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Post-medieval pottery between (its) borders

edited by

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Changes in Pottery Production, Distribution and Consumption in the Post-medieval Period in South Bohemia*

Ladislav Čapek – Michal Preusz

Abstract

Pottery is an important indicator of certain social-economic changes in the sphere of production, distribution and consumption. The reflection of the broader cultural and historical changes at the turn of the 15th and 16th century is seen in the extension of Early Modern ceramics (kitchen and tableware), especially in the appearance of the new ceramic forms and in the expansion of ware with oxidation firing and inner lead glazes. However, this change affected the urban environment more significantly. In south Bohemia, thin-walled reduction fired 'grey ware' (based on the medieval tradition of production) prevailed in the inventory of rural households longer into the Early Modern period, and it represented a cheaper alternative to glazed ceramic ware. This paper deals with the continuity and discontinuity in pottery production in south Bohemia at the turn of the Late Middle Ages and the Early Modern period (15th/16th – 16th/17th century) based on the comparative study of selected ceramic assemblages from urban and rural households. The issues concerning the function of Early Modern pottery will be also discussed.

— Pottery production – typology of vessels – consumption – post-medieval – Early Modern period – South Bohemia

1. INTRODUCTION

The aim of the paper is to characterize the changes in the ceramic assemblages of urban and rural households in south Bohemia at the turn of the Late Middle Ages and Early Modern period, i.e. the period from the late 15th century and the 16th century onwards, when we can observe the gradual termination of the medieval tradition of production in the ceramic assemblages from south Bohemia in terms of technology, morphology and decoration of vessels and the beginning of the production of Early Modern lead-glazed ceramics. These transitions can be attributed to cultural and social changes or to higher demands on the formal, aesthetic and functional properties of ceramics in connection with the expansion of the Renaissance

style of living culture, which was reflected in new forms of kitchen and table ceramics corresponding to the requirements of better food preparation and dining (cf. KRAJÍČ 1998, 181; PAJER 1983, 147, 148). Our paper is based on the assessment of pottery assemblages from south Bohemia that are well elaborated and published or remain in the area of grey literature (MA, Ph.D. thesis).

2. CHARACTERISTICS OF LATE MEDIEVAL/EARLY MODERN POTTERY ASSEMBLAGES FROM SOUTH BOHEMIA

The pottery from south Bohemia considered here came from different types of contexts and differed in terms of deposition (site formational process) and biography, but also in the degree of fragmentation and completeness of pottery vessels (**Tab.1**,

* This article was supported by the project NAKI II 'Late Medieval Pottery as Part of Movable Cultural Heritage' (DG18P02OVV020).

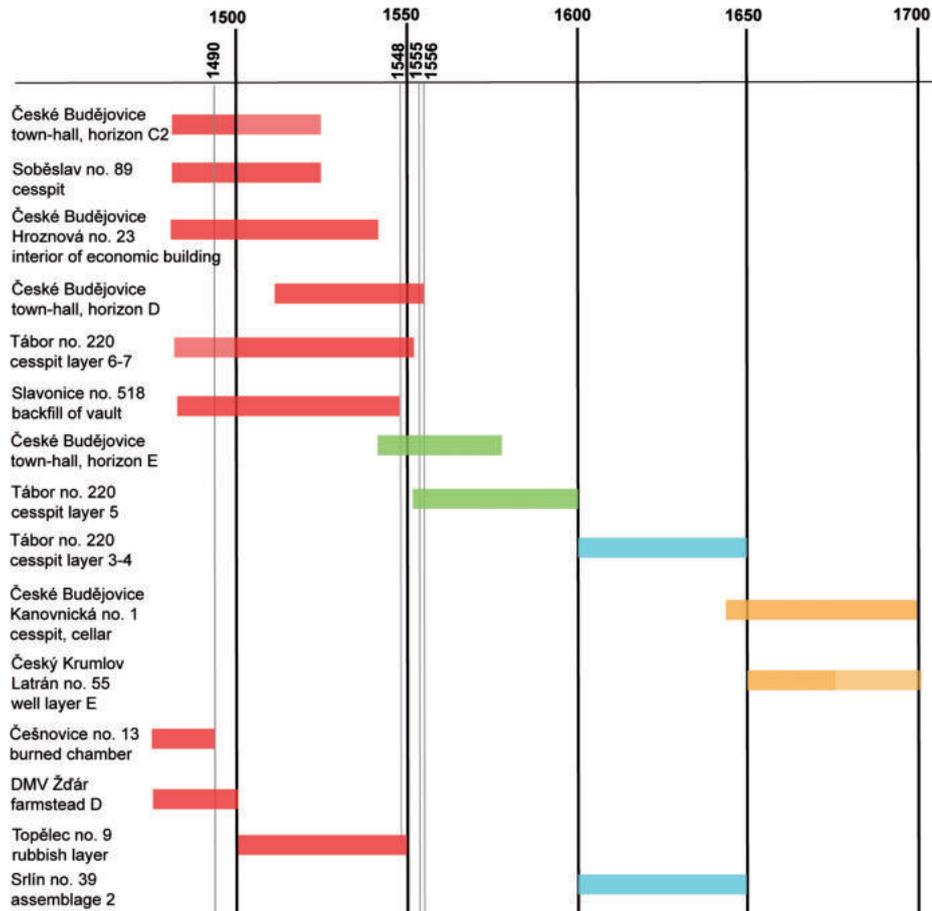


Fig. 1: Outline of the chronological order of the post-medieval/Early Modern pottery assemblages. Created by L. Čapek and M. Preusz.

Fig. 2). From the urban environment, the most valuable find assemblages come from the stratified fills (secondary contexts) of cesspits and wells, which often contain relatively large assemblages in which significantly complete or reconstructable pottery forms are available (KRAJÍČ 1990; 1998; 2006; KRAJÍČ/CHVOJKA 2007; PREUSZ ET AL. 2014; ČAPEK/PREUSZ 2016; PREUSZ 2017). In most cases, these were assemblages that belong to a short period of deposition, and therefore the morphology of vessels and the technology were unified.

Other contexts of pottery assemblages are the backfill of sunken features, vault backfill, buried ditches and destruction layers (KRAJÍČ 2007c; ČAPEK/PREUSZ 2016; PREUSZ 2017). In some cases, it was possible to refine the chronological interval of dating using written sources (such as rebuilding the structures) or other dated artefacts (e.g. coins). Different types of contexts such as destruction layers are inappropriate for the study of Early Modern

ceramics due to their frequent redeposition and contamination by intrusions (residual or infiltrated ceramics).

The situation is different in the rural environment. Many of the find assemblages come from the unstratified layers of small-scale test pits (e.g. dunghills) or surface artefact collections in the areas of deserted medieval villages or single farmsteads (DOHNAL/VAŘEKA 1997; ČAPEK/FRÖHLICH 2017; ČAPEK 2018, in preparation). A small exception is the assemblage of precisely dated late medieval ceramics in a chamber of a peasant house in the existing village of Češnovice; the house was destroyed by fire in the second half of the 15th century (VAŘEKA/MILITKÝ 1997).

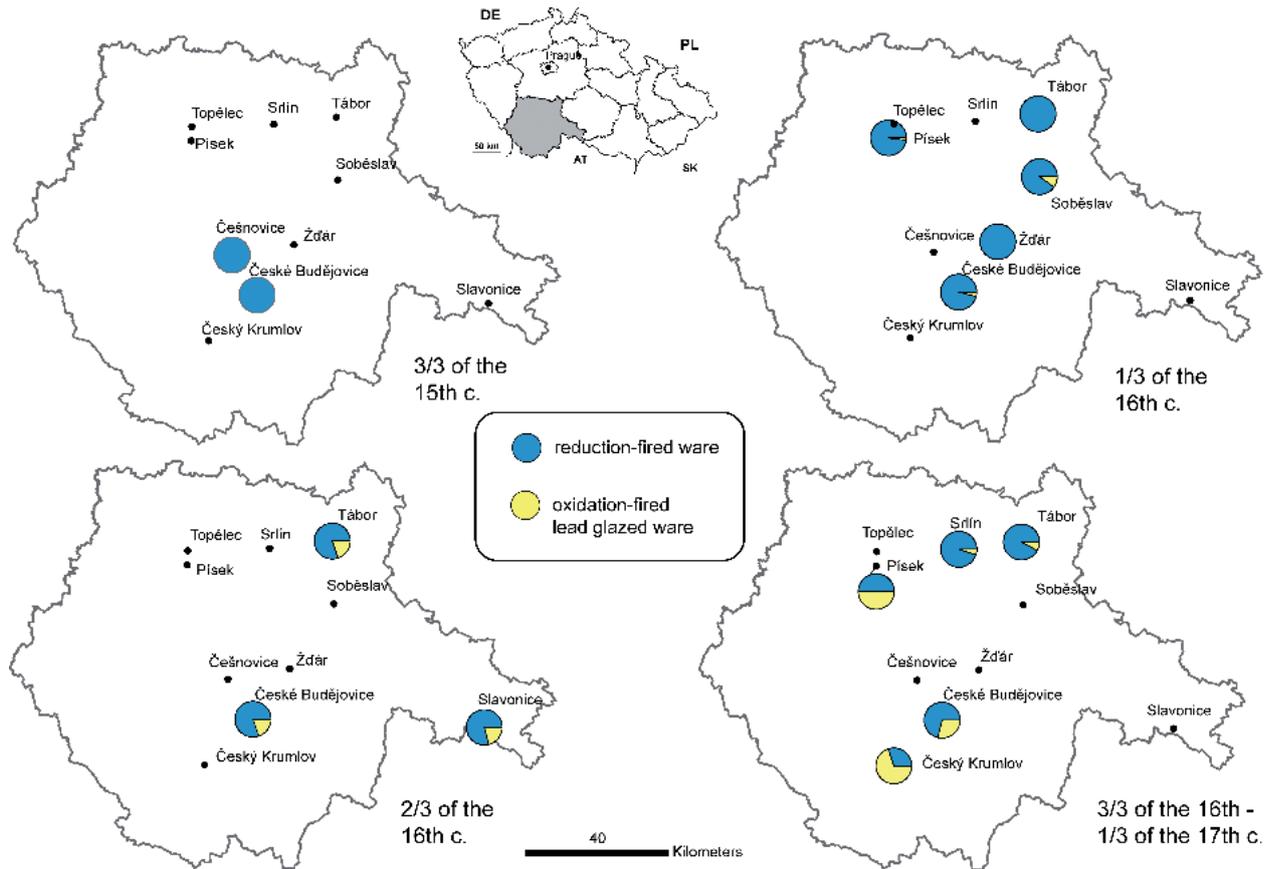


Fig. 2: The ratio of reduction-fired and oxidation-fired glazed ware in pottery assemblages from south Bohemia. Created by M. Preusz.

Urban			
Town	Context	Date	Published
České Budějovice, town-hall	2 wells, cesspit, brick features backfill	2/2 of the 15th – mid-16th c. (TAQ 1555)	Čapek et al. 2016
České Budějovice, Kanovnická street no. 1	cesspit, cellar	16th/17th c.	Preusz 2017 – PHD thesis
České Budějovice, Hroznová no. 23	interior of economic building	2/2 of the 15th – 1/3 of the 16th c.	Kocina 2017 – MA thesis
Soběslav, no. 89	well	15th/16th	Krajc 1990
Tábor, no. 220	cesspit	15th/16th – 16th/17th c.	Krajc et al. 1998
Slavonice no. 518	kiins. vault backfill, cellar	15th/16th c., TPQ 1546-1548	Preusz 2017 – PHD thesis
Český Krumlov, Latrán no. 55	well	mid-17th – 17th/18th c.	Preusz et al. 2014
Rural			
Village	Context	Date	Published
Češnovice, no. 13	fire-damaged chamber	3/3 of the 15th c. (TAQ 1490)	Vařeka – Militký 1996
DMV Žďár	test-pits of farmstead	TPQ 1490	Čapek 2018 in preparation
Topělec, no. 9	dunghill	15th/16th c.	Čapek – Fröhlich 2017
Srlín, no. 39	test-pits of farmstead	16th – 17th/18th c.	Vařeka – Dohnal 1997

Tab. 1: The context of post-medieval/Early Modern pottery assemblages. Compiled by L. Čapek.



3. ANALYSIS OF POTTERY TECHNOLOGY

With some exceptions, we lack evidence for Early Modern pottery workshops and manufacture in south Bohemia. A potter's workshop that operated between the end of the Middle Ages up to the 17th century was discovered in the courtyard of the former Augustinian monastery in Tábor (today Mikuláše z Husi Square no. 44). A total of six kilns built of loam and brick, including pottery waste and a ceramic batch with glazed pots inside, were found here. Another pottery workshop was discovered on the square in Bechyně, where part of a pottery workshop from the early 17th century was discovered, including a cellar for maturing clay and a large number of utility ceramics, stove-tiles and moulds for their production (KRAJÍČ 2007a, 152–155; 2007b, 75).

The analysis of technology is therefore mainly based on the ceramics themselves. Currently, all the pottery finds from south Bohemia are usually evaluated using pottery fabrics defined by the macroscopically observable qualities of the pottery, formation techniques, production technology and firing (for a definition of pottery fabrics in Czech archaeology, see VAŘEKA 1998). Essentially, in terms of south Bohemian assemblages, we can distinguish the main technological groups of ceramics at the turn of the Late Middle Ages and Early Modern period – fine-grained and thin-walled ceramics fired in a reducing atmosphere in the shades of grey or blue-grey¹ and light oxidation-fired ceramics made with fine-clay with internal lead glaze² (most commonly in yellow, green, brown or a combination of those colours). Glazed oxidation-fired ceramics at the turn of the 16th century are less common (representing c. 1–3% of each pottery assemblage in south Bohemia; Fig. 2; cf. KRAJÍČ 1990, 106, 107). The use of the oxidation-fired ceramics begins to grow in the mid-16th century, especially in towns and cities (KRAJÍČ 1998, 175, 176), while in villages these remained rare (PREUSZ 2017, 175, 176). Up to the Early Modern period and onwards (until the 18th century),

reduction smoke-fired ceramics³ predominate in south Bohemia⁴ (SCHEUFLER 1961, 55).

To summarize this issue of pottery firing development, it is possible to conclude that in south Bohemia the production and use of reduction fired ware continued in the late medieval tradition (KRAJÍČ 1998, 181; VAŘEKA 1998, 128, 129).⁵ The cause of this situation is not well understood. It was perhaps due to the lower price of the reduction fired ware versus lead-glazed ware on the market,⁶ or would the lead-glazed ware have been more expensive because of the raw material (metal oxides) for the glaze? Reduction fired ware would also have better functional properties than glazed ware in terms of food preparation (ENDRES 2005, 41–43; PREUSZ 2017, 174–177). It should be remembered that reduction fired ceramics were very technologically advanced in the post-medieval period. There was already fine-grained, thin-walled ware fired at high temperatures; the smoke-firing atmosphere gave the vessels a steel gloss and polished surface that could aesthetically imitate shiny metal vessels, e.g. tinware (cf. KRAJÍČ 1990, 106, 107; 1998, 174; cf. JERVIS 2014, 66, 67).

Oxidised ceramics are most abundant in the second third of the 16th century when their share reach about 20% in most ceramic assemblages in south Bohemia.⁷ Exceptions included the assemblages from Slavonice and České Budějovice, where oxidation-fired ceramics were significantly represented around the mid-16th century (e.g. ČAPEK/PREUSZ 2016, 146, 147; PREUSZ 2017, 110–114). In the assemblage from a well in Český Krumlov at the turn of the 17th century, oxidation-fired ceramics already substantially exceed reduction-fired ceramics 70:30 (Fig. 2).

3 The smoke-firing of ceramics was performed by closing and sealing the exhaust vent of the kiln after it was last filled with wood, branches or fresh leaves (SNÁŠIL 1970).

4 Even in pottery assemblages with a terminus ante quem of 1818 from the archaeological research of rural house No. 13 in Češnovice near České Budějovice, the proportion of glazed ceramics accounts for only 40% of ceramics fired in a reducing atmosphere (DOHNAL/VAŘEKA 1997, 88).

5 The tradition of production in the southeast German Danube region, from Passau to Regensburg, is similar (ENDRES 2005, 42).

6 It is mentioned in DOHNAL/KOUCKÝ 2000, 374.

7 Except for town Písek, where the proportion of oxidation/reduction is equal – PREUSZ 2017, 176.

1 Graphite ware bound to thin-walled storage vessels disappeared from pottery assemblages during the 15th century (KRAJÍČ 1998, 178).

2 Glaze helped prevent the absorption of liquids and made vessels more visually appealing (GREGEROVÁ et al. 2010, 24–26).

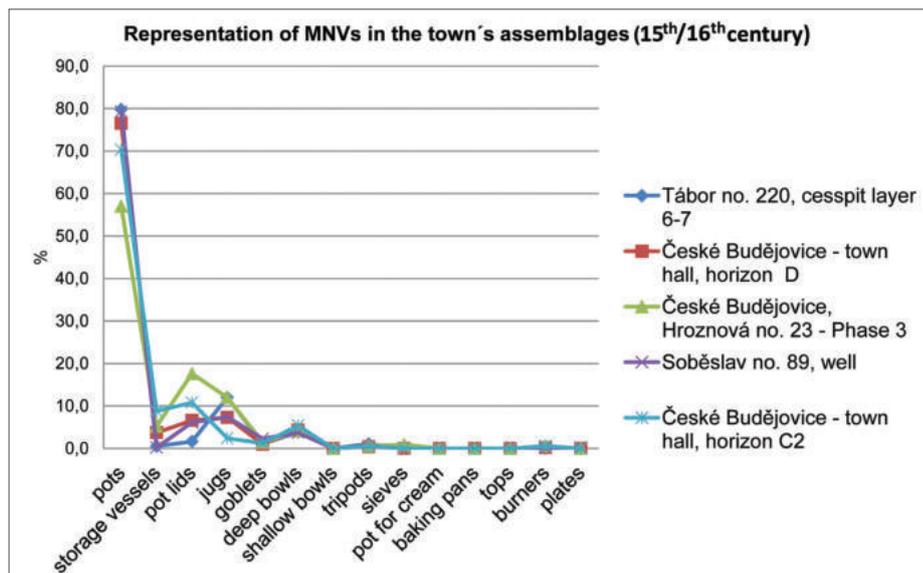


Fig. 3: Representation of the minimum number of vessels in the town's assemblages in the 15th/16th century. Created by L. Čapek.

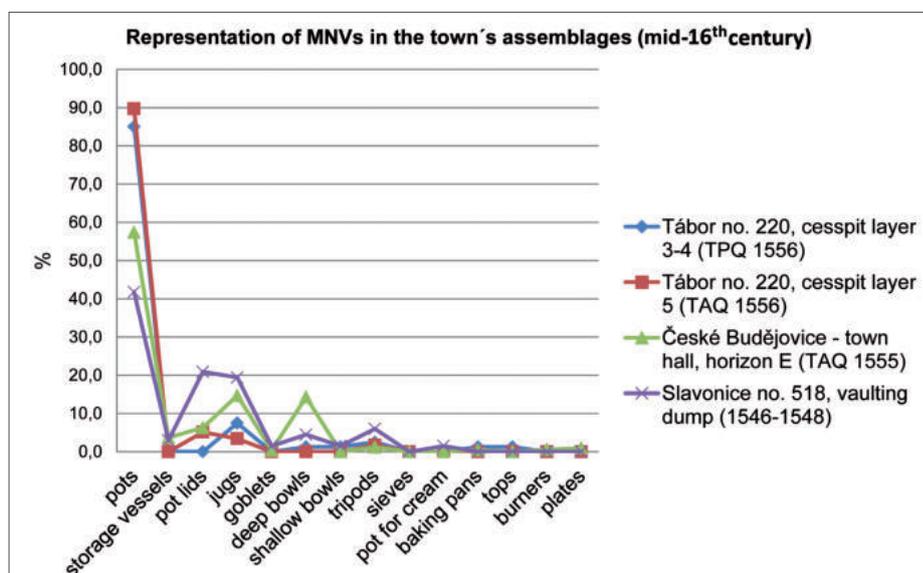


Fig. 4: Representation of the minimum number of vessels in the town's assemblages in the mid-16th century. Created by L. Čapek.

4. REPRESENTATION OF POTTERY FORMS IN URBAN ASSEMBLAGES

In urban assemblages from the end of the 15th century and the turn of the 16th century, cooking pots completely dominate as the most widespread type of pottery vessel (70–80%; Fig. 3). Other types of vessels have a lower representation. Significant forms of cooking pots are complementary to the forms of lids and jugs in the range of 2–12%; deep bowls range from 3% to 5% in the analysed urban ceramic assemblages in south Bohemia. Graphite storage vessels still appear in all assemblages. Most of them were found in horizon C3 in the

town hall in České Budějovice – almost 9% (cf. ČAPEK/PREUSZ 2016, 144). Approximately only 0–1% of tripods and goblets were found in ceramic assemblages.

From the first third to the mid-16th century, significant differences appeared in the representation of forms of pots and small cooking pots – cups (which now constitute 40–90% of urban ceramic assemblages in south Bohemia in this period; Fig. 4). There are also differences in the occurrence of jugs in assemblages (3–19%) as well as deep bowls (1–14%, except layer 5 in the cesspit of house No. 220 in Tábor – cf. KRAJÍČ 1998, 166–169). Grad-

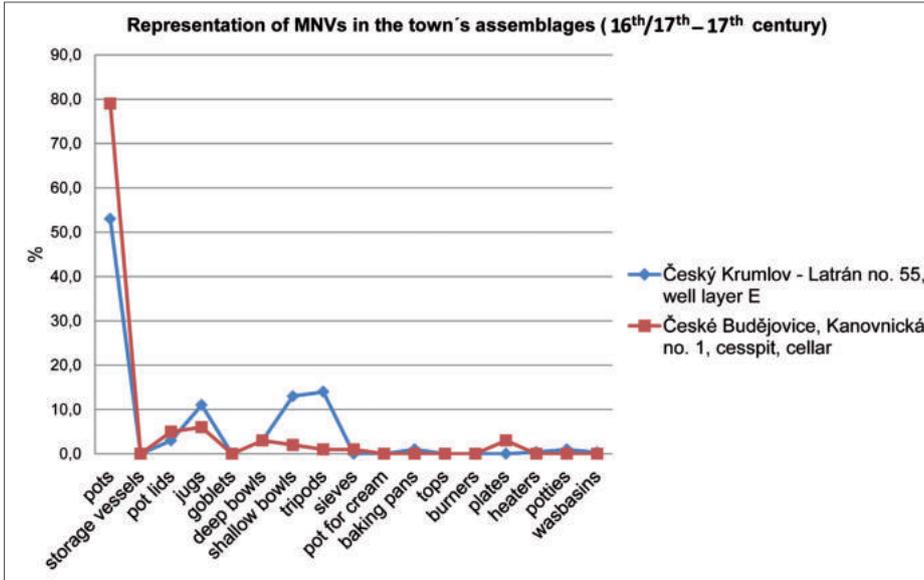


Fig. 5: Representation of the minimum number of vessels in the town's assemblages in the 16th/17th century. Created by L. Čapek.

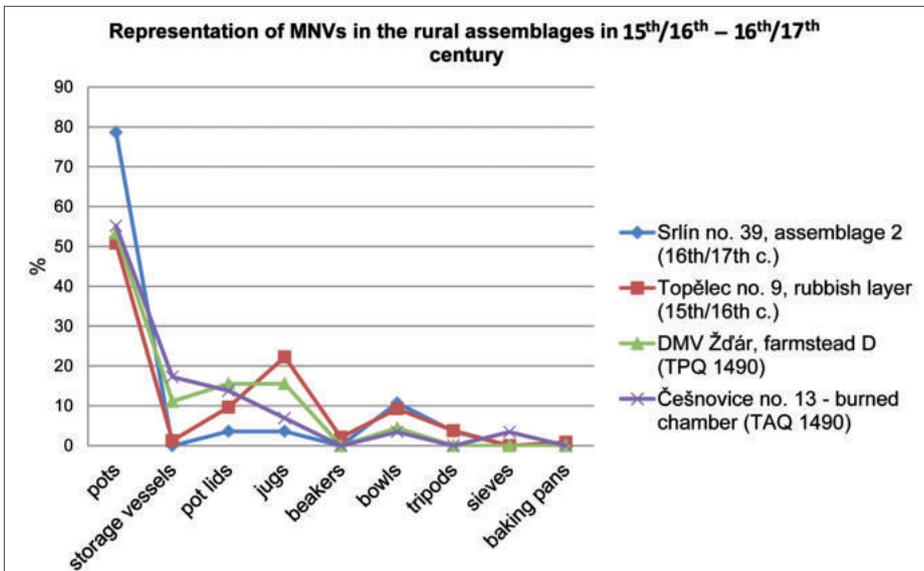


Fig. 6: Representation of the minimum number of vessels in rural assemblages in the 15th/16th–16th/17th century. Created by L. Čapek.

ually, more tripods (1–6%) appear in assemblages and new baking dishes – baking pans occur for the first time. The representation of plates is still low.

In the assemblages from the last third of the 16th century to the first third of the 17th century, significant differences are already evident (Fig. 5). While the assemblage from České Budějovice–Kanovnická Street corresponds in its composition to the previous period (cf. PREUSZ 2017, 78–83), the collection from the well in Český Krumlov has an entirely different composition typical for the 17th century. Jugs, shallow bowls and tripods appear in this assemblage. It turns out that this assemblage is much closer to Austrian production from the end of the 16th century (PREUSZ 2017, 107–108, 189–191; cf. KALTENBERGER 2009).

5. REPRESENTATION OF POTTERY FORMS IN RURAL ASSEMBLAGES

Differences in the representation of vessel forms were observed in assemblages from rural settlements (Fig. 6). In the village of Češnovice, cooking pots predominated in the last third of the 15th century (55% of total assemblages in this period) in the burned house chamber. The representation of jugs was low. Fragments of medieval storage vessels made up 17%, which also indicates the storage function of the chamber (MILITKÝ/VAŘEKA 1997, 60, 61). A similar composition is found in the assemblage from the deserted post-medieval village of Žďár, except for a higher number of jugs (ČAPEK 2018). In its composition, the assemblage from waste layers in Topělec was different – jugs,



deep and shallow bowls, and tripods were significantly represented (ČAPEK/FRÖHLICH 2017, 374). The latest assemblages from the turn of the 17th century in Srlín are characterized by a higher number of cooking pot forms. On the contrary, the share of tableware decreases and the representation of shallow bowls and tripods is similar (DOHNAL/VAŘEKA 1997, 86, 103, fig. 7). It became clear that there are considerable variations in the representation of ceramic forms among village assemblages, which may also reflect the social status of rural households.

6. DEVELOPMENT OF POTTERY FORMS – THE MAIN MORPHOLOGICAL CHANGES OF EARLY MODERN CERAMICS IN SOUTH BOHEMIA

The following part of the paper presents the main morphological changes of each type of vessel over time in pottery assemblages from south Bohemia, both in urban and rural households. The overview is focused primarily on utility kitchen and table ceramics.

6.1 COOKING POTS

Most morphological changes are reflected in cooking pot forms (Fig. 7). In the assemblages from the second half to the end of the 15th century, the dominant form are ovoid shaped cooking pots with an indented neck and a bulge that reaches its maximum diameter in the upper quarter or third of the vessel. In the assemblages, cooking pots with a strap handle attached to the rim are most frequent, but pots without handles also still appear (e.g. KRAJÍČ 1990, 99; MILITKÝ/VAŘEKA 1997, 60). The cooking pots have an oval or out-turned rim, and a minority have rims with a grooved collar (KRAJÍČ 1990, 100). The decoration is usually situated on the lower neck in the form of single or multiple horizontal grooves, grooved spirals or wheel-pressed decoration into the strap in many different geometrical motifs (KRAJÍČ 1990, 102, 103; 1998, 173, 174). All forms of cooking pots from south Bohemia were made of fine-grained unglazed earthenware fired in a reducing atmosphere into grey or greyish-brown colours.

In the assemblages from the turn of the 15th/16th century to the first third of the 16th century, the form of ovoid shaped cooking pots still dominated but generally appeared in thinner shapes and different size categories. Gradually, new forms of cooking pots such as cylindrically-shaped pots and barrel-shaped pots appear. Globular or small bulbous jars represent special forms (KRAJÍČ 1998, 167, 178, Fig. 25, 26). Small low pots (jars) with a side strap handle are typical; jars are more often decorated flat using wheel-pressed decoration. The rims of the jars are most commonly outward turned, oval or out-turned (sometimes quite distinctly), or S-shaped (KRAJÍČ 1998, 171, 178). Cooking pots fired in a reducing atmosphere with a polished and smoke-fired surface are still dominant. At the end of the 15th century and the beginning of the 16th century, we also encounter sieves (perforated pots), for example in Soběslav (KRAJÍČ 1989, 112, Fig. 16/53), Tábor (KRAJÍČ 1998, 167, Fig. 30), and Češnovice (MILITKÝ/VAŘEKA 1997, 60, 73, Fig. 7/4).

A fundamental change in cooking pot forms can be observed from the second third of the 16th century, when the dominant form became a slender barrel-shaped cooking pot (jar) with a maximum diameter of the bulge in the middle of the vessel (KRAJÍČ 1998, 167, 180). In comparison to chronologically earlier finds, these cooking pots do not have a highly profiled neck. On the lower neck, the pots are decorated with a simple groove or multiple grooves; the representation of wheel-pressed decoration gradually decreases at the expense of painted decoration (KRAJÍČ 1998, 173). A pot with green glazing on both sides and decorated on the outside wall with raspberry prunts was uncommon (KRAJÍČ 1998, 72, Fig. 17). The pots usually have outward-turned, oval, S-shaped⁸ rims or grooved collars (KRAJÍČ 1998, 171). In the second third of the 16th century, small cinder cooking pots on the bottom heating of a spherical shape and flat bottom to be inserted directly into the fire began to appear more often; one find of a small cinder pot with double-sided glaze originated from Slavonice and had a terminus ante quem of 1548 (PREUSZ 2017, 110, Fig. 39/17). Other examples are documented in Český Krumlov (e.g. PREUSZ ET AL. 2014, 64).

⁸ In the assemblages from the end of the 16th century, the S-shaped rim disappeared (KRAJÍČ 1998, 171, 172).

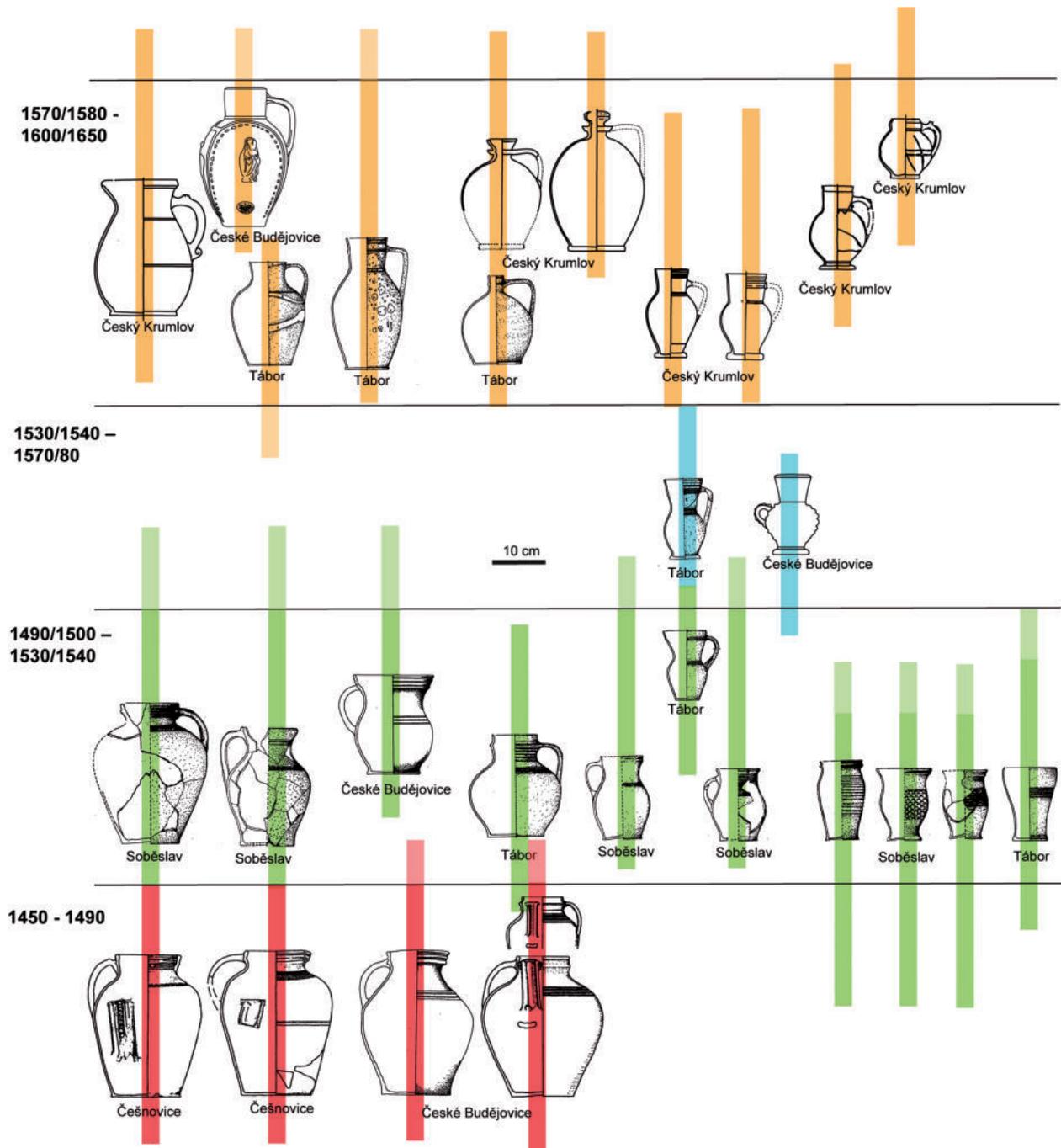


Fig. 8: An overview of the development of jug and goblet forms in 15th/16th–16th/17th century. Created by M. Preusz and L. Čapek.

In the assemblages from the end of the 15th century to the first quarter of the 16th century, a dominant form is the characteristic late medieval medium-sized ovoid-shaped jug with a slightly funnel-shaped or gently opening neck, often with a spout (KRAJÍČ 1990, 99). The rim of the jugs is pulled upward with the outer ribs (KRAJÍČ 1990, 100; 1998, 171). The upper neck is divided by grooved spirals; a strip of grooves or wheel-pressed

decoration on the lower neck appear. The handle is attached just below the rim to the maximum diameter of the vessel. These are fine-quality thin-walled reduction-fired vessels, sometimes with a steel-gloss surface achieved with a smoke-firing process and polishing. In this context, the question of the imitation of tinware or other metalware is apparent (cf. JERVIS 2014, 66, 67).

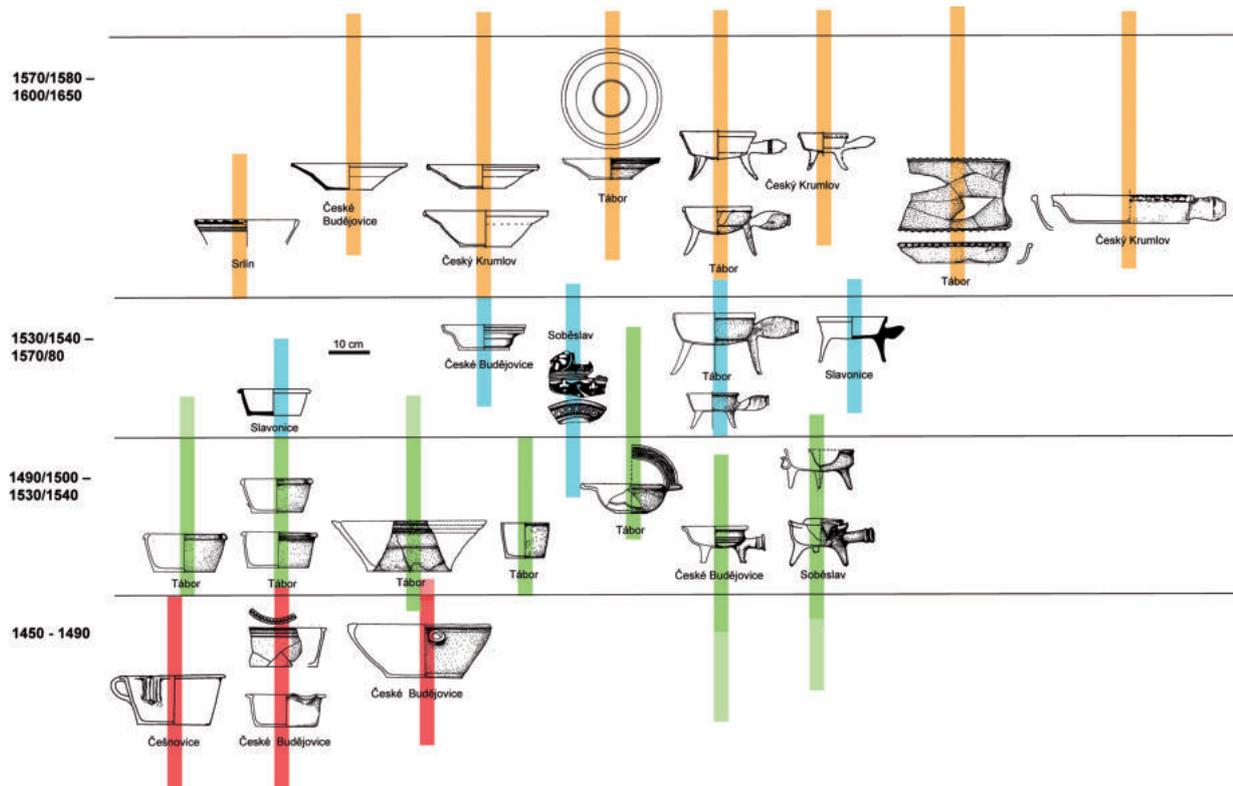


Fig. 9: An overview of the development of bowl, plate, and tripod pipkin forms in 15th/16th–16th/17th century. Created by M. Preusz and L. Čapek.

In the middle of the 16th century, apart from the larger shapes of jugs, small variations that were most often spherical with internal glaze appeared – e.g. Slavonice (PREUSZ 2017, 110–114, 145, Fig. 39/16, Fig. 53/20).

Until the last third of the 16th century, the slimmer and elongated forms of barrel-shaped jugs with a narrower, slightly funnel-shaped neck and sometimes with inner glaze appear more often (KRAJÍČ 1998, 182). In addition to them, there are forms of jugs with a bulbous body and narrow neck, as well as forms of smaller ovoid jugs with a funnel-shaped neck and a segmented bottom. Some types of jugs are glazed. The typical decoration is single grooves, and we also encounter paintings (Slavonice). Jugs with an embossed decoration – relief appliqués in České Budějovice – appear with the motif of Adam and Eve at the Tree of Knowledge and the Virgin Mary, found in Kanovnická Street No. 1 in České Budějovice (PREUSZ 2017, 19, catalogue CB 4).

In the first half of the 17th century, we encounter melon-shaped jugs, for example in Český Krumlov (PREUSZ 2017, 145). For carrying liquids, large bul-

bous jugs with a large handle or cooling jugs with a bulbous body and a very narrow neck and handle-rib that was glazed inside were used (PREUSZ 2017, 146).

The decline of late medieval goblets was recorded in the first third of the 16th century (KRAJÍČ 1998, 178). It is evident that they were gradually replaced by smaller shapes of jugs and globular cups, especially due to competition with the expanding range of glass beakers and goblets.

Late medieval goblets have a narrow cylindrical S-shaped body and a slightly open mouth, sometimes with a more profiled foot. A substantial part of the body is covered with wheel-pressed decoration (KRAJÍČ 1989, 84, 111, Fig. 15/40–42; 1998, Fig. 24, 28).

6.3 BOWLS, PLATES, TRIPOD PIPKINS

Alimentary bowls are widespread pottery forms that had more morphological variants but also multiple functions (Fig. 9; ŠTAJNOCHR 2006).



In the second half of the 15th century to the mid-16th century we encounter conical to funnel-shaped deep bowls made from coarse-grained reduction fired ware. They were documented in many urban assemblages in Soběslav (KRAJÍČ 1990, 109, fig. 10), Tábor (KRAJÍČ 1998, 167, Fig. 27), and České Budějovice (ČAPEK/PREUSZ 2016, 145, 146, Fig. 61/14).

The rim of the bowls was often horizontally outward turned or oval (KRAJÍČ 1998, 171). At the turn of the 15th/16th century they have two opposing handles, and at the end of the 16th century the bowls also have clamping handles. On rare occasions, deeper bowls with almost perpendicular walls appear in addition to relatively wide, significantly enlarged bowls (KRAJÍČ 1998, 49, Fig. 25).

Typical Early Modern forms are shallow or flanged bowls with a platter-shaped sub-rim¹⁰ that appear in assemblages in the second third of the 16th century (KRAJÍČ 1998, 167, Fig. 10). The oldest documented example is a shallow bowl of brick-red fired ware with white fine-clay paintings, covered with a transparent glaze and dated around the mid-16th century (found in the town hall in České Budějovice – ČAPEK/PREUSZ 2016, 184, Fig. 59/1). Peculiarities of south Bohemia include the presence of reduction fired shallow bowls, which were documented, for instance, in Tábor and České Budějovice (KRAJÍČ 1998; ČAPEK/PREUSZ 2016, 145–146) and also in village households – in Topělec (ČAPEK/FRÖHLICH 2017, 374, 391, fig. 8). Shallow bowls from the late 16th century are usually oxidation fired and glazed.

Deeper bowls with a stirrup handle complemented by a spout occasionally appear in south Bohemia and are dated to the last third of the 16th century and the first half of the 17th century – e.g. České Budějovice, Český Krumlov (PREUSZ ET AL. 2014, 64; PREUSZ 2017, 138). In addition to large bowls, even smaller bowls of reduction or oxidation firing appear in the same horizon – e.g. Slavonice, Český Krumlov (PREUSZ 2017, 139).

The shape of an open-work perforated bowl (?) found in Český Krumlov is a peculiar form

(PREUSZ 2017, 140, 141, catalogue CK 122). This form is sometimes considered to be a bowl for fruit due to the glazed surface (BLAŽKOVÁ 2013, 212). The coarse forms show that bowls were used for heating food up rather than holding fruits.

In the last third of the 16th century, plates with wide, slightly slanted rims and horizontally outward turned rims were documented for the first time. Inside, they are glazed (most often in green, yellow, or yellow-green), and a plate or shallow bowl resembling 'Beroun malhornware'¹¹ appears on rare occasions (PREUSZ 2017, 139, 140, catalogue CK 88). Typical decoration includes grooving, paintings with plant motifs and decoration with polychrome glazes. The earliest find of a plate from the 15th/16th century with fine clay with internal glaze and a rim with the inscription of Maria + G comes from a well in Soběslav (KRAJÍČ 1989, 80, 108, Fig. 12/2; 1990, 109).¹²

The tripods (pans with three legs) used for food preparation in an open hearth (ŠTAJNOCHR 2006, 978–981) appear in assemblages at the end of the 15th century; the oldest examples come from Soběslav (KRAJÍČ 1989, 84, 112, Fig. 16/48, 49) or České Budějovice (ČAPEK/PREUSZ 2016, 146, 185, fig. 60/2, 3). Typical for them is an inner opaque lead-glazed surface, a flat bottom and a short tubular hollow grip with a circular orifice for an inserted wooden rod. Later, beginning in the mid-16th century, they are replaced by tripods with a concave body and lenticular bottom, reaching even larger shapes and for which the bulbous shape of the more extended grip with the narrowed collar at the end and longer lengths of legs is characteristic (e.g. KRAJÍČ 1998, 167, 168, 182, Fig. 13). The rim is usually oval (KRAJÍČ 1998, 171). Such shapes of tripods were observed in Český Krumlov, and on rare occasions are accompanied by their handles. The rim is generally oval, out-turned or S-shaped. They are mostly undecorated; in the later period they are decorated with simple grooves or segmented wavy lines.

¹⁰ So-called soup bowls, according to ŠTAJNOCHR 2006, 961, 962.

¹¹ In detail, the issue of Beroun slipware and its occurrence in Bohemia with other similar groups of painted slipware was dealt with by BLAŽKOVÁ/ŽEGKLITZ (2016).

¹² However, a secondary origin of the plate cannot be ruled out (KRAJÍČ 1990, 106).

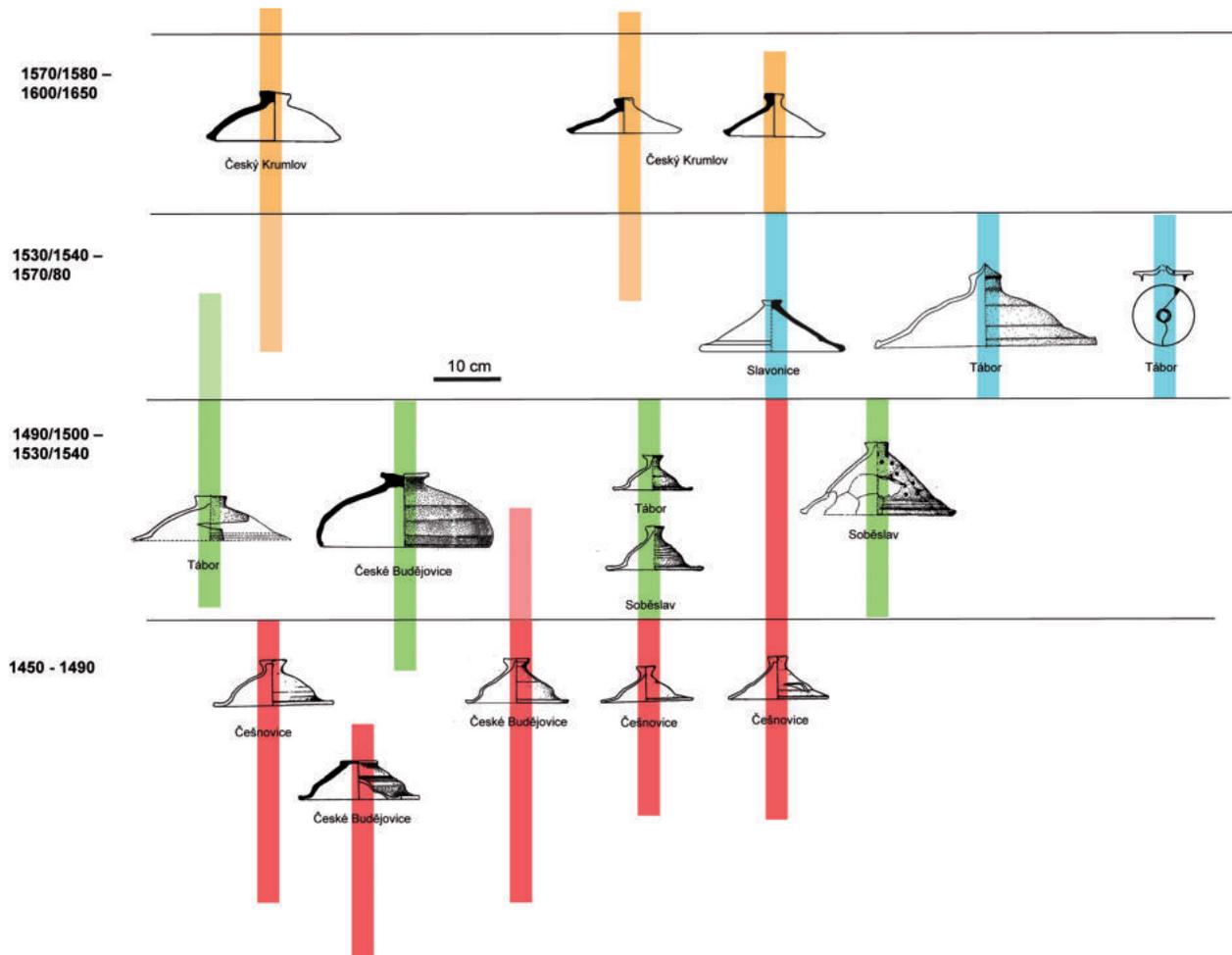


Fig. 10: An overview of the development of pot lid forms in the 15th/16th–16th/17th century. Created by M. Preusz and L. Čapek.

The first form of baking pans is documented before 1555 in České Budějovice (ČAPEK/PREUSZ 2016, 592, Tab. 148/6). In the last third of the 16th century, we encounter flat oblong baking pans with rims decorated with a finger-pressed strap, which also have the functional properties of body strengthening. The inside surface is glazed (PREUSZ 2017, 142, catalogue CK 101–103; KRAJÍČ 1998, 167, 174, fig. 11).

6.4 POT LIDS AND STOPPERS

Pot lids long maintained an archaic medieval bell-shaped form into the Early Modern period with an inner rib, made of coarse-grain reduction fired ware (Fig. 10). They are documented both in urban (KRAJÍČ 1998, 168, fig. 27, 28) and village environments (MILITKÝ/VAŘEKA 1997, 61, 72, Fig.

6/2–5). A perforated lid from Soběslav is a unique form (KRAJÍČ 1989, 112, Fig. 16/50). Later, around the mid-16th century, flatter variants of lids with simply formed knobs appeared. Stoppers were used to close jars or bottles. A flat lid with a lower collar was discovered in Tábor (KRAJÍČ 1998, 182, 65, Fig. 10).

7. THE RATIO OF KITCHENWARE/TABLEWARE AND THE ISSUE OF ITS FUNCTION

Cooking pots (jars) were the most common form of kitchenware. Cooking pots of different shapes functionally served for cooking on an open hearth and in an oven. Cooking pots were used for the heat processing of one type of dish by means of side or bottom heating, and the food prepared in them had a special designation, supported by eth-



nographic research (ŠTAJNOCHR 2004, 801–851). In the Early Modern period, we encounter cooking pots (jars) of various size categories – from large and medium-sized pots to small pots and cups. High pots had two attached handles and were used for storing products or transporting foodstuffs. In south Bohemia, we rarely encounter barrel-shaped pots intended for the production of cream or ovoid-shaped pots (sieves) with a perforated bottom (MILITKÝ/VAŘEKA 1997, 73, Fig. 7/4; KRAJÍČ 1990, 99, Fig. 5/A). Deep bowls were widespread Early Modern pottery forms and fulfilled multiple functions. They served for the preparation of soft dishes in the kitchen, or they were used for consumption (cf. ŠTAJNOCHR 2006).

In the Early Modern period, heat preparation of dishes improved. Tripods became more widespread and served to heat and fry food in hot ash. Baking pans appear as new forms serving to prepare dishes by baking and roasting in ovens (SCHEUFLER 1972, 42).

At the end of the Late Middle Ages and at the turn of the 15th/16th century, the ratio of tableware to kitchenware in urban assemblages is significantly lower at approximately 1:10 (Tab. 2; KRAJÍČ 1990, 98; 1998, 168). Only after the second half of the 16th century was there a gradual increase in the ratio of tableware, sometimes making up a third or a fifth of represented ware. The only exception is the assemblage of later layers from the cesspit in Tábor, no. 220, where kitchenware predominates (KRAJÍČ 1998, 168). In the village environment, the larger amount of tableware documented at the farmstead in Topělec near Písek is quite surprising (cf. ČAPEK/FRÖHLICH 2017, 374, 378).

Jugs were a typical part of household tableware. Drinking jugs (c. 0.3 to 0.5 litres), which have a spherical body and topped and pulled neck and cut-out rim that allowed the drinker to comfortably pour the liquids into his mouth served for wine-pouring and drinking; water or beer was served in large cooling jugs with a bulbous body and a narrow neck keeping liquids cold longer (cf. ŠTAJNOCHR 2005; PREUSZ ET AL. 2014, 65).

Expanding Renaissance culture brought a higher living standard, which was also reflected in a new way of dining associated with a broader range of

tableware, in which new forms of shallow/flanged bowls and plates appeared (cf. ŠTAJNOCHR 2006).

Shallow bowls with a plate-shaped body become the typical form of the Early Modern period in south Bohemia in the second half of the 16th century. From a functional point of view, they are bowls for serving soup with rims with a sharp edge used for wiping off the spoon. In traditional rural households, it was long a custom to consume food together from one large bowl (ŠTAJNOCHR 2006, 961, 962). Plates with a horizontal rim were an absolute novelty in households associated with the individualisation of dining (PREUSZ ET AL. 2014, 64). Decorative painted or engraved plates have long been considered to be more aesthetically pleasing tableware for representative purposes that serve especially for feasting and initiation rituals – weddings, baptisms, etc. (ŠTAJNOCHR 2006, 986–988). Thus, we first encounter them in burghers' households and appear in rural households much later.

Proof of the living standard can be seen in finds of pottery forms that functionally included open-work perforated bowls for heating up food, chamber-pots and washbasins. A unique washbasin with embedded religious motifs of the crucifixion of Jesus Christ, the Virgin Mary, the Infant Jesus with the imperial apple, and John the Evangelist was discovered in Český Krumlov and is dated to the turn of the 17th century (PREUSZ 2013, 287, 292–297; PREUSZ 2017, 103, 147, catalogue CK 123).

8. CERAMIC IMPORTS

Assemblages from the end of the 15th century and the beginning of the 16th century still show local differences following the medieval tradition of production. Assemblages from the second half of the 16th century to the first half of the 17th century are unified regarding technology, morphology and decoration. Potters had to respond to ceramic production in competitive emulation with other producers of glass or metalware (pewterware), as well as rapidly changing consumer demands for better goods. In south Bohemia, production centres of Early Modern ceramics have not been found (with the exception of an unpublished find of pottery kilns in Tábor and Bechyně – see KRAJÍČ 2007a,



Urban				
Assemblages	Date	Kitchenware	Tableware	Ratio
České Budějovice - town hall, horizon C2	3/3 of 16th c.	91,70%	8,30%	11:1
Soběslav no. 89	15th/16th c.	90,00%	10,00%	9:1
České Budějovice, Hroznová no. 23, Phase 3	2/2 of the 15th – 1/3 of the 16th c.	85,60%	14,40%	6:1
České Budějovice - town hall, horizon D	15th/16th c.	89,70%	10,30%	9:1
Tábor no. 220, cesspit layer 6-7	15th/16th – 1/3 of 16th c.	96,80%	13,20%	7:1
Slavonice no. 518	15th/16th c., TPQ 1546-1548	76,90%	23,10%	3:1
Budweis - town hall, horizon E	1/2 of the 16th c. (TAQ 1555)	81,80%	18,20%	5:1
Tábor no. 220, cesspit layer 5	TAQ 1556	96,60%	3,40%	28:1
Tábor no. 220, cesspit layer 3-4	2/2 of the 16th c. – 1/2 of the 17th c. (TPQ 1556)	91,30%	8,80%	10:1
České Budějovice, Kanovnická no. 1	16th/17th c.	89,20%	10,80%	8:1
Český Krumlov - Latrán no. 55, well layer E	2/2 of the 17th c. – 17th/18th c.	74,70%	25,30%	3:1
Rural				
Assemblages	Date	Kitchenware	Tableware	Ratio
Češnovice no. 13	3/3 of the 15th c. (TAQ 1490)	91,70%	8,30%	11:1
DMV Ždár	TPQ 1490	82,50%	17,50%	5:1
Topělec no. 9	15th/16th	75,30%	24,70%	3:1
Topělec no. 39, assemblage 2	16th/17th c.	85,70%	14,30%	6:1

Tab. 2: Representation of kitchenware and tableware in urban/rural assemblages. Compiled by L. Čapek.

152–155). Written sources of concentrated pottery production associated with guilds are documented in the 16th century in the feudal towns of Český Krumlov, Třeboň, Soběslav, Veselí nad Lužnicí, Lomnice nad Lužnicí, and Jindřichův Hradec. In royal towns, potters are documented at the end of the 15th century in České Budějovice and Písek (PREUSZ 2017, 182).

The presence of imports points to other production centres outside south Bohemia, but they are usually individual specimens documented exclusively in the urban environment (Fig. 11).

Late medieval imported ceramics at the turn of the 16th century include goblets from Loštice in north Moravia which were found, for example, in České Budějovice, Písek, and Tábor (ČAPEK/PREUSZ 2016,

219, 220, Fig. 87/3, 4; PREUSZ 2017, 187, 188). In the second half of the 16th century and the beginning of the 17th century, trade with Anabaptist ('Habaner') faience from south Moravia production centres was developing (PAJER 1983; 2011). The origin of faience in south Bohemia can be found more in production centres in Austria than in south Moravia, e.g. Wels, Gmundem, and Wagram (DOHNAL/FRÖHLICH 2000, 170). Fragments of unspecified faience shards were found in České Budějovice and Český Krumlov (ČAPEK/PREUSZ 2016, 220, 221, Fig. 87/8, 9; PREUSZ 2017, 191).

South Bohemia was a semi-peripheral region in the 16th and 17th centuries, where products were imported mainly from neighbouring countries over shorter distances – local consumers primarily focused on luxury goods that came from Upper

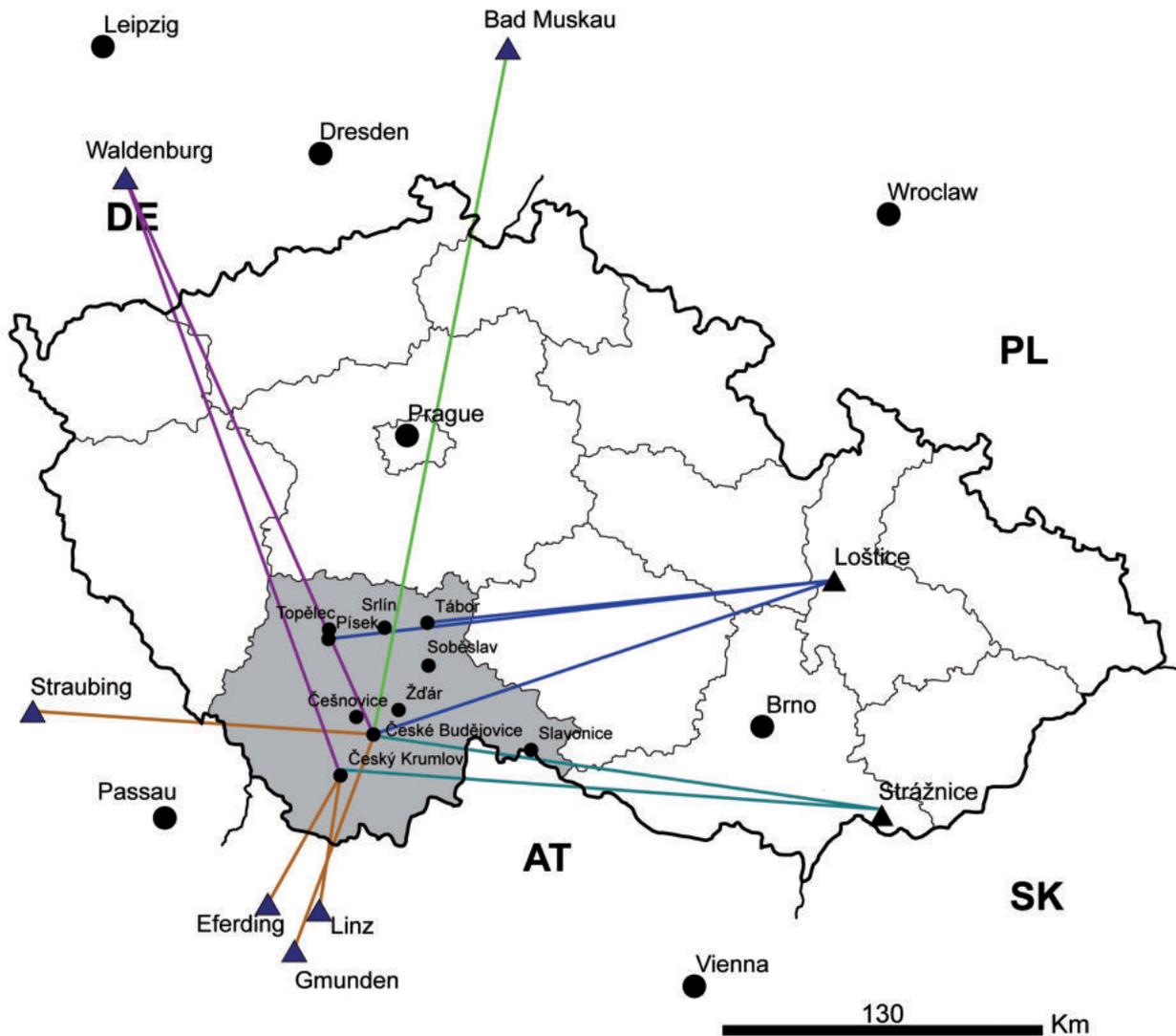


Fig. 11: A distribution network of pottery imports in south Bohemian assemblages. Created by M. Preusz.

Austria, southeast Bavaria, Upper Franconia and Saxony (e.g. painted ceramics, German stoneware). Italian maiolica came to south Bohemia through Austria (PREUSZ 2017, 191).

In south Bohemia, imports of German stoneware from Saxony and Lusatia were recorded in the second half of the 16th century and the beginning of the 17th century – mainly Waldenburger and Muskauer/Triebel stoneware.¹³ Finds of German stoneware were made at the town hall in České Budějovice (ČAPEK/PREUSZ 2016, 219–221, Fig. 87).

¹³ Thanks to prof. H.-G. Stephan for help with the determination.

In the 16th and 17th centuries, cross-border contact with the Danube region played a significant role (especially with centres in Linz, Passau, Regensburg, and Nuremberg). In the second quarter of 16th century, slipware had already entered south Bohemia.¹⁴ In recent years, the assemblages of Early Modern pottery from Upper Austria from Linz and Eferding have been processed by A. Kaltenberger (KALTENBERGER 2009, 364–495). In terms of representation, we find many morphological and decorative analogies of the products from

¹⁴ A painted fragment of a pitcher with geometrical motifs from Slavonice (before 1548) and a shallow bowl from České Budějovice belonged to the same group – PREUSZ 2017, 139; ČAPEK/PREUSZ 2016, 184, Fig. 59/1.



this area (identical rims with an outward turned collar, decorative motifs such as relief embellishment, paintings), especially between the assemblages from České Krumlov and Eferding.¹⁵

Consistent with south Bohemia and southeast Bavaria (from Passau to Regensburg), there is a long tradition of the production of reduc-

tion-fired ceramics until the 18th–19th century (ENDRES 2005, 42). The excavation of the pottery workshop in Straubing produced some finds that show striking unanimity with assemblages from České Budějovice – plates with engraved decoration on the bottom (ENDRES 2005, 23, 104, Taf. 8).

¹⁵ E.g. smaller globular or ovoid pitchers with a cylindrical neck or cooling jars with a narrow neck, open-work perforated bowls on a foot and a washbasin with embossed decoration – relief appliquéés – PREUSZ 2017, 190.

Conclusion

In conclusion, we can summarise the main trends in the development of south Bohemian late medieval and Early Modern ceramics. In south Bohemia, there was a long tradition and continuity in the production of late medieval reduction fired ceramics through the Early Modern period. From the mid-16th century, oxidation-fired glazed ware appear more often, first in urban households. Glazed ware entered rural households later, and reduction-fired ceramics prevailed until the 18th/19th century. From the mid-16th century, significant changes are observed in the forms of vessels (most apparently in the forms of cooking pots and bowls) and the range of tableware ceramics (jugs, plates) grows. The influence of the Renaissance style of living culture with improvements in culinary practices (frying, baking) and higher demands on the aesthetic and functional properties of ceramics had an impact on the expansion of new ceramic forms. During the 16th century in south Bohemia, especially in the urban context, we encounter a small representation of ceramic imports, mostly in individual fragments of stoneware, slipware, faience, etc., whereas imports are still quite exceptional in rural households.

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