 320. Photo: J. Gloc.



Obr. 215: Keramické výrobky opatřené oboustrannou, původně zelenou krycí glazurou; odpadní jámka C, inv. č. 233, 290, 245, 249, 299, 273, 289, 300. Foto: J. Gloc.

Fig. 215: Ceramic products with green opaque glaze on both sides; waste pit C, Inv. No. 233, 290, 245, 249, 299, 273, 289, 300. Photo: J. Gloc.

keramiky (*Matějková 2012*), je za současného stavu poznání určení proveniencí džbánů s portrétem císaře Rudolfa II. velmi obtížné.

Za ne zcela běžný výrobek lze považovat džbán zdobený metodou nastříkání burelu (*obr. 213*) z odpadní jímky 1680, který na povrchu nádoby vytvořil kovové výkvěty. Je zřejmé, že nejde o českou produkci, ale pro věrohodné určení proveniencí nebyla prozatím nalezena opora. Za tvarově a výzdobně příbuzný je možné označit džbán z dílny ze Straubingu v Dolním Bavorsku (*Stephan 1987, 311, Tab. I*).

Výjimečným kusem mezi všemi soubory je šál na zvonovité nožce (*tab. 204*) zdobený malbou štětcem za studena, který pochází z odpadní jímky ve Vikářské ulici čp. 37/IV. Zda jde o napodobeninu italské předlohy či domácí produkci, se lze pouze dohadovat. Naopak o italském původu není pochyb u šesti střepů typu „istoriato“ (*obr. 214*), které pocházejí z majolikových talířů a byly objeveny ve střepovém materiálu, který přísluší odpadní jímkce C. Na základě analýzy jednotlivých detailů malovaného dekoru byla identifikována dílna rodiny Patanazzi z italského města Urbino. Vznik těchto předmětů lze datovat do období konce 16. až počátku 17. století (*Blažková – Matiašek 2016; tiž v tisku*).

Samostatnou skupinu tvoří nálezy z odpadní jímky C, která představuje chronologicky nejmladší nálezy soubor, datovaný do druhé třetiny 17. až první poloviny 18. století. Výrobky zahraniční proveniencí jsou fajánsové talíře a šály zdobené kobaltově modrým malováním. Talíře s motivy věžových domků a stromů (jedlí; *obr. 203/6*), vše orámované rostlinnými rozvilinami, a talíř s ústředním motivem páva a bohatými koši s květinami (*obr. 203/5*) pocházejí z norimberské produkce nejdříve dvacátých a třicátých let 18. století až celé jeho první poloviny (*Stoehr 1920, 163, 166*). U zbylé fajánsové produkce se producenty identifikovat nepodařilo. S ohledem na podobu výzdobného dekoru by mohlo jít o některou z dílen v Norimberku, Ansbachu, případně Hanau.²⁴⁵

Druhou velkou jednotnou skupinou nálezu z odpadní jímky C jsou výrobky opatřené oboustrannou zelenou glazurou²⁴⁶ (2 konvice, vaso, džbán, šál – typ crespina, 2 šálky; *obr. 215*), u nichž lze předpokládat provenienci z jednoho výrobního okruhu; zda však jde o prostředí české či zahraniční nelze v dané chvíli jednoznačně určit. Nejvíce analogických nálezu prozatím ukazuje na Rakousko (*Krenn et al. 2007, 22, Abb. 25*).

5. POTTERY AND GLASS AS A SOURCE OF HISTORICAL INFORMATION

5.1. THE DATING OF EARLY MODERN PERIOD POTTERY FROM PRAGUE CASTLE

The basic building block for dating Early Modern period pottery at Prague Castle was 783 whole or substantially reconstructed vessels taken from seven waste pits and one waste fill. In dating the individual find assemblages I used the find contexts of each assemblage and the known circumstances surrounding the history and dating of Early Modern pottery throughout Bohemia and Moravia.

The oldest find assemblages (waste pit B, waste pit at the house No. 34/IV, waste pit in the area of the elevator shaft of the new staircase) all fall in the period between the second half of the 15th century and the first half of the 16th century (*fig. 169*). The finds of material culture from waste pit 1680 and waste pit R make up chronologically connected find assemblages from the last third of the 16th century to the first quarter of the 17th century. The finds from waste pit S date to the same period, though somewhat more narrowly defined between the second half of the 16th century and the turn of the 17th century. Finds from the waste pit at house No. 37/IV in Vikářská St were placed in the short period between the turn of the 17th century and the year 1620. Clearly the youngest analysed assemblage of material culture, waste pit C by the Old Provost's House, can be dated to the 17th century and positively extending into the first half of the 18th century; this includes a number of finds that could even come from the second half of the 16th century.

5.1.1. MORPHOLOGICAL TRANSFORMATIONS OF EARLY MODERN PERIOD POTTERY FROM PRAGUE CASTLE

I attempted on the basis of analysed find assemblages to outline the chronological history of the Early Modern period pottery used at Prague Castle. I decided to posit a hypothesis on the development of the basic formal proportions of individual types of pottery used at least in Prague and the surrounding area

²⁴⁵ Na možnou provenienci z Hanau prostřednictvím e-mailu upozornil Rüdiger Articus z Hamburku. Nizozemskou produkci pak téměř vyloučil Michiel Bartels z nizozemského Hoornu.

²⁴⁶ Oboustranně zeleně glazované soudkovité a válcové hrnce, džbány, mělká mísa, podnos pocházejí z čp. 54 v Táboře, zkoumané Husitským muzeem v Táboře a jsou obecně datované do 17.–18. století. Zatím byla publikovaná pouze hromadná fotografie (*Krajč 2007, 75, fig. 11*).

from the end of the 15th century to the middle of the 17th century (*Blažková 2013; Blažková – Žegklitz 2016*). Nevertheless, this paper is of a working nature, and due to the fact that it is the first extensive analysis conducted on Bohemian find material, it is necessary to assume that as information accrues and expands, the conclusions drawn here will be corrected.

While the three chronologically oldest find assemblages (waste pit B, waste pit at the house No. 34/IV, waste pit in the area of the elevator shaft of the New Staircase) contained mainly pots (66–75%) and relatively large quantities of jugs (15–24%), the remaining pottery forms occurred in lower numbers (*graph 41*). Although pots retained their dominant position (60–71%) in the younger find assemblages (waste pits R, 1680 and S), jugs were replaced by finds of deep and shallow bowls and pipkins with respect to the frequency of their appearance.

Bulbous stoneware bottles and small jars were a new and not insignificant component of these find assemblages. It is clear at first glance that two find assemblages break the pattern for the composition of represented pottery forms. However, the cause of the divergent formal representation is different for each of these – waste pit at the house No. 37/IV Vikářská St and waste pit C. The find assemblage from the waste pit in Vikářská St No. 37/IV is clearly missing a more distinct representation of household kitchen pottery. Nevertheless, the condition of the documentation today prevents us from knowing whether this component was truly missing in the waste pit or whether during their collection archaeologists for some reason chose finds that were luxury goods or less common forms. On the other hand, waste pit C, which is dated to the 17th century, is a faithful reflection of the changes in the furnishings of town households at the time; the emphasis on an individual approach to dining led to a substantial increase in the number of plates and dishes (*graph 41*).

Pots were the most widespread type of pottery vessel and, at the same time, the most heavily represented artefact in each find assemblage. Their forms reflect the majority of development changes we often see in the specific modifications of other forms produced at the same time. A total of 438 pots of various shapes and sizes were described (*fig. 170*).

Pots from the period between the second half of the 15th century and the first half of the 16th century are dominated by an ovoid shape with an indented neck and a body that reaches its maximum diameter in the upper quarter or third of the vessel (*fig. 171*). The neck was divided by three to five grooved spirals. Decoration, if present, was reduced to a simple groove or a single line of wheel-pressed decoration on the lower neck. The pots have a short, pulled strap handle attached to the rim and the broadest part of the body, or just below it. The outer surface of the handle on the majority of pots is grooved or, less frequently, slit. The ovoid shape is tied to unglazed pottery of all shades – from light fired to grey, greyish-brown to brick red and pottery fired in a reduction environment.

Occurring at the same time as these forms are pots with a transitional form between ovoid- and barrel-shaped (*Pajer 1983, 43*). The upper half or middle part of their body features a wide band of grooved or wheel-pressed decoration, most frequently in the form of segmented wavy lines or small stamped arches. These forms are known both in unglazed form, most commonly from brick red fired clay of lighter shades, as well as light fired clay with an inner glaze that is not entirely perfect (e. g. *Mašek 1966, 132, fig. 47; RichtEROVÁ 1985, 180–182; RichtEROVÁ 1986, 210–219*).

Great numbers of barrel-shaped pots with a body that reached its maximum diameter approximately in the middle of the vessel appeared following the midpoint of the 16th century. On these pots wheel-pressed or stamped decoration is gradually replaced by multiple grooves most commonly covering the upper part of the body. This decorative technique produced substantial unification among the pots and can still be seen in the first half of the 17th century.

From the end of the 16th century the band of grooving is reduced to a simple to triple groove on the lower part of the neck. There is an increase in the number of pots glazed on the inside, and we see a different colour of glaze used on the rim than on the inside of the pot; this can be regarded as an intentional decorative element. The glaze inside the vessel is poured out with less care, as glaze frequently streams down the outside of the body and the handle. The length of the strap handle grows, and grooves gradually appear on the outside surface of the handle. A distinct fingerprint begins to appear where the handle is pressed to the body of the pot around the end of the 17th century. Represented among individual specimens in the assemblage are S-shaped forms typical for production of the second half of the seventeenth century (*Blažková – Matišek 2015, obr. 3/5; Čiháková – Müller 2013, obr. 17, 19; Huml 1979, 166*). Between the end of the 16th century and the middle of the 17th century the vast majority of pots were made from light fired clay with an inner glaze that slightly spills over the rim. Unglazed forms appear sporadically. The frequency of glazed pots made from brick red fired clay gradually grows. The pots described above represent forms that appear in the greatest numbers; however, these are accompanied by other forms

(fig. 172). The most commonly occurring are tall and low cylindrical forms, pots with straight, funnel-shaped walls and large pots of a storage nature. Low pots with one or two handles could have been used as bed-pans.

The chronological significance attributed in older historical periods to the shape of pot rims decidedly wanes in the Early Modern period. The most common rims during the course of the entire 16th century and the first half of the 17th century are oval, S-shaped out-turned profiles or with a hint of an S-shaped profile (fig. 173). The spectrum of rims also includes grooved collars, outward turned rims and horizontal rims. Graph 42 indicates that it is not possible to trace the dependence of changes in rim profiles over time. The second most common form of kitchen pottery is deep bowls (fig. 174). However, the classification of these forms as pure kitchenware pottery is not entirely cut and dried, as in addition to serving for the preparation of food they could also have been used for consumption.

The oldest type is smooth-sided or grooved bowls, sometimes with a slightly concave body; while these occur throughout the entire period from the end of the 14th century to the end of the 16th century, the frequency of finds in younger assemblages drops off considerably (summary Blažková 2013, 192). Deep bowls of this type were always made of unglazed clay, frequently coarse-grain and greyish-brown in colour; bowls from clay fired to a brick red or light colour also appear. The second group is composed of funnel-shaped, deep bowls with a relief (sometimes multiple) band typically featuring pressed decoration (chain type) that is commonly erroneously referred to as “feathered”, dating in the second half of the 16th to the end of the 17th century (Blažková-Dubská 2007, fig. 9/12, 18/3; Cvrková – Černá 2007, fig. 2A/10; Mehelk 1970, fig. 22/1; Pajer 1983, 25). The bowls have an outward turned rim, often with wheel-pressed decoration in the form of several rows of small squares. The largest number of finds were produced from coarse-grain, brick red fired clay. These were found in waste pits at Prague Castle, in assemblages dated to the period between final third of the sixteenth century and the first third of the seventeenth century. The lone exception is deep bowl Inv. No. 647 from pit 1680 produced from light beige fired clay and glazed both inside and out (tab. 30/647).

Assemblages include specimens without handles as well as versions with two vertical handles (tab. 30). Due to the fact that these are representatives of Beroun ware, their occurrence is dated to the period between the second half of the 16th century and the first third of the 17th century. Dating to the same period are deep bowls with two vertical handles and a flowing inner glaze (tab. 17/945). The most recent deep bowl with two handles comes from waste pit C and is made from smoke-fired clay (tab. 42/304).

Semi-hollow kitchen pottery is represented in the analysed assemblages by a single find of a baking pan from the waste pit in Vikářská St No. 37/IV (tab. 23/53). The occurrence of these forms in Early Modern assemblages is generally rare. The shape of the baking pan allows minimal decorative variation. The chronological sensitivity of the form is very low: the same type of baking pan appears from the end of the 16th century (Blažková-Dubská 2007, fig. 18/7; Fučíková 1997, V/298/11) to at least the first half of the 18th century (e. g. Bernardová et al. 2010, 112; Foster 2009, fig. 24/1; Himmelová – Procházka 1990, fig. 6/8; Huml 1971, 226; Pajer 2006, 93, fig. 4). A band of finger-pressed decoration can be found on the sides of the rim of baking pans from the second half of the seventeenth century (Preusz 2011, obr. 36/2).

Flat forms in Early Modern period assemblages of kitchen pottery are represented by pipkins with three legs. The pipkins typically feature very high quality oxidation firing, are thin-walled, and, beginning as early as the 14th century, commonly have a lead-based glaze on the inside that often extends over the rim; remnants of the glaze are found (not infrequently) on the legs and lug.

Older wares from the first half of the 16th century are represented by a pipkin with three legs with a smooth and concave body and a lenticular bottom (fig. 175). The legs are low and the height of the body typically exceeds the height of the tripod. The lug tapers at the connection point with the body and is broader at the inward or outward turned rim. In the second half of the 16th century the height of the pipkins increases and both the height of the tripod and the diameter of the rim grow proportionately. The legs reach at least halfway up the total height of the vessel or even slightly exceed it. The body can be undecorated but more frequently wheel-pressed decoration in the form of segmented waves is applied over the entire body. An outward turned rim that is pressed at regular intervals is a new decorative element on the pipkins. The lugs on later pipkins are longer and typically with a nearly enclosed peripheral moulding. However, the assemblages from Prague Castle from the final quarter of the 16th century also contain forms that combine wheel-pressed decoration and a flaring lug. From the half of the 17th century wheel-pressed decoration on pipkin bodies was replaced by distinct, dense grooved spirals covering the entire body. The first large pipkins are recorded in this same period; the diameter of their rim frequently exceeds 30 cm, and a lug is located on the opposite side of the handle. The lug ends with a tapered moulding. All of the analysed finds from Prague Castle were produced from clay that fired to a light colour; the pipkins have

an ochre or green glaze on the inside. Pipkins with spiral grooves appear during the 17th century and their occurrence continues until at least the first half of the 18th century (*Dohnal – Vařeka 2002*, 264, fig. 6/2, 5, 6; *Foster 2009*, 82, fig. 23/6, 7). In the same period small pipkins appear in find assemblages with a low, bowl-shaped and undecorated body, a nearly flat body and legs whose ends are often bent upwards (*Bouda – Šmejdivá 2009*, 111, fig. 12/2). Their round lug, the diameter of which reaches its maximum diameter at approximately two-thirds of its length, tapers from the rim and ends in a narrow moulding. In certain cases the most distant third of the lug is decorated with shallow grooved spirals. These pipkins are glazed inside and out with opaque glaze, that covers the body, legs and the entire lug.

The number of lids in find assemblages has the character of individual objects, and, as such, their chronological classification is difficult. Early Modern period lids are always wheel thrown and have a flatter bell-shaped form. The knob for holding purposes is shaped quite carelessly. On the basis of not overly-large find assemblages it appears that lids from the 16th century have an inner rib. Rib-less lids then appear around the half of the 17th century. Though the Prague environment is dominated by oxidation fired lids, reduction fired forms occur as well. One rare find is a large oval lid with opaque glaze dated (*tab. 43/268*) in the second third of the 17th to the first half of the 18th century.

From the total of 783 identified pottery forms from all of the waste pits, 91 (12%) belong to jugs and small jugs. Find assemblages dated to the period between the second half of the fifteenth century and the first half of the sixteenth century (No. 34/IV, NS, B) contained 67 of these, i.e. roughly 15% of all finds in the given find assemblage. Thanks to this number and comparisons with other find assemblages, it was possible to define two basic groups of jugs which appeared together in assemblages.

The first group is comprised of unglazed jugs with an ovoid body and a funnel-shaped neck typically decorated with grooved spirals (*fig. 176*). Simple red painted decoration appears among isolated specimens from unglazed clay fired to a light colour (*fig. 199*). The second group of jugs from the second half of the 15th century through to the first half of the 16th century includes both ovoid and barrel-shaped forms made from light fired clay that is glazed on the inside. The upper third to half of the body of these jugs is commonly covered with wheel-pressed decoration, most frequently in the form of segmented wavy lines. Unfortunately, the lack of a larger assemblage of jugs for the period following the final third of the 16th century (18 jugs and small jugs) currently prevents us from forming more general conclusions. We can only state that the find assemblages from this period include large water jugs with a massive body and a centre of gravity in the middle of the vessel. These jugs have a low neck, sometimes shaped into a spout, with a mouth whose diameter is around half the maximum diameter of the body. The jugs are unglazed ware fired in both oxidation and reduction environments. The second form, one that repeats in several find assemblages, is jugs with a bulbous or barrel-shaped body and a tall cylindrical neck. These jugs differ from one another by production material and the method of decoration. Ethnographic sources usually label this form as beer jugs (*Štajnochr 2005*, 742). The jug category also includes water bottles with a narrow neck shaped into a lip (*tab. 29/620*).

Painted jugs are the most distinctive group of Early Modern period jugs. The Prague environment is clearly dominated by finds of jugs in the 'Beroun ware' dated thus far to the second half of the 16th century up to the first third of the 17th century (*Žegklitz 2015*, 118); these are exclusively connect to the Beroun production centre (*Koula 1917–1919*, 250–257; *Scheufler 1972*, 111; *Matoušek – Scheufler 1980*, 55; *Žegklitz 2015*). However, new finds have convincingly documented the production of this pottery in Prague even prior to 1572 (finds from the archaeological excavations of Adam Špaček's workshop in Truhlářská St; *Žegklitz 2015*, 122; *Blažková – Žegklitz 2016*). Jugs of this type usually have a slender barrel-shaped body and a gentle funnel-shaped neck; the main painted motif, often anthropomorphic, plant or geometric, is located on the upper half of the body. The lower half of the jug is typically decorated with horizontal lines, the neck features at least two fields of colours and the handle is decorated with crosswise lines. Two basic sizes of painted jugs exist: smaller jugs (height 22.0–24.0 cm) can be labelled as wine or wine serving vessels, the larger jugs (height 28.0–32.0 cm) could have served for water or beer (*Štajnochr 2005*, 734).

Apart from these relatively common forms, original pieces are frequently found in assemblages of Early Modern period pottery from the second half of the 16th century to the first half of the 17th century. Jugs with relief appliqué appear: a polychromic jug with majolica glaze and relief appliqué including a portrait of Rudolph II (*tab. 35*), a jug with a relief appliqué in the form of a figure of Bacchus (*tab. 16/823*) and stoneware jugs with crests and raspberry-shaped appliqué (*e. g. tab. 29/44*, 619). The second group is composed of jugs with decoration in the form of marbling (*tab. 29/652*), blue paint (*tab. 16/469*) and manganese dioxide glaze (*tab. 29/630*).

Appearing at the end of the first half of the 17th century are jugs with a twisted, crespin-type body with a single-colour majolica glaze (*tab. 41/278*, 283); the production of these pieces has been verifiably

documented in Beroun (*Matoušek – Scheufler – Štajnochr 1985; Žegklitz – Zavřel 1990, 122*). These forms became standard wares in burgher households, especially in the second half of the 17th century and at the beginning of the 18th century (*Turnský 1990*).

High barrel-shaped jugs made from smoke-fired clay can be dated to the period between the second half of the seventeenth century and the first third of the eighteenth century (*Dohnal – Vařeka 2002, 278, 279*).

The presence of cups (height 7.0–12.9 cm) and small cups (height < 7.0 cm) in find assemblages from the end of the 16th century is another expression of the growing individualisation of the approach to dining. Cups from the archaeological excavations mostly have a cylindrical shape, less frequently a barrel shape that can be enhanced by being offset on the base or by the twisting or pressing of the walls. A large percentage of cup finds are glazed inside and out, a feature that clearly fulfils a decorative function. In addition to painted decoration (*tab. 15/461, 464*) we also encounter the marbling (*tab. 21/22, 24*) and blotting of glaze (*tab. 41/243*). The occurrence of cups in find assemblages from the end of the 16th century and first half of the 17th century can be considered as rare.

Shallow bowls are a typical form in Early Modern period assemblages (*fig. 174*). Only a single shallow bowl (with a monochrome glaze; new staircase; *tab. 4/737*) comes from find assemblages dated to the period between the second half of the fifteenth century and the first third of the sixteenth century. The other finds of shallow bowls were identified in the potsherd material from waste pit B. Twelve finds of shallow bowls from all four find assemblages (S, Vikářská No. 37/IV, 1680, R) date to the period between the final third of the sixteenth century and the first third of the seventeenth century. Five shallow bowls belong to 'Beroun ware', four were made of clay fired white and decorated with painting (*fig. 174*). Both types of shallow bowls occur together in find assemblages. The painting decoration has a very similar design on both types. The lowering of the sub-rim has the effect of increasing its surface, which is most commonly used for the application of painted decoration. The inner surface of the bowl is typically divided by painted decoration into the bottom with the central motif and walls covered with concentrated lines; small painted motifs are applied on the sub-rim (banner). Most often these are a combination of geometric, plant and zoomorphic motifs that alternate regularly. The use of anthropomorphic motifs and dates were rare in the Early Modern period in Bohemia. Engobe is used as the base for a single-coloured (most often green) glaze around the beginning of the 17th century (*tab. 42/271*).

The analysed assemblages also contained several very small bowls with a simple, funnel-shaped body (e. g. *tab. 12/20, 42/223, 265*). The lone decorative element is a simple groove just below the rim. All of the small vessels are glazed on the inside. While their function is unclear, we can state from a chronological perspective that these bowls are found in unaltered form from the end of the 15th century to the middle of the 17th century.

Dishes are a new form that appeared in central Europe at the end of the 16th century and, mainly, after the first quarter of the 17th century. This smaller bowl-shaped form has straight sides that pipkin slightly or gently rounded sides. The shape of dishes is highly individual, and the classification of objects among these forms is often ambiguous. One of the few common features is that the body of these dishes is relatively frequently set on a ring or base. Dish finds from Prague Castle were discovered in waste pit C that can be dated to the second third of the 17th century to the first half of the 18th century and in waste pit H, dated to the 18th century. Assemblages include dishes without handles as well as those with one or (more often) two opposing handles. The production of majolica dishes with two opposing, flat, triangular handles and relief decoration is documented in Beroun at the end of the first half of the 17th century (*Matoušek – Scheufler – Štajnochr 1985, 133; tab. 46/277*). Some of analysed dishes are blue painted, faience ware of foreign provenance, most likely German (*tab. 46/55; fig. 203/1, 2, 3, 5*).

Plates begin to appear in find assemblages from the second half of the 16th century. These shallow, flat forms have a nearly horizontal or, more frequently, slightly slanted sub-rim. Older specimen, in our case from the final third of the 16th century to the first third of the 17th century (waste pit 1680), is the painted plate, the Beroun ware (*tab. 31/644*). The most extensive collection of plates comes from waste pit C and is comprised of products from the second third of the 17th century and the first half of the 18th century. The plates found in this pit are divided into two basic groups. The first is made up of plates decorated with poured and sunken, sometimes even single-coloured majolica glaze or forms decorated with marbling. These were identified in two basic sizes. Classic plates have a rim diameter of 18.7–22.6 cm and a height of 1.9–2.7 cm, and large-format plates a rim diameter of 37.3–42.4 cm and height of 4.4–5.9 cm, which apparently served as trays from a functional perspective. Plates with a opaque glaze are thought to be of domestic provenance (*Turnský 1990*). The second group is comprised of blue painted, faience plates of foreign origin. Three plates were identified as the products of Nuremberg workshops (*tab. 44/275, 292, 316*), likely from the first half of the 18th century.

Only seven vessels from all of the find assemblages (783) can be designated as technical pottery. The largest collection comes from waste pit B and included a distillation lid (*tab. 12/16; fig. 162, 164*), two distillation bowls (*tab. 12/14, 153*) and a small crucible with a triangular mouth (*tab. 4/738*). Two crucibles of the same type come from the waste pit by the new staircase near the archives (*fig. 182*). The chronological sensitivity of crucibles is very limited due to the fact that they appear in unaltered form in assemblages from various parts of Europe between the sixteenth and eighteenth century (e.g. *Bartels 1999, 758/814; Buzás – Laszlovszky 2013, 349; Osten 1998, Taf. 12–14; Stephan 1992, 117*). The distillation lid is remarkable in that it is a fully reconstructable form, which is not usually the case among other similar finds (*Bundszus 2012, 253, fig. 26; Durdík 2010, fig. 7; Kluttig-Altman 2006, 315, 316, fig. 86/9, 215, 217–220; Kovář 2007, 67; Osten 1998, Taf. 13; Unger 1999, 105*). The use of distillation lids in practice is documented by iconographic sources. Rim shaping is an important trait for identifying bowls as distillation equipment. Finds of distillation bowls from Leipzig, Germany (*Kluttig-Altman 2006, 314, 315, fig. 57/156, 215, 217*), are dated to the sixteenth century. A fragment of a crucible (waste pit S, *tab. 16/92*) made from coarse-grain clay fired to a dark grey can be dated to the broad interval between the fourteenth and seventeenth century (*Nekuda – Reichertová 1968, tab. LXXXV; Osten 1998, Tab. 10, 11*). Only 3% of all identified pottery forms come from stove tiles (24 specimens). All of them come from find assemblages dated to the period between the second half of the fifteenth century and the first third of the sixteenth century; 21 finds come from waste pit B. With the exception of a single fragment of a chamber stove tile with an embossed front panel, 23 stove tiles are pot-shaped tiles. Nevertheless, these are neither chronologically sensitive nor artistically attractive (*Blažková – Žegklitz 2016*).

Among the later find assemblages there is an increase in the number of objects that are not directly connected with either the preparation or consumption of food. While the three older find assemblages (waste pit B, waste pit in the cellar No. 34 and new staircase) mainly contained, in addition to common pottery, representatives of technical pottery such as crucibles, the lid from a distillation device, tiles and a lamp, other objects were discovered in find assemblages from the final quarter of the 16th century and the beginning of the 17th century (*graph 43*). These are mainly small bulbous stoneware bottles. The group of other objects is primarily composed of potbellied stoneware vials, and while these are assumed to have served a medical function, they are probably multipurpose vessels used to hold all types of liquids (*Dudková – Orna 2009, 504; Scheidemantel – Schifer 2005, 119*). Stoneware or four-sided containers (*fig. 186*) with an inner glaze are regarded as pharmacy consumables that served primarily as dosing vessels for ointments and medicines (*Scheidemantel – Schifer 2005, 149*). The chronological sensitivity of these artefacts is very low, as they appear in unaltered form from the sixteenth to the eighteenth century, with a high-point of occurrence in the seventeenth century (*Scheidemantel – Schifer 2005, 149*). The main production centres of stoneware products are thought to have been located from western Saxony to eastern Thuringia (*Kluttig-Altman 2006, 324–325, Abb. 66/113; Krabath 2012, 70–75, Abb. 55, 57, 58*). On the other hand, the production centres of four-sided containers with an inner glaze are typically localised in the southern part of Lower Saxony and in northern Hessen (*Scheidemantel – Schifer 2005, 149*). The individualisation of dining is documented by the find assemblage from No. 37 Vikářská St, where cups, two stoneware and one glazed mugs (*tab. 22*).

Other objects in the find assemblages include flower pot (*tab. 32/221*), flower pot containers (*tab. 15/473, 21/36*), a tall stoneware bottle (*tab. 21/52*), a vase (*tab. 12/18*), a tankard (*tab. 36/59*), a money box (*tab. 25/635*) and a ceramic cuckoo (probably a children's toy; *tab. 15/459*).

5.1.3. DECORATION TYPES

Decoration method can be divided into four basic categories without regard to pottery form. The most varied method of decoration is hollowing relief decoration, which is represented by simple or planar grooves, a single line or planar prints from a wheel or stamp, and grooved spirals. In positive is applied in the form of simple relief strips, raspberry-shaped appliqués or the relief application and relief shaping of various parts of the vessel – rims, indented bases and handles. The second decoration method is painting, which can be performed using a single-coloured piece of clay on the unglazed surface of pottery, on engobe, or by painting the relevant motif and then covering it with a transparent glaze. The next method of decoration is the intentional use of multi-coloured outer glazes. Combined decoration must also be noted. Burnished decoration is connected with pottery fired in a reduction environment.

The wheel is used to create decoration on unglazed, inner glazed, inside and outside glazed and stoneware goods. The greatest expansion and variability of wheel-pressed decoration was seen on pots; single-row wheel-pressed decoration was the most common form found in find assemblages at the second half of the 15th century and through to the first half of the 16th century (*fig. 189*). Sometime in this period

band and planar wheel-pressed decoration also appear; these are also recorded in the second half of the 16th century and at the first third of the 17th century (*fig. 189*). The second pottery form whose method of decoration is connected with the wheel is pipkins with three legs; planar wheel-pressed decoration apparently began to appear on these in the second quarter of the 16th century (*fig. 188/2*). The next pottery form is deep bowls, whose horizontal rims are typically divided by several rows of wheel-pressed decoration in the form of small squares (*fig. 188/3*). The planar application of wheel-pressed decoration on stoneware forms – jugs (*fig. 211/3, 11*), mugs (*fig. 211/4, 6*), bottle (*fig. 211/5*) comprises a chapter of its own.

Grooving can be seen in virtually all technological groups. This decorative method is used in two basic variations – simple and planar – on pots, deep bowls, jugs and jars. The use of simple grooves on the upper part of the body of pots and jugs is chronologically older – from the second half to the first half of the 16th century (*fig. 192/1, 3, 11*). Dating to the same period are multiple grooves covering the upper half of the body of deep bowls (*fig. 192/5*). In the second half of the 16th century, at a time when barrel-shaped pots are most common, planar grooving becomes the predominant form of decoration. The upper quarter to third of the body is most frequently divided by grooves (*fig. 192/4, 7*). The use of separate grooves to decorate jugs ends in this same period and their decorative function is restricted to framing other decorative techniques. The planar grooving of pots is reduced in favour of simple to triple grooves just below the rim (*fig. 192/12*), evidently at the turn of the 17th century, at the latest in the first third of the 17th century. The final pottery form on which grooving was seen was on small jars; a simple groove was typically applied to separate the upper third of their height from the lower two-thirds (*fig. 192/6*).

The term “grooved spirals” as a method of decoration is, at the very least, controversial as their functional aspect is studied more than their decorative intent. The use of grooved spirals is always planar (*fig. 193*): this division of the surface of the vessel’s body is typical for the Middle Ages. Grooved spirals experienced something of a re-emergence in the second half of the 16th century and, in particular, in the 17th century, at which point we can see them on medium-large and large barrel-shaped pots. S-shaped forms of pots with grooved spirals then appear in the first third of the 17th century (*fig. 193/2*). The second pottery forms on which grooved spirals appear are large pipkins with three legs (*fig. 193/1*). These forms first appear in the first half of the 17th century and continue to be seen in the 18th century. The pots and pipkins on which grooved spirals appear are always glazed on the inside; in the case of pots the grooved spirals can be accompanied by simple or crossed red (in one case white) painted lines (*fig. 199*). The final pottery form is small bulbous stoneware bottles (*fig. 186/3, 4*).

Relief applications were used primarily on table pottery, including on jugs and mazers, and on garden pottery. All assemblages are dated to the final third of the 16th to the first third 17th century. Positive relief decoration can be divided into two groups. The first is comprised of decorative elements formed on the actual body of the vessel. These include pressed rims, handles, indented bases and relief grooves. The second group involves forms that are applied to the body of the vessel, including finger-pressed bands, raspberry-shaped appliquéés and medallions (*Pajer 1983, 66*).

The most conspicuous method of decoration is relief applications represented by medallion crests, a portrait of Rudolph II, figural applications depicting the Crucifixion and figures of Bacchus (*fig. 194*). These unequivocally central motifs on individual vessels can be accompanied by small appliquéés in the form of diamonds, leaves and tendrils, lions’ heads, etc. (*fig. 195*). Relief appliquéés are especially characteristic of stoneware pottery. A smaller number of representatives are forms with double-sided glazing (jag – *tab. 16/78*; flower pot containers – *tab. 16/473*). Raspberry-shaped appliquéés are linked to the Rhine Valley (*Holl – Parádi 1982, 56*). Raspberry-shaped appliquéés (*fig. 195*), apparently made in a mould, were secondarily attached to the originally smooth vessel body; this type of decoration appeared in the Middle Ages (*Nekuda – Reichertová 1968, tab. XXXVII*) and occurs only sporadically in Early Modern period finds (*Blažková-Dubská 2007, fig. 9/7; Cymbalak – Matějková 2012, 66*).

The second group of relief decoration consists of a finger-pressed or, better put, wheel divided band that appears on deep bowls from the second half of the 16th century or later (*fig. 196*). Deep bowls with a relief band are typically made of brick red fired clay, usually coarse-grain and unglazed. The lone exception is a sample of this type of bowl from waste pit No. 1680 that is glazed inside and out (*fig. 196/1*).

The final category of relief decoration is an outward turned rim pressed in regular intervals (*fig. 197*). This type of rim can be seen beginning in the second half of the 16th century on small bowls (*fig. 197/1*) and pipkins with three legs (*fig. 197/2, 3*). Belonging to the same category are the snail-like rolled handles of dishes (*fig. 198/2*) or flower containers (*fig. 198/5*) used beginning in the middle of the 17th century.

The most basic method of painted decoration is the simple or crossed red line used on pots and jugs. These wares appear between 15th century and the first half of the 16th century and are made from light to white unglazed fired clay (*fig. 199/1–4*). The second technological group with red painted decoration is

composed of light fired and glazed pots from the period between the end of the 16th century and the first half of the 17th century (*fig. 199/6*). A single specimen fired to brick red, glazed on the inside and decorated with white painted lines is dated to the 17th century (*fig. 199/5*).

The second group is comprised of motifs painted with multiple colours. The earliest evidence of Bohemian painted ware known today comes from a rescue excavation conducted on Republic Square in Prague, where the pottery workshop of Adam Špaček, in operation in 1531–1572, was investigated. Fragments of unfinished, roughly painted pottery found in the waste layers represent the earliest evidence of the use of this decorative technique in the Czech lands (*Žegklitz 2015, 123*). Although the earliest dated fragments of painted ware come from Prague today, the actual centre of Early Modern painted ware from the second half of the sixteenth century to the first third of the seventeenth century continues to be Beroun.

The great majority of painted pottery from Prague Castle belongs to Beroun-type ceramics (*fig. 200*). On the brick red fired pottery is painted motif; commonly performed with beige clay; the larger surfaces are covered with a green glaze. Engraving in the larger coloured surfaces is used to highlight certain details. Plant, zoomorphic, geometric and even anthropomorphic motifs are utilised as decorative subjects. Basic decoration placement rules apply for each pottery form. The main decorative motif appears on the upper half of the body of pots and jugs; the lower half of the body is divided by beige horizontal lines (*fig. 200/4, 6, 7, 10*). The main decorative subject covers the majority of the body of low pots (*fig. 200/5*). Vertical lines divide the body of cups into smaller fields; these are filled with a geometric motif (*fig. 200/1, 12*). Painted decoration is used on the handles of all hollow forms without regard to their volume (*fig. 201*). The second group of pottery forms is deep bowls; the central motif is painted on the bottom inside the vessel. A plant motif, the most common decoration, can divide the bottom of the vessel into quarters. The lower part of the body is typically divided by concentrated concentric circles; the upper part usually features a painted motif. In addition to the inside walls of the bowls, painted decoration can also be found on the outer sides of the deep bowls (*fig. 200/9, 11*). The horizontal rims of deep bowls are also sometimes decorated with simple painting; in the case that painted decoration is used on the rim, it also fluidly extends to the handle. The final formal category is shallow bowls, for which the same basic decorative layout applies. The central motif is located on the bottom inside the bowl, followed by concentrated concentric circles. A painted motif is used on the outward turned sub-rim (*fig. 200/8*). The most common motifs in this case are tendrils and leaves or an alternating bird and stylized plant motif. Identified among all of the finds was a single shallow plate with a painted female figure in a Renaissance outfit (*fig. 200/3*).

The “cold painting” technique is represented by a lone find from the waste pit in Vikářská St No. 37/IV featuring the New Testament scene of the Visitation of the Virgin Mary (*fig. 204*).

Faience plates and dishes decorated with a cobalt blue drawing on a base glaze come exclusively from waste pit C (*fig. 203*). Plates feature rustic motifs with buildings and the landscape and stylized plant motifs. Dishes mainly depict plant subjects that can be accompanied by relatively realistic birds.

At the turn of the 17th century there was growth in the number of pottery forms whose decorative technique utilised multi-coloured glazing. This typically involved marbling – an effect produced by mixing raw glazes (*fig. 205; Štajnorch 1990, 44*). During the 17th century the use of two or more colours of glaze was further refined; these were directly layered on the pottery by means of direct trickling, spattering, pouring, polychroming and stippling (*Štajnorch 1990, 44*). These decorative techniques were first applied on hollow forms (jugs, cups) and then gradually shifted to flat forms (plates, trays; *fig. 207/1, 4*). ‘Cuckoos’ are a unique form decorated with polychrome glaze (*fig. 205/1*).

A certain type of decorative intention can also be seen in the use of different colour on the rims of pots (*fig. 206*); this appeared in isolated cases among finds from the second half of the 16th century and then became standard in the youngest assemblage from waste pit C dated between the 17th century and the first half of the 18th century.

5.1.4. POTTERY FROM WORKSHOPS OUTSIDE OF PRAGUE IN FINDS AT PRAGUE CASTLE

Due to the dismal state of general knowledge concerning Early Modern period pottery in Bohemia (and central Bohemia), addressing questions concerning the provenance of individual types of pottery is extremely difficult. Without the least bit of factual support we assume that common kitchen pottery was to a large extent the product of Prague pottery workshops sold, apparently, at weekly markets (*Žegklitz 2002, 86*). We know from written sources that Prague maintained trade with Beroun throughout the entire second half of the 16th century and the beginning of the 17th century (*Blažková – Žegklitz 2016; Winter 1911, 376*). Sporadic reports speak of the regular participation of German potters at Prague markets (*Žegklitz 2002, 90*).

Beroun-type ceramics is represented by painted pottery produced in Beroun from the second half of the 16th century to the first third of the 17th century (*Koula 1917–1919, 250–257; Matoušek – Scheufler*

1980, 55; Matoušek – Scheufler 1983; Stephan 1987, 62–72; Žegklitz – Zavřel 1990). Archaeological excavations uncovered the remains of kilns with a large amount of production waste, including semi-finished painted yet unglazed forms in Hrnčířská St (*Vyšohlíd 2015*) and at Česká St No. 56 (*Vařeka 2003*). Finds of semi-finished painted ware also come from waste pits investigated to the southwest of the historical centre, in Pottery Suburb (*Matoušek – Scheufler 1980; Matoušek – Scheufler 1983*). This pottery is most often made of clay fired to a brick red (less often brownish-red) colour; beige and green are used for the painted decoration. Labelled as “red,” this group includes jugs, pots, cups, miniature forms and shallow and deep bowls (*fig. 200*). The second group is “white” Beroun-type ceramics (*Koula 1917–1919, 250–257*): the brick red, green or blue clay decoration is applied on pottery fired to beige or white (*fig. 208*). The white group of Beroun-type ceramics was most often used to produce shallow bowls; a tankard or a jug (*fig. 208/3*) are exceptions (*Žegklitz 2015, obr. 21*). Given that no pottery workshops for the production of this ware have been found yet, there is no positively documented link to the production centre in Beroun (*Žegklitz 2015, 114–117*). The uncertainty of their provenance, including the possibility of foreign production, is heightened by finds from Germany (*Krabath – von Richthofen 2007, 81*) and shallow bowls now held in the Museum of North Bohemia in Liberec (*eSbírký – kulturní dědictví on-line [online] – Inv. No. P18022; eSbírký – kulturní dědictví on-line [online] – Inv. No. P18029*). Painted Beroun ware corresponds to Renaissance pottery that took hold in most of Europe during the broad interval from the second half of the sixteenth century to the first half of the seventeenth century (*Stephan 1987*). Beroun ware is represented in five of the eight analysed find assemblages (waste pits – R, S, 1680, C, waste pit at the house No. 37/IV Vikářská St; *graph 49*). The assertion that painted pottery from Prague Castle is Beroun ware is supported by specific finds (*fig. 209; Vařeka 2003, fig. 8; Vyšohlíd 2015, fig. 17*).

The second group of positively identified imports is comprised of two crespin-type majolica jugs with a twisted body and a majolica dish with triangular opposing relief handles (*fig. 210*) discovered in waste pit C. These finds are classified as Beroun ware produced after 1640 (*Žegklitz – Zavřel 1990, 122*). They document the fact that, despite the significant reduction and gradual disappearance of Beroun painted ware during the Thirty Years’ War, contacts between Prague and Beroun were not completely severed in the following period

We know from written sources that German potters were regular participants at Prague markets (*Žegklitz 2002, 90*). Archaeological research has identified the relatively frequent presence of West Saxon or East Thuringia (*Kluttig-Altman 2006; Krabath 2012; Scheidemantel – Schifer 2005*) stoneware in find assemblages, especially those from the second half of the 16th century to the first third of the 17th century (*fig. 211*). The largest group is composed of stoneware jars and bulbous bottles (*fig. 211/2, 9, 10*). These universal forms are accompanied by a fragment of a face jug (*fig. 211/8; waste pit B; Krabath 2012, fig. 11; Scheidemantel – Schifer 2005, Tab. 17/7, 12*), two jugs (*fig. 211/3, 11; waste pit 1680*), two mags (*fig. 211/4, 6; Horschik 1978, 76, 116, 117; Stephan 1992, fig. 138*) and a bottle with a square base (*fig. 211/8; waste pit at the house No. 37/IV Vikářská St; Horschik 1978, 433, fig. 32; Scheidemantel – Schifer 2005, Tab. 8, 10, 11*). The jug with a tubular lip could also come from one of a number of Saxon workshops (*fig. 211/11; Funke – Kröll 2012, 26–28; Horschik 1978, 118/21, 437/51, 52*). In the case of a “Bienenkorbhumpen” (*fig. 211/3*) we have an analogical form both from Hannoversch Münden (*Stephan 1987, 96, fig. 89*) and a Waldenburg workshop (*Horschik 1978, 437/62*). A bottle-like jug (*fig. 211/7*) from the waste pit by the new staircase could also be West Saxon product, from the 15th to first quarter the 16th century (*Klápště 2002, tab. 71/3; Krabath 2012, fig. 51*). According to Hans-Georg Stephan, a corbel with polychromic stripes and wheel-pressed decoration (*fig. 212; waste pit S*) came from the eastern part of the Harz Mts. and the broader circle of Saxon-central German production. A polychromic jug with a relief portrait of Rudolph II (*tab. 35*) has an entirely unique standing among all of the finds. Due to its uncommon technical precision, this jug must have been the product of a highly specialised pottery workshop. On the basis of comparisons it could be an Austrian workshop in Steyr or Upper Lusatian workshops (*von Molthein 1906, fig. 12, tab III; Novotný 1959, 21*) from around Głogów (*Krabath – von Richthofen 2007, 85–87*). Given the current state of knowledge, determining the origin of a jug with a portrait of Emperor Rudolf II is extremely difficult.

A jug decorated by means of a manganese dioxide glaze (*fig. 213; waste pit 1680*) can be regarded as a product that is not entirely common. While it is clear that the piece wasn’t produced in Bohemia, we are still lacking more substantial support for a credible determination of origin. A jug from the workshop in Straubing, Lower Bavaria can be designated as a formal and decorative relative (*Stephan 1987, 311, Tab. I*).

One remarkable piece among all of the assemblages is a dish painted decoration applied cold with a brush – an imitation of Italian pottery (*fig. 204; waste pit at the house No. 37 Vikářská St*). The matter of its origin remains unsolved. Six fragments (*fig. 214; waste pit C*) of plates of Italian *istoriato*-style maiolica, with figurative painting all over the vessel surface stem from the town Urbino. The stylistic features, espe-

cially the use of coloured hatching for shading and accurate anatomic details, may point to the workshop of Francesco Patanazzi at the end of the 16th or the beginning of the 17th century (e.g. *Blažková – Matišek 2016; Blažková – Matišek v tisku; Fiocco – Gherardi 2009*, fig. 3, 4, 6, 7).

The finds from waste pit C form a separate chapter; these represent the latest find assemblage dated from the 17th century to the first half of the 18th century. Faience plates and dishes decorated with cobalt-blue painting can definitely be regarded as products of foreign origin. Plates with motifs of tower buildings and trees (*fig. 203/6*) and a plate with a central motif of a peacock and a rich basket of flowers (*fig. 203/5*) come from Nuremburg workshops, at the earliest from the 1720s and 1730s up to the midpoint of the century (*Stoehr 1920*, 163, 166). I was not able to determine the producers of the other faience products. The decoration on these pieces might suggest an origin in the workshops of Nuremburg, Ansbach or Hanau.

The second large uniform group of finds from the waste pit C is composed of products with a double-sided green glaze (two tankards, vase, jug, dish, two caps; *fig. 215*). For now, the majority of parallel finds point toward Austria (*Krenn et al. 2007*, 22, fig. 25).