



# Europa 2018 Postmediaevalis

## Foreword

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Post-medieval pottery was in our scope of interest for a long time. The deeper we have sunk into the ocean of the ceramic shards the bigger was our need to cross the borders and work on a multinational platform. To be honest, the organizing of an international conference was not our first idea. We were looking for something more intimate, for the place where we can meet with other archaeologists interested in the same topic. The more we discussed this idea with our colleagues, a European conference became the best platform for further sharing of experience. We hope, that presented agenda will satisfy not only us but also all those who have joined.

There are many ways how to deal with ceramic finds from archaeological research. Though they are all both loved and hated. It is without any doubts, that we count ourselves to the first group.



**from 18.00** → WELCOME DRINK for EUROPA POSTMEDIAEVALIS conference participants at the Institute of Archaeology, Letenská street 4, Prague 1

**from 8.00** REGISTRATION

**9.00-9.30** THE CONFERENCE OPENING

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**POTTERY THROUGHOUT EUROPE**  
- moderated by Jan Klápště

**9.30-9.55** → **Eva Roth Heege:** A Potter's Workshop from the Renaissance Period at Zug – Swiss Faience Production in the 2<sup>nd</sup> Half of the 16<sup>th</sup> Century

**9.55-10.20** → **Volker Demuth:** Post-medieval Pottery in Norway – an International Affair

**10.20-10.55** → **Marcella Giorgio:** Production and Exportation of Pisan Pottery in the 16<sup>th</sup> and 17<sup>th</sup> Century

**10.55-11.20** 

**11.20-11.45** → **Michał Starski:** Modern Times Pottery from Small Townships of Gdańsk Pomerania. Preliminary Evaluation

**11.45-12.10** → **Tânia Manuel Casimiro, José Pedro Henriques, Vanessa Filipe, Dário Neves:** Pottery Consumption in Mid-18<sup>th</sup> Century Lisbon, Portugal

**12.10-12.30** → **Michal Preusz, Pavel Vařeka:** Pottery in Bohemia during the Thirty Years' War (1618-1648)

**12.30-13.45** 



**POTTERY PRODUCTION AND DECORATION**  
- moderated by Jaromír Žegklitz

**Andreas Heege:** Springfederdekor – Chattering – – Décor guilloché – Hemraddekor ← **13.45-14.05**

**Ladislav Čapek, Michal Preusz:** Changes in Pottery Production, Distribution and Consumption in the Post-medieval Period in the Southern Bohemia ← **14.05-14.25**

**Gabriela Blažková:** Slipware of the 16<sup>th</sup> and the 17<sup>th</sup> Century in Europe as a Phenomenon. Painted Pottery in Bohemia ← **14.25-14.45**

**Kristýna Matějková:** Bohemian Slipware of the 2<sup>nd</sup> Half of the 17<sup>th</sup> and 18<sup>th</sup> Century – a Lost Tradition? ← **14.45-15.05**



**15.05-15.30**

**Maciej Trzeciecki:** Mediaeval Grey Ware in Post-medieval North East Europe. Backwardness or Genius Loci? ← **15.30-15.50**

**Tünde Komori:** The Topographical Distribution of Chinese Porcelain Sherds of Ottoman Buda and the Castle of Eger and Its Implications ← **15.50-16.10**

**Adrienn Papp:** Conclusions of Two Assemblages of Ottoman Ceramic Artefacts Dating to the 17<sup>th</sup> Century Unearthed in Buda ← **16.10-16.30**



**Ralf Kluttig-Altman:** Lids Made of Brick Clay from the Central Europe – a Mysterious Kind of Archaeological Object from Late Middle Age and Early Modern Period ← **16.30-16:50**

POSTER SECTION OPENING  
opened by Marco Milanese  **17.00-18.00**

DISCUSSION, REFRESHMENT  **18.00-20.00**



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**ABOUT STOVE TILES AROUND EUROPE**  
 - moderated by **Marcin Majewski**

- 9.00-9.20** → **Tom Wennberg, Tara Gullbrand:** Local Production of Early Modern Tile Stoves in Gothenburg. A New Understanding
- 9.20-9.40** → **Olga Krukowska:** Heraldic Stove Tiles from Gdańsk
- 9.40-10.00** → **Harald Rosmanitz:** Designer – Potter – Consumer. Stove Tiles at the Beginning of the 17<sup>th</sup> Century in Southern Germany and the Relations to Bohemia and Moravia
- 10.00-10.20** → **Michaela Balášová, Markéta Soukupová:** Replication of the Renaissance Motifs: From Aristocratic Terracotta to Burgher House Stove Tiles
- 10.20-10.40** → **Jan Musil, Jan Frolík:** Castle Košumberk (Eastern Bohemia) during the Slavata Family Period and Stove Tiles on the Border between the Renaissance and Baroque
- 10.40-11.05** 
- 11.05-11.25** → **Rita Rakonczay:** Haban Stove Tiles from Castle Čabrad'
- 11.25-11.45** → **Ivana Škiljan:** Medieval and Early Modern Stove Tiles from Slavonia
- 11.45-12.05** → **Martina Wegner:** The Saxon Stove Tiles between the Priorities of 3D Scanning and Bohemian Portraits
- 12.05-12.25** → **Ksenia S. Chugunova, Irina A. Grigorieva, Roxana V. Rebrova:** Technical Study of the 18<sup>th</sup> Century Dutch Tiles Based on Material from the State Hermitage Museum Collection
- 12.25-13.45** 



BOOK PRESENTATION  
 Andres Heege and his "Langnau"



← 13.45-14.15

**HOW TO DEAL WITH POTTERY ASSEMBLAGES?**  
 - moderated by **Tom Wennberg**

- Agnieszka Oniszcuk:** Is Selection a Bad Word in Post-medieval Ceramology? ← 14.20-14.40
- Tânia Manuel Casimiro, António Valongo:** Size Does Matter. Early Modern Measuring Cups from Lisbon ← 14.40-15.00
- Patrick Schlarb:** Early International Pharmacy Trade. Marks on Stoneware Bottles for Bohemian Bitterwasser (1722-1763) ← 15.00-15.20
- Ondrej Bobula, Jana Mazáčková, Kateřina Těsnohlídková, Petr Žaža:** Late Medieval and Early-modern Pottery Finds from Stratified Situations and the Spectrometric Analyses of Glazed Pottery Samples. Castle and Its Hinterland (Rokštejn Castle and Farmstead from Panská Lhota Village, Bohemian-Moravian Highland) ← 15.20-15.40
- 15.40-16.00** 
- José Pedro Henriques, Tânia Manuel Casimiro:** When "Made in China" Was Fancy. Ming Porcelain in Lisbon (1499-1644) ← 16.00-16.20
- Martin Volf:** Jáchymov (St Joachimsthal) – the Material Evidence of the Presence of the Elite in the Developing Mining Town ← 16.20-16.40
- Denis Jolshin:** Bricks for the Capital: A Phenomenon of the Private Brick Production Industry in the Suburbs of St. Petersburg (1847-1917) ← 16.40-17.00
- Václav Matoušek:** Field Fortifications from the Thirty Years' War in the Bohemian Lands: Findings from the Field and from Contemporary Engravings ← 17.00-17.20
- FAREWELL 17.20-17.30



**8:30-8:45** → Meeting point in front of the Prague Castle's Riding-school (U Prašného mostu 3, Prague 1)

**9:00** → PRAGUE CASTLE EXCURSION - morning part guided by Petr Chotěbor



**12:30-13:30** →  (at Prague Castle's canteen)

**13:30-15:00** → PRAGUE CASTLE EXCURSION - afternoon part guided by Jana Maříková-Kubková

Special thanks for the Prague Castle excursion to Petr Chotěbor and Jana Maříková-Kubková.



oral  
presentation  
abstracts



## A Potter's Workshop from the Renaissance Period at Zug – Swiss Faience Production in the 2nd Half of the 16th Century

Eva Roth Heege


 /workshop, pottery kiln, archaeometric analyses/

The archaeological excavations at No. 1 and 3 Oberaltstadt in the historical town centre of Zug brought to light finds and features dating from the 13th century onwards. They included a potter's kiln that had been installed in the mid-16th century but was in use for only a few decades. The waste products that had survived from the potter's workshop comprised a wide range of utility ware and stove tiles, bearing witness to the production of true faience (lead-tin glaze). Special forms such as bird and owl-shaped vessels, clay statuettes, appliqués, miniature vessels and children's toys were also manufactured at the potter's workshop in Zug. The archaeometric analyses allowed us to trace the entire chain of manufacture, from raw clay to half-finished and ultimately to finished objects. The fact that faience glaze and owl-shaped vessels were actually made in a small town like Zug, where they would previously have been classed as imports, enable us to draw important conclusions with regard to cross-border technology transfer. With this in mind, we can probably assume that the proportion of "innovative wares" manufactured even in towns of seemingly little importance was quite large in comparison to imported ceramic objects.



## Post-medieval Pottery in Norway – – an International Affair

Volker Demuth

 /Bergen, pottery sequence, import, archaeological practise/


Situated at the north western edge of Europe, the archaeology of Norway is characterized by some issues that are less known outside the country. One is the fact that there is no pottery production in Norway from the 10th to the 17th century. All medieval and even most of post-medieval pottery found in Norway is imported. In addition, the archaeological heritage legislation is commendable strictly for the prehistoric and medieval periods, but it leaves all archaeological finds and features younger than 1537 with little legal protection. These circumstances lead to a comparable poor state of research and publication of the post-medieval pottery in Norway. That is regrettable, as there are several interesting find-complexes, especially from Bergen, the historical largest town. The paper will present a broad overview of the pottery sequence in Bergen from the 16th and 17th century, which consists mainly of various German and Dutch wares. The ways of import and the use of pottery, both in urban and rural environments, will be discussed. Beside the historic and cultural implications of the pottery-analysis, I will also try to shed light on how the political agenda affects archaeological practice and research.





## Production and Exportation of Pisan Pottery in the 16th and 17th Century

**Marcella Giorgio**

 /Pisa, majolica, slipware, production/

The study of Pisan pottery production between the 16th and 17th century was the basis of my PhD research at the University of Pisa. This study, based on the analysis of kiln wastes (revealed during excavations in the historic centre of Pisa), brought new results for a better understanding of the evolution and the change of urban manufactories in the late Middle Ages and the Early Modern Age. The excavations, different in localization and extension, and also in chronologies and data, offer a quite complete picture of the pottery produced in the Pisan workshops: the late archaic majolica and the different typologies of sgraffito slipware. So, it was possible to construct a sequence, which allows us to follow the evolution of manufactories in a transition period. The revision of the old contexts and new data from unpublished excavations conducted in other parts of the city has been included in this analysis.

The study covered every aspect of production: the transition from tin glaze to the slipware, the production technologies, the archival sources, and the relationship with the other ceramics from the Florentine area, the exports to the Mediterranean area, the Northern Europe and the American countries, the relationship to the other Tuscan slipware production centres.



## Modern Times Pottery from Small Townships of Gdańsk Pomerania. Preliminary Evaluation

**Michał Starski**

 /townships, production, novelties, Gdańsk/


The issue of pottery production in small townships of Gdańsk Pomerania in the Modern times has been highlighted in a few publications only. This problem can now be analyzed owing to new findings from excavations conducted recently in Chojnice, Debrzno, Człuchów, Lębork, Puck and Skarszewy as well as based on existing numerous and so far unpublished sources. This paper shall characterize principal production trends of the 16th to 18th century including the adoption of technical and stylistic novelties. An attempt to identifying local production traditions and influence of Gdańsk and other towns will be done. The external impact of local pottery production will be also discussed.





## Pottery Consumption in Mid-18th Century Lisbon, Portugal

**Tânia Manuel Casimiro, José Pedro Henriques,  
Vanessa Galiza Filipe, Dário Neves**

 /destruction context, Lisbon, social environments, consumption/

In the morning of the first day of November, A.D. 1755, a large part of the Lisbon city was destroyed as a result of the earthquake and tsunami wave, followed by a fire lasting for several days. Several destruction contexts resulting from that morning brought to the archaeologists a wide spectrum of pottery being consumed in mid-18th-century households. This paper focuses on the excavations from three different sites in Lisbon, which also reflect three different social environments using pottery on a regular basis. A poor house located outside the city wall, a middle-class dwelling and a palace belonging to an important noble family reveal its everyday life destroyed in one historical moment by an unprecedented catastrophe.



## Pottery in Bohemia during the Thirty Years' War (1618–1648)

**Michal Preusz, Pavel Vařeka**

 /Renaissance, Bohemia, Thirty Years' War, production/

The production of the Renaissance pottery in Bohemia during the 16th and the first half of the 17th century was disrupted by the Thirty Years' War. Traditionally, the Czech archaeology has taken the idea that the war definitely destroyed the pottery production in towns, which – from the ethnological point of view – was subsequently replaced by so called “folk-pottery”. For verification of this idea, the paper will present selected pottery assemblages from Bohemia. In order to be able to describe the development and changes in morphology, decoration and technology of ceramic wares in detail, presented assemblages of the Thirty Years' War period introduce ware from villages, towns and noble residences.





## Springfederdekor – Chattering – Décor guilloché – Hemraddekor

History and Development of a Decoration Technique for Earthenware Ceramics in Scandinavia, Poland, Germany, Switzerland, Western Austria and Lichtenstein, 17th till 19th Centuries

**Andreas Heege**

 /decoration technique, earthenware, production places/

Chattered decoration is a decoration technique for earthenware, which has found widespread use in Modern times in Central Europe. The technology spread in Scandinavia, the Baltic States, parts of Eastern Europe, Germany and Switzerland. It is missing in the Netherlands, France, Italy and the eastern parts of Austria. Until we can prove its presence in older excavation layers, we can assume that the chattered decoration does not represent a local invention for the "Preetzer ceramics" in Schleswig-Holstein, the "Langnauer ceramics" in the German speaking part of Switzerland and certainly for the ceramics with this decor in southern Germany, Liechtenstein and Vorarlberg. Rather, we have to assume, that this decorating technique was brought to the respective places by wandering journeymen. There, it was then integrated into the local standards of ceramic decoration. The centre of the origin of the chattered decoration seems to lie in Mecklenburg-Vorpommern / West Poland or in Sweden. Clearly dated finds from the period before 1600 are still missing today. The oldest findings come from Stralsund, Langenstraße 23 (wasters around 1620/30), Pasewalk (1630) and from the warship Vasa (sunk 1628). The most important production wasters come from Myślibórz (Soldin), Poland (around 1600 and younger). Ceramic from Myślibórz was part of the Baltic trade and was found in Riga and Stralsund as well.



## Changes in Pottery Production, Distribution and Consumption in the Post-medieval Period in the Southern Bohemia

**Ladislav Čapek, Michal Preusz**

 /production, distribution, function, southern Bohemia/

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







## Slipware of the 16th and the 17th Century in Europe as a Phenomenon. Painted Pottery in Bohemia

Gabriela Blažková

 /slipware, Beroun, decoration, workshops/

Slipware hit its peak in the Post-medieval; it was produced in the France, Germany, Central Europe and the Balkans as well as in Scandinavia. Several regions saw the rise of own production centres, often with a specific style. A comparison between archaeological and written sources helps in mapping not only the assortment of the pottery workshops, but also the rivalry between individual centres.

An individual painted pottery style also developed – in accordance with European trends – in Bohemia. The Bohemian slipware has traditionally been related to the town of Beroun, which is situated west of Prague. The aim of this contribution is to present the morphology, decorative elements and the correlation between vessel shape and decorative motif of Bohemian painted pottery. We will further focus on a comparison between the Bohemian and the European productions and mutual influences.



## Bohemian Slipware of the 2nd Half of the 17th and 18th Century – a Lost Tradition?

Kristýna Matějková

 /slipware, tradition, decoration style, Bohemia/

A lot was said about painted ware or slipware of the 16th and 17th century all around the Europe. This phenomenon could not have been neglected and new studies are still appearing. Its colouring and motifs are astonishing us again and again. We can find at least some few shreds in every excavated site from this period in Prague. But this situation has rapidly changed during second half of the 17th century. What happened with this tradition? Has it disappeared at once or it was slowly replaced by other decoration styles? Is there any continuity or development? And are we able to recognize it? Since the pottery from the 16th and from first half of the 17th century was in focus of archaeological interest during last years, the knowledge of the younger periods from the archaeological perspective is vague. This contribution shows some aspects of slipware pottery during second half of the 17th and 18th century from Bohemia and tries to compare the situation with other European regions.





## Mediaeval Grey Ware in Post-medieval North East Europe. Backwardness or Genius Loci?

**Maciej Trzeciecki**

🔑 /grey ware, changes, decline, tradition/

The appearance of grey ware vessels is a material constituent of profound civilization changes that took place in the vast territories east of Elbe River on the eve of the Late Middle Ages. Successively, their decline symbolically closes the mediaeval period.

Nonetheless, vast areas of the zone in production break out from this picture, basins of middle and lower Vistula, Pregolya and Neman rivers in particular. Although grey pottery appears here even in the late Middle Ages, it is the 16th–18th century when it becomes a commonplace. New technical qualities brought in the late Middle Ages by the colonization under German law, formed a distinct stylistic province thereof; with grey tableware decorated with burnishing being one of the most characteristic attributes. Despite the industrial revolution in the 19th century, tradition of production and use of vessels fired in reductive atmosphere survived almost to the present day.

The specific stylistics of post-mediaeval grey ware ceramics from the north Eastern Europe eludes simple interpretations that focus on a gradual transfer of the technology from the civilization centres to the backward peripheries. Such a fascinating phenomenon awaits a comprehensive research program, tracking down technological, stylistic and cultural changes of post-mediaeval pottery from the long-term perspective.



## The Topographical Distribution of Chinese Porcelain Sherds of Ottoman Buda and the Castle of Eger and Its Implications

**Tünde Komori**

🔑 /Chinese porcelain, Ottoman empire, religion, social groups/


The Ottoman occupation of Hungary (1526/1541–1686) brought changes in the urban topographies of the occupied area. Chinese porcelain, an unquestionably luxury product, which is connected to the upper layers of Ottoman society, can be used as a basis for examining the topographical changes in the occupied towns – an aspect of Ottoman history which is hardly rich in written sources in the context of the Hungarian province. As Hungary was a remote and peripheral, but strategically crucial part of the Ottoman Empire, the presence of Chinese porcelain in such a military-based region bears the potential of studying the social group, this type of material culture is connected to. The archaeological distribution of Chinese porcelain might be used for reconstructing of the social topography of an originally Christian medieval town that was occupied and transformed by a different religion and culture. The comprehensive examination of the porcelain assemblages of Ottoman Buda and the Castle of Eger showed intriguing patterns in the distribution of the sherds, implying that material culture might be used as an indicator for detecting different social groups within such a context.





## Conclusions of Two Assemblages of Ottoman Ceramic Artefacts Dating to the 17th Century Unearthed in Buda

**Adrienn Papp**

 /Buda, storage pits, comparison, vessels/

During its Ottoman Period (1541–1686), Buda served as a seat of the provincial leaders, in addition to which it rendered significant commerce. The archaeological excavations in the city constantly reveal assemblages of new artefacts dating to this historic period. The presentation focuses on two limited assemblages of the artefacts. The first one was found in the palace of the Pasha of Buda in 2015. It was located in a storage pit, which roof was crashed and fell down during the siege in 1686, and that is why all objects were buried and well-preserved. Of the artefacts, we can name vessels, such as jugs, bowls, china porcelain, etc., which were once very common in the Ottoman Empire. There are luxury pieces among the mass-produced objects; for instance, those with engraved letters representing the name (identified in two cases). The second pottery assemblage was found in another pit, in the suburbs of Buda. In addition to the typical Ottoman vessels, painted plates and a Haban jug, showing relations to the Hungarian “memorabilia” dating to the 18th century, were revealed. The first assemblage can be positively related to the Pasha of Buda, who was part of the elite of the Ottoman Empire. Those artefacts are reflecting such fact. The second assemblage is being considered as a part of an ordinary household in Buda, which maintained significant relations with the Hungarian population, hence with artefacts typical for the Western Europe.



## Lids Made of Brick Clay from the Central Europe – a Mysterious kind of Archaeological Object from Late Middle Age and Early Modern Period

**Ralf Kluttig-Altman**

 /lids, brick clay, function/

Lids made of brick clay exist as an archaeological find, for instance, in some regions of Germany, the Netherlands, Switzerland and Austria from the 12th to the 17th century. They have not been produced by potters, just by brick makers, and differ from ceramic lids in manufacturing technology, shape, weight, decoration and function. They are massive and heavy objects, with a big handle and a very plain bottom, and mostly rich decorated. The function of these objects was unclear until the last years; as far as we know there are no historical paintings or graphics showing these lids in action. To use these lids in context with air-heating, like sometimes published, is not useful or possible. This presentation will show some well-studied examples of these lids made of brick clay from Germany, with all their special attributes and will give a hypothesis for their original function. It would be very interesting to get to know from the other participants of the conference, in which countries are these objects present and known as well.





## Local Production of Early Modern Tile Stoves in Gothenburg. A New Understanding

**Tom Wennberg, Tara Gullbrand**

 /tile stove, provenance, archaeometric analysis/

Recent excavations in the City Hall of Gothenburg resulted in the new knowledge of tile stove production in Gothenburg. In 2016 a major deposit of at least three different, more or less complete tile stoves, were thoroughly excavated in the courtyard of the City Hall. They are most likely originating from the City Hall building in 1746. An ICP-analysis was performed with the main purpose to investigate the provenance of the different types.

The three main types were differentiated; a black late baroque type, a yellow rococo-type and a white rococo-type with blue decor. We cannot be sure whether they were installed at the same time, but they were discarded in 1824 in connection with a major reconstruction of the City Hall. They were sampled for ICP-analysis and samples were gathered from still standing contemporary stoves and from stove tiles of the same type coming from an older excavation. The analysis resulted in a new understanding of local production of tile stoves in Gothenburg in the 17th and 18th century. The result will be put in a broader European context and a wider diachronic time frame.



## Heraldic Stove Tiles from Gdańsk (Poland)

**Olga Krukowska**

 /Gdańsk, trade, stove tiles, heraldic motifs/

Gdansk was located in the Royal Prussia; the south coast of the Baltic Sea and it was one of the most meaningful trade centre in the 16th and 17th century. The analysis of the ceramic artefacts enables us to find out the cultural links between the examined societies and their contribution to a long distance trade exchange. The stoves with the rich decoration and symbolic meaning determined the social status of their owners in multicultural town.

Gdansk stove tiles collection with the heraldic motifs is especially interesting as they were seen on the gothic tiles. The symbols varied from the state ones to the coats of arms, which belonged to the landed gentry, the church, the knights. Sometimes more significant burgher families placed their coat of arms on the tiles too.


Gdansk collection includes, among other things, the tiles from stove main bodies featuring the Gdansk coat of arms surrounded by mythological figures and a small heraldic tile supported by two lions. Some of the most unique artefacts are the tiles presenting the coat of arms of the Sforza family and tiles with double-headed eagle motifs. The types of tiles prove strong connections that existed between Gdansk and other trade centres of the Northern and Western Europe.





## Designer – Potter – Consumer. Stove Tiles at the Beginning of the 17th Century in Southern Germany and the Relations to Bohemia and Moravia

**Harald Rosmanitz**

 /stove tiles, motif, Reformation, designers/

Triggered by an economic and trade boom and the revenues stemming from overseas colonies, stove tile art experienced a golden age in the first third of the 17th century. Designers created reliefs for stove tile picture sequences based on originals devised by graphic designers from Antwerp and Nuremberg, which became to be used as finishes for the newly built or remodelled residencies in the entire German Southwest, such as the Heidelberg castle and the Aschaffenburg castle (Schloss Johannisberg). The intent of this presentation is to demonstrate the development of the stove and stove tiles on few examples. What was the relationship between the designers of the motifs, the craftsmen, and the end users in the early 17th century? What are the findings of the interpretation of relevant finds in an archaeological context (a reflection of the social context)? Do the depictions of this time show reformatory and anti-reformatory agendas? Is it possible to compare the development in the southwest Germany with corresponding trends in Bohemia and Moravia?



## Replication of the Renaissance Motifs: From Aristocratic Terracotta to Burgher House Stove Tiles

**Michaela Balášová, Markéta Soukupová**

 /terracotta, Renaissance, motifs, stove tiles/

The presentation concerns the replication of decorative motifs by local artisans. The Renaissance terracotta segments, decorated with stylised plant and geometrical motifs, are now a part of the collections of the Regional Museum of Chomutov. They were originally a part of a window frame and a portal at the Castle of Chomutov in the northwestern Bohemia. A noticeably similar decorative pattern was identified on a fragment of a stove tile (an accidental find from the 1970's), which indicated a possible local stove tile production. The rescue research undertaken by Institute of Archaeological Heritage Care of Northwestern Bohemia in Most revealed the remains of the 16th-century pottery workshop. Fragments of several stove tiles as well as of a stove tile mould decorated with identical patterns were gained. This presentation refers to the revealing of the same decorative motifs on different types of building material and in different types of social environment, pointing out how the decorative patterns used in a higher social environment were transferred to the material culture of the lower classes.





## Castle Košumberk (Eastern Bohemia) during the Slavata Family Period and Stove Tiles on the Border between the Renaissance and Baroque

**Jan Musil, Jan Frolík**

 /castle, stove tiles, eastern Bohemia/

The castle of Košumberk was founded at the end of the 13th century. It was in possession of the family of Slavata from Chlum and Košumberk between 1372 and 1654. The original Gothic castle was rebuilt by Diviš the Third from Chlum and Košumberk in the style of late Gothic and Renaissance. The impulse to transform the castle fortress into the palace residence was a fire on July 18th, 1573, when the castle lit a lightning. Some of the found stove tiles carry traces of the fire. The castle was rebuilt and extended – first of all by a two-wing Renaissance palace with an arcade gallery facing the courtyard (the so-called New Palace). This building activity greatly increased the number of stoves in the castle. A large collection of archaeological finds covering the entire period of its existence was gained during the reconstruction of the castle ruins in 1922. Fragments of stove tiles represent the largest collection ever since in the eastern Bohemia.



## Haban Stove Tiles from Castle Čabrad' (Slovakia)

**Rita Rakonczay**

 /Haban, stove, production, motifs/

The pottery production of the Early modern Haban potters is relatively well studied, but the research of the Haban stove tiles is still at its very beginning. This situation lasts despite the fact, that there are three completely preserved stoves, datable to the 17th century: Trstené (Hungarian National Museum, Budapest), Banská Bystrica (Museum of Applied Arts, Budapest) and one in the Castle Museum of Krásna Hôrka. Only one Haban workshop has been excavated in Hungary so far: in Sárospatak. The motifs of stove tiles found there and of those from northeastern Hungary (e.g. Szerencs, Pácin) are very different from the ornaments applied on the tiles of the above mentioned surviving stoves. During the excavation at Castle Čabrad' carried out in 2013–2016, approximately 3500 fragments of stove tiles were found. Thousands of those can be identified a Haban production. These finds show strong connections to the northern regions of the former Kingdom of Hungary. And there is a special group of green glazed stove tiles with Haban-like motifs at the same time. These observations lead to further questions. First, could the green-glazed examples might be interpreted as a Haban-production? Second, what is the difference between the northern and the northeastern groups? Third, what is the possible relation of the finds from Čabrad' to the Moravian Habans?







## Medieval and Early Modern Stove Tiles from Slavonia

Ivana Škiljan

🗝 /stove tile, workshop, typology, Slavonia/

The stove tile production in Slavonia (one of the regions of the Hungarian Kingdom, which occupied the parts of present North Croatia between the Sava and Drava Rivers) began in the late Middle Ages and has been lasting until the present. The finds show the indirect and direct connections to the royal workshops of Budim in the period before 1500. The only archaeologically documented local workshop in Zagreb of this period is located in Nova Ves Street. The development the stove production between the Middle Ages and the early modern era was disrupted by the Ottoman invasion temporary disrupted on the larger part of the occupied territory of former Slavonia.

In the unoccupied parts of the region (called Civil Croatia during the 16th and 17th centuries), this material shows logical relations to the (historically Austrian) stove production of Slovenian regions. Many recent excavations have yielded large assemblages of stove tiles. Together with the analyses of unpublished and published material from museum collections, a preliminary typology of Slavonian stove tiles can be offered.



## The Saxon Stove Tiles between the Priorities of 3D Scanning and Bohemian Portraits

Martina Wegner

🗝 /3D scanning, stove-pottery, portraits, Bohemia/

During a rescue excavation at the Wilhelm-Leuschner-Platz in Leipzig in 2004/05 the waste pits with different pottery of the 16th/17th century came to light. Besides the vessels, large quantities of moulded stove-pottery, i.e. models (patrices) and moulds (matrixes), as well as stove-tiles as semi-finished, finished and even used products were found. The Early-modern stove-pottery will be evaluated in a thesis (which is now arising at the Otto-Friedrich-Universität in Bamberg) in the terms of the production technology and image motifs. At the same time, it forms the basis for the second part of the project of the Archaeological Heritage Office of Saxony (LfA) on Saxon stove-pottery, which also includes the subprojects for late Gothic stove-tiles (presented by Stefanie Müller) and still upright tile-stoves up to the time of industrialisation (presented by Stefan Krabath/Rainer G. Richter). Within the scope of the conference input, special attention is paid to the 3D scanning technique which is applied at the LfA in Dresden and optimally serves to the evaluation of the research issues. Selected examples, also with references to Bohemia, illustrate this innovative recording method.





## Technical Study of the 18th Century Dutch Tiles Based on Material from the State Hermitage Museum Collection

Ksenia S. Chugunova, Irina A. Grigorieva,  
Roxana V. Rebrova

 /Dutch tiles, archaeometric analyses, manufactory, Saint Petersburg/

The presentation is dedicated to the Dutch tiles from the Winter Palace of Peter the Great and from the Menshikov Palace. We studied the tiles that had been typologically attributed to several production centres.

These centres could be found in Dutch cities (Amsterdam, Rotterdam, Utrecht, and Harlingen – 39 items of tiles) and Russian factories (in the suburbs of Saint Petersburg – 16 items of tiles).

The aim of this study was to determine certain differences in the production technologies. For this reason, the material of the ceramics, white glaze and colouring agents were analysed using the optical microscopy, XRF, XRD, SEM-EDS and molecular spectroscopy methods as well. The distinctions of tiles from Dutch and Russian manufactures were found.



## Is Selection a Bad Word in Post-medieval Ceramology?

Agnieszka Oniszcuk

 /post-medieval bulk finds, storage, selection strategy, discarding/

As archaeologists we are trained to gather and not to discard but, explicitly or not, we deal with choices every step of our professional way. According to The Standard and Guide to Best Practice in Archaeological Archiving in Europe published by the EAC (Europae Archaeologiae Consilium) in 2014, selection is „the procedure for selecting archive components for inclusion in an archaeological archive intended for long term storage”. Every time it is applied, it should be clearly formulated, and the choices should be explicit and well-informed. Within the scope of this conference, the paper is treated as an impulse for discussion on selection and long-term storage of post-medieval bulk finds. Basing on existing studies concerning the topic, selection strategies, and current European discussions the author will focus on issues related to permanent storage of post-medieval pottery. Is selection a bad word for archaeologists – ceramologists? Are we able to preserve everything we want, especially with the expanding time range of archaeological interests? Is keeping every shard of mass-produced ware truly justifiable, even for us? Are all the assemblages we already have on the shelves equally valuable? And, finally, if we decide to discard, how should we do it?







## Size Does Matter. Early Modern Measuring Cups from Lisbon

**Tânia Manuel Casimiro, António Valongo**

 /measuring cups, mercantile area, sizes, Lisbon/

Ceramic measuring cups of different shapes and sizes are frequently found in the Early modern archaeological contexts in Portugal. In the early 16th century, King Manuel of Portugal standardized all measures and weights throughout the Kingdom. Since then, all measuring cups used for trade and commerce were calibrated and dated by local authorities every year. The only revision of this system was done in the second half of the 19th century. Over two dozen pieces of measuring cups were found at Rua do Arsenal in Lisbon and reveal, how the measures were used in a daily practice in the mercantile area at the riverfront of the city.



## Early International Pharmacy Trade. Marks on Stoneware Bottles for Bohemian Bitterwasser (1722-1763)

**Patrick Schlarb**

 /healing water, stoneware bottles, Saxony, trade/

After a short explanation about the difference between Healing water and Mineral water, a complex view explains what "Bitterwasser" is and shows the first phase of the economic development of the trade with the Bohemian "Bitterwasser". Bitterwater and its main ingredient Bitter salt – once a famous medicine – was first found in Epsom, England, at the end of the 17th century. In 1717 Friedrich Hoffmann discovered both of them in a fountain in Sedlitz (Sedlec), Bohemia. The owner, the Kreuzherren ("Rytířský řád křižovníků s červenou hvězdou"), was selling it from 1722 on, but not as professional merchants would do. They only supplied the incoming demand from Regensburg, Leipzig, Prague, Wien, Nurnberg, and Nancy. The main booster for the trade with Bohemian Bitterwasser was personified by Johann Gottfried Müller from the town of Teplice. In 1725 he started a huge marketing campaign and predicated in his advertising Mr Friedrich Hoffmann had judged the unknown Bitterwasser from the neighbouring village Zaječická as stronger – also in some of his commercials, he made it look like that he sold Sedlitzer Bitterwasser, what both were not true (misleading advertisement). He worked together with partners in Dresden (Georg Krüger), Leipzig, Berlin, Prague, and Vienna. New competition occurred soon and from 1731 only Krüger from Dresden and Hochheimer from Leipzig dominated the whole Bohemian Bitterwasser trade ("Zaječická hořká voda") in the Northern and Western Europe. The economic history allows us to identify and date seals and trademarks of the Bitterwasser-Entrepreneurs.





## Late Medieval and Early-modern Pottery Finds from Stratified Situations and the Spectrometric Analyses of Glazed Pottery Samples.

Castle and Its Hinterland (Rokštejn Castle and Farmstead from Panská Lhota Village, Bohemian-Moravian Highland)

Ondrej Bobula, Jana Mazáčková, Kateřina Těsnohlídková, Petr Žaža

 /archaeometric analysis, Late Medieval, stoneware, castle/

The fundamental descriptive and formal analysis of the pottery from stratified situations was enhanced by the chemical composition analysis. The Late Medieval pottery collection with a myriad of used glazes comes from the destruction horizon of the Rokštejn Castle (dated to 1467) and was subjected to the XRF spectroscopy. Based on this excavation, a change in the construction of the house was detected, as the front facade of the house was moved into the village square. The recorded sequence of pottery represents a cross-collection from the 14th to 19th century. When comparing the farmstead pottery material with the finds from the Rokštejn Castle and later from the Brtnice Chateau, it is clear that the collections are of the same provenience. This is also applicable for the Brtnice Domain, and for the large part, for its neighbours.

Using these analyses of chemical composition can lead to an investigation of the origin of the glazes – local or regional, based on the local geology. For a comparison, a sample of the stoneware of non-local origin was used; its use is documented at the Castle during the second half of the 14th century. This collection represents one of the very first analysed collections from the Bohemian-Moravian Highland by such method.



## When “Made in China” Was Fancy. Ming Porcelain in Lisbon (1499–1644)

José Pedro Henriques, Tânia Manuel Casimiro

 /porcelain, consumption, Lisbon/

Vasco da Gama discovered the maritime trade route to India in 1498. He brought back to Europe a new type of pottery, known as porcelain, from his first trip and presented it to the King Manuel I. The qualities and style of this new type of ware were so unique, that it made porcelain very desirable and rapidly replacing Spanish and Italian luxury ware in Portuguese houses. Its consumption began in the early 16th century as a scarce luxury commodity destined only to a few. However, about 50 years later, it was used as tableware in a variety of Portuguese households and reaching a wide number of people. The purpose of this paper is to present the development of the trade and consumption of Ming Chinese porcelain in Lisbon and introduce the most (un)frequent shapes and decoration styles.





## Jáchymov (Saint Joachimsthal) – the Material Evidence of the Presence of the Elite in the Developing Mining Town

**Martin Volf**

🔑 /mining town, elite, social structure/

Since 2015, the Institute of Archaeology and Preservation of Historical Monuments of Northwest Bohemia carried out the rescue research of the urban area of the Royal Mining Town of Jáchymov (Saint Joachimsthal) in the Ore Mountains. Besides the knowledge of the settlement before the establishment of the mining settlement, we are able to document the rapid and spontaneous development of the mining town. The paper aims to present the material evidence of changes in the social structure of the population of the mining town, with emphasis being placed on the evidence of the presence of the elite in the Renaissance Jáchymov. This contribution is part of the international scientific project ArchaeoMontan, which focuses on the study of medieval mining in the Ore Mountains.



## Bricks for the Capital: A Phenomenon of the Private Brick Production Industry in the Suburbs of Saint Petersburg (1847–1917)

**Denis Jolshin**

🔑 /brick, manufactory, Saint Petersburg/

From the very foundation of the new capital of the Russian Empire in 1703, the system of supply of the building materials for its hasty growth was under the constant control of the state, and the large state factories provided the major part of bricks in the 18th century. From the 1830-ies, the smaller private factories established by merchants and prosperous peasants in the suburbs of the city started to play the main role in this supply. For the standardization of the quality of bricks, the special regulations were issued by the government in 1847 as a law for the whole Empire, yet these instructions were followed only in the Saint Petersburg area due to the long-term and strict surveillance carried out by the competent officials. The analysis of the historical documents along with the material evidence from the mid-19th century provides the ground for claiming Saint Petersburg bricks had started being stamped by the names of the manufacturers only since this turning point, while the Moscow brick stamping tradition, started as early as the late 16th century, had almost no influence in the new capital. The development of Saint Petersburg brick stamping practice from 1847 to 1917 will be considered.





## Field Fortifications from the Thirty Years' War in the Bohemian Lands: Findings from the Field and from Contemporary Engravings

Václav Matoušek

🔑 /fortification, Thirty Years' War, battlefields, iconography/

Engravings depicting the events of the Thirty Years' War represent a complex source. Using artistic and verbal means of expression, they inform about particular events and the broader context. The authors and publishers of these engravings stressed their accuracy and objectivity. The great interval between then and now greatly restricts the possibilities to verify them. A partial opportunity is represented by surveys of battlefields. Six examples of battlefields in the Bohemian Lands offer a detailed comparison between the relics of the fortifications and their representation in iconographic sources.




poster  
presentation  
abstracts



## The Trindade Archaeological Site, Santiago Island, Cabo Verde

Mariana Almeida, Jaylson Monteiro

 /Cabo Verde, chapel, sugar cane/

The Trindade archaeological site is located in the interior of Santiago Island, Cabo Verde, approximately 13 km away from Praia and the roughly halfway between Praia and Cidade Velha, the first capital of the archipelago.

The site has such an important groundwater reservoir, that even today is the location the country's main water factory, with highly fertile soil. It was a Fazenda, a farm estate, originally belonging to Fernão Fiel de Lugo in the 16th century, where he built an octagonal chapel, which remains today.

Later, it became the property of the bishopric and the residence of Bishop Fr. Francisco de Santo Agostinho (1709-1719), in a troubled period in the Cape Verdean history, where he was also buried.

The area underwent an intervention in 2011 with the main focus on the renovation of the chapel itself and the tomb and with a small archaeological excavation we are now presenting here.

The materials found are far cry from what could have been expected from a bishop's dwelling, since the vast majority of the pottery is either functional or connected to the production of sugar or other sugar cane products.





## Imports of European Pottery in São Miguel Island (Azores): A Case Study from the Convent of Nossa Senhora da Esperança

João Gonçalves Araújo, Oliveira N'Zinga

 /Azores, trade, pottery production centres/

The Nossa Senhora da Esperança Convent in Ponta Delgada, São Miguel Island (Azores), is currently being preserved, restored and rehabilitated. The initial phases of the project included archaeological excavations, which yielded an interesting collection of imported European pottery from the 16th and 18th centuries.

This presentation aims to contribute to a better understanding of international trade routes that used the Azores as a stopover during the modern era and allow us to shed light on the relationships between some of the most important European pottery production centres and the Azores archipelago. Furthermore, the study of these relations helps us with other local issues, such as the economic, social and cultural importance of these finds and their perception in different parts of the Azorean society.



## The Post-medieval Pottery from the Nitra Castle (the Archaeological Excavation in 2010 and 2013)

Mario Bielich

 /Nitra castle, tableware, stove tiles, Renaissance/

The aim of the poster is to present results from two archaeological excavations that took place at the Nitra Castle in 2010 and 2013. The subject of the research was the Gothic ditch and the reservoir water tank situated in the palace courtyard. The ditch was originally dug up in the second half of the 15th century, but soon lost its primary function and was gradually filled up. A renaissance bastion was built south-eastwards from the ditch. The pottery found in the infill dates from the end of the 16th to 18th century. Most represented are pots, jugs, tripods, lids and bowls. Other artefacts include various small items made of iron, bronze, antlers and glass. In 2013, the layers in the reservoir water tank situated in the courtyard of the Bishop's Palace has been documented. The previous research (undertaken in 1996) examined the first 460 cm of its backfill, while our research examined the tank up to the depth of 850 cm. The material is represented mostly by tableware pottery including plates, and dishes. Discovered stove tiles represent are of chamber type. The most common themes are geometric and botanical related to the Ottoman Empire influences. The waterlogged deposit of the water tank enabled also the preservation of wood, leather and animal bones. Collected artefacts came from the late Renaissance and are dated to the second half of the 17th and to the beginning of the 18th century.





## The White Pottery in Early Modern Poland: Local Production or Regional Fashion

**Magdalena Bis**

 /earthenware, provenance, trade, Poland/

This poster discusses earthenware from archaeological excavations in Poland, which was made from clays fired to bright colour, but of very different origins and so-called white pottery. In addition, a common feature of these vessels is the lead glaze, especially green and yellow, and a characteristic decoration of the surface, most often consisting of painted patterns (mainly strips). This earthenware was very popular in Poland in the 16th century and during the first half of 17th century. White pottery was produced mainly in south-eastern and central Poland (near the towns such as Cracow, Sandomierz, Lviv, but also in Lublin, Sieradz and Płock) as well as in other regions, for instance in Royal Prussia, Silesia or West Pomerania.

The main aim of this poster is to present the most important issues in this area. One of them is the ability to identify the provenance of the ware, to recognize whether there are any features that identify products from each pottery production centre, and at the same time to distinguish them from vessels produced in other areas of Poland. Another problem is the possibility to recognize the market for the white pottery and trade routes for its distribution.



## Lead-Glazed Ware from Coimbra (Portugal) in Middle/Late 16th Century

**Ricardo Costeira da Silva**

 /glazed ware, cooking, regulation, production/

The first reference to the glazed ware in Coimbra can be found in the 1556 Regulation of Malegueiros (the class of potters, that would fire their pottery twice – pots were bisque fired, glazed and fired again). This document, and the following Regulations, dated 1569 and 1571, reveal that the main concern of these potters was the ware's poor quality since it would break very easily due to the low quality of clay and to imperfect firing. The Regulations specify the composition of glazed pottery, identifying the primary clay deposits and the proportions used, thereby confirming their local production.

The written documents cited above, mentioning the production of glazed pottery in Coimbra, distinguish the red clay pottery (glazed), to be used for cooking, from a white-fabric ware, preferably used for table service. This paper focusses exclusively on the first type, functionally associated with cooking, describing the morphologic, typological and manufacture aspects of this important Coimbra's production, so frequent in the domestic contexts of the Early Modern period in Portugal, using as a case study the lead-glazed ceramic collection found during the archaeological excavations in the old Episcopal Palace of Coimbra (Portugal).





## Pottery from Medieval and Early Modern Graves in Central and Eastern Bohemia

Jan Frolík, Jan Musil

 /graves, chronology, Middle Ages, cemeteries/

Medieval church cemeteries are characterized by a large number of graves with very complicated stratigraphy and by the absence of grave goods that would allow us to date individual burials. Therefore, pottery finds in the backfill of grave pits are of great importance. In addition to the chronology of individual graves, they provide information about the activities that took place at the cemeteries (funeral rites, grave maintenance and church festivities).



## Ceramic Toys and Miniatures from the 16th–18th Century Found in Lisbon and its Surroundings

Mário Varela Gomes, Rosa Varela Gomes,  
Tânia Manuel Casimiro

 /Lisbon, toys, miniatures/

Archaeological excavations in various medieval and early modern sites in Lisbon have revealed several artefacts interpreted as children's toys, such as whistles, flutes, marbles and fragments of anthropomorphic and zoomorphic figurines.

The same contexts have also yielded other artefacts of very small proportions. These are exact imitations of larger cooking pots, chaffing dishes, jars, bowls and cups and classified as toys as well.

Miniatures could have played an important role in child's play and may have been used to teach them certain cultural habits (such as cooking for little girls). But they could have fulfilled other functions as well. Small vessels may have contained rare or valuable goods or even served as amulets with apotropaic function.

This poster presents the artefacts found in the Santana Convent, the Carbide storage pits, São Vicente de Fora Monastery, Rua do Arsenal (all in Lisbon) and from the Rua da Judiaria in Almada.







## Archaeological Finds of Stoneware Vessels from 18th to 19th Century Saint Petersburg

**Mariya Gromova**

 /Saint Petersburg, Germany stoneware, mineral water/

Archaeological excavations in Saint Petersburg regularly yield fragments of stoneware vessels produced in Germany, which can be divided into two groups, stoneware from the Rhineland and stoneware bottles for mineral water.

The finds of Rhineland stoneware are distributed unevenly over the city area. About 100 fragments of vessels were found during the archaeological excavations on the Okhtinsky Cape (Nienschanz). Most of them were probably jars and beer drinking vessels (so-called 'Schnelle') belonging to the pre-Petrine period.

On the contrary, stoneware from Rhineland is being found in very small quantities. Fragments of four stoneware vessels were found: two of them during the archaeological excavation in the Great Courtyard of the Winter Palace of the State Hermitage in 1999 and two during the research of the Eastern Wing of the General Staff Building in 2009–2010.

Most of the bottles for mineral water are Selters. The earliest examples of those bottles found in Saint Petersburg stem from the first half of the 18th century.

Stoneware bottles appear mostly in the layers of the second half of the 18th and 19th century, which is explained by the growing popularity of mineral water.



## BOOK PRESENTATION – Langnau

**Andreas Heege**

The municipality of Langnau is situated in the Canton Bern, Switzerland. The eastern hills of the Canton were the most economically viable in the 18th century. This prosperity is attested to both by large farmsteads and a population number of significant size. These included potters and stove-fitters whose high-quality products became highly prized objects in museums and private collections from the late 19th century onwards. More than 2000 earthenware products and stove tiles made by Langnau potters have survived up to the present. The presented study is the first-ever attempt at presenting a comprehensive synopsis of all accessible genealogical, historical, archaeological and museum-based information. A total of 56 potters and their workshops are attested from 1672 until 1910. Comprising nine generations of the Family Herrmann, this is the largest dynasty of potters in the German-speaking part of Switzerland. The stylistic lines of tradition at Langnau were passed down by the male workshop owners. Various criteria give us a foundation for associating certain pottery products with Langnau and for distinguishing them from products made by other workshops throughout the Bernese region. Moreover, a detailed analysis of the handwriting on the inscribed pieces, in conjunction with ledge handle types, fruit-shaped handles and various motifs allowed us to identify regular pairings of certain features, which could be interpreted as the “hand” of a particular potter. In some cases, it was even possible to associate these with individual Langnau potters known from records and their workshops.





## Early Majolica Production in Switzerland: A Stove Dated 1518 from Holligen Castle in Bern

**Eva Roth Heege**

 /stove tiles, majolica, production, Bern/

In the loft of the Holligen Castle in Bern, around 192 old stove tiles have been stored for quite a long time. The pieces are individually painted with fire resistant blue, violet, yellow and green colours and therefore belong to early majolica production in Switzerland. The stove was built in 1518, as some of the painted tiles prove: They show the date of 1518, as well as the coats of arms of the founder Wilhelm I von Diesbach (1450–1517) and those of his wives Helena von Freiberg (1500) and Anastasia Schwend (1518). Based on the preserved tiles, the stove could be reconstructed. The dating and glazing make the stove a unique and important object. It seems to be the earliest of its kind north of the Alps and it shows, that innovative Bernese tile makers were definitely influenced by Italian majolica production.



## Filling the Gap: The Late- and Post-medieval Artistic Pottery Market in Silesia

**Maksym Mackiewicz**

 /artistic pottery, luxury ware, elites, trade/

Artistic pottery forms a special category of high-quality, uniquely aesthetic ceramic artefacts. The development of a market for such pottery in the Late- and Post-medieval periods reflects the general trend of social and cultural changes brought about by the appearance of new classes of elites. The members of these elites, especially the more affluent among the Burghers, took an active part in creating not only the demand for luxury wares, but also a set of new lifestyle choices reflected in the concurrent symbolism and customs. The Silesian artistic pottery market thus appears to have developed away from the main long-range trading routes and to have had its own particularities and coverage. It did not exclude wares from the more distant parts of the world at that time; they merely came sporadically, perhaps from secondary sources. Artistic pottery studies can be incorporated into the broader contexts of the flow of artefacts and ideas. It seems crucial, at this point of the discussion, to introduce some of the relevant archaeological records from Silesia – a region which, so far, has been perceived as a terra incognita in this respect.





## Pottery in Saint Petersburg: The Archaeology and History of Material Culture

**Elena Mikhaylova**

🔑 /trade, Saint Petersburg, urban household, stoneware bottles/

The poster presents the pottery assemblages from Saint Petersburg as a typical example of the spectrum of vessels from urban households in the post-mediaeval period. These finds can be divided in to groups: kitchenware and the tableware. Cookware was made from local white-burned clays using a North-West Russian technique going back to the Middle Ages.

This pottery was probably produced in the countryside in the vicinity of the town. The usual tableware is glazed and was produced in urban factories. The traditional tableware with a black, polished surface is characteristic of the 18th and early 19th centuries. Since the beginning of the 19th century, porcelain and faience are widely spread; most common was inexpensive tableware produced by bigger Russian factories (Gardner, Kuznetsov, Bateniny etc.). An important part of the pottery spectrum are vessels used for storing and transporting various products, such as several types of jugs (including those used for water), a variety of glass and stoneware vessels or blue glazed ceramic jars for cream. The imported pottery in Saint Petersburg is mainly represented by various vessels (most often Selters bottles for mineral water), as well as porcelain and faience from European factories.



## Italian Post-medieval Ceramics in Twenty Years of the Italian Journal "Archeologia Postmedievale" (1997-2017)

**Marco Milanese**

🔑 /Italy, journal, ethno-archaeological research/

The study of post-medieval ceramics is just one of the many research areas of the Italian "Post-Medieval Archeology" journal. Since its foundation (1997), the journal has published studies on important contexts of production and consumption, such as finds from pottery kilns, terrestrial use contexts and submerged wrecks. It has been developed the theme of ceramics in the monasteries in Emilia, Tuscany and Liguria (2001), post-medieval ceramics from waste discharges in Sicily (2012), Italian ceramics in the Netherlands (2011), Tuscan ceramics in England, thanks to the trade with Livorno (2015). Important studies have been carried out on Abruzzo, with details on written documents, but also on Rome (production and consumption) and Puglia. Ethno-archaeological research (2000) highlighted the contribution of these studies, as well as the oral sources (2004, 2005), which effectively explain some invisible elements in archaeological sources and also in written ones.





## The Rubbish of the Lords: The 18th-Century Pottery Assemblages from Noble Residences in Hont and Nógrád (Hungary and Slovakia)

**Maxim Mordovin**

 /nobility, trade, comparison, tradition/

During the archaeological research of three former residences (castles) of a Hungarian noble family, large assemblages of post-medieval pottery were gained. These assemblages consist of both kitchen- and tableware and display a wide spectrum of forms and decorations. The material could be dated between 1650s and 1790s. Although all residences are situated relatively close to each other, the presented ceramic material shows significant differences. This is mainly caused by the fact that the earlier groups from Szécsény and Filakovo still bear influences of the Ottoman tradition and war-time poverty. On the contrary, the younger assemblage from Čabrad' Castle already presents rich, baroque forms and ornaments. Another reason for this significant difference is that this place reflects various regional traditions of pottery production. This interpretation also confirms the predominantly local origin of the ceramic items used in these castles. A relatively small amount of imported pottery can be distinguished in the assemblages of several thousand vessels each.

In this poster, comparing the main characteristic of the three groups of pottery, the most significant changes in the customs and fashion of the presented material are evaluated and attributed to the same family.



## The Analysis of the Production Processes of Late Gothic Stove Tiles from Dresden, Saxony

**Stefanie Müller**

 /stove tiles, Saxony production, late Gothic, trade/

Many stove tiles from the late Gothic period excavated in Saxony show a very high similarity to the Bohemian finds of the same period. Therefore, many researchers assume that these tiles were imported from Bohemia.

The discovery of the remains of a pottery workshop in Dresden proved the production of stove tiles in Saxony in a very similar style to the Bohemian ones. We are able to restore many different types of stove tiles, like bowl-shaped tiles, panel tiles, and (upper) corner tiles.

Despite their bad condition, the tiles are a very valuable source for the study of the late medieval stove tiles production in Dresden and allow for a comparison of their production process with the Bohemian finds. This poster also presents the possibilities and problems of the research of stove tile production process. Furthermore, the discovery of the remains of a pottery workshop offer a view of the cultural influences on the Saxon tile production: the motifs indicate a close connection to Bohemia, and a few pieces point to a possible relation to the 'Halberstadt' type of stove tiles.





## Typology of the Stove Tiles of 17th and 18th Century from the Historical Centre of Saint Petersburg

Roxana V. Rebrova

 /stove tiles, production, typology, Saint Petersburg/

The stove tiles production in Saint Petersburg has been started during the 18th century. Petersburg's stove tiles are different from the stove tiles of other Russian regions, which are usually called "Old Russian". Petersburg's stove tiles differ from the traditional Russian ones in the style of the painting, in the shape and the size of «rumpa» (back rim) and they usually don't have any relief at the front side. The motifs of the Saint Petersburg's stove tiles were taken on the Western European artwork models. There were some temporal forms between the "old Russian" and the Saint Petersburg's stove tiles with a flat/low relief and high «rump». Most of the stove tiles of the 18th century were lost during the reconstructions of Petersburg's buildings. But many of them were saved thanks to the careful approach of the archaeologists. Today we have a large number of different types of Petersburg's stove tiles.



## Early Modern Pottery in the Context of Mining and Settlement in the Ore Mountains

Pavína Schneiderwinklová, Markéta Augustýnová,  
Ondřej Malina, David Černý

 /Ore Mountains, Saxony, mining, ceramic finds/

The upper parts of the Ore Mountains were most affected by human activities in the Early Modern Age. The intensive mining of silver and tin deposits required a stable settlement background and a developed infrastructure. All of this is reflected in the finds from archaeological researches of the Czech-Saxony project 'ArchaeoMontan 2018'. Excursus 1 presents a pottery assemblage from the settlements of the Mückenberg, which were deserted during the 17th century. Excursus 2 is dedicated to the ceramic finds from sites, which are connected with mining and processing facilities. These assemblages witness close relations to neighbouring Saxony and at the same time allow for a better understanding of the living standards in the exposed rural parts of the mountains.





## Smoked Pottery: Tradition, Technology, Experiment

**Karel Slavíček, Kateřina Těsnohlídková**

 /smoked pottery, technology, experiment/

The smoked pottery production has a long tradition in Bohemia and Moravia. This pottery is presented in ceramics assemblages from the Middle Ages right up to the beginning of 20th century. Especially in the poorer regions, the smoked pottery supplemented the range of the glazed ware, which was gradually prevailing, along with factory-made pottery. The production technology is based on a special procedure of firing. The vessels were fired in the oxygen atmosphere at first and finished in the reducing atmosphere. During this process, the surface of the pottery becomes saturated in carbon, which is filling the pores of the ware and reducing the possibility of the pottery leaking.

This contribution will also assess the production technology, specific characteristics, production attributes and defects of the smoked pottery, based on interdisciplinary approach and experimental firings carried out by the Research Base of ÚAM FF MU in the village of Panská Lhota. The experiments have begun in 2013 and are focused mainly on this type of pottery. Our main target is the reconstruction of the process of the smoked pottery production and creating a collection for study purposes in archaeology and ethnography as well.



## A Pottery Assemblage from the Trinitarian Monastery of Zašová

**Samuel Španihel**

 /monastery, waste pit, earthenware, majolica/

This poster presents the pottery assemblage from the Trinitarian monastery in the village of Zašová. This convent existed only for the short period between 1725 and 1783. Subsequently the buildings served as a manufactory and were never used for ecclesiastical purposes again. During the archaeological research in 2016–2017, a waste pit from the last years of the existence of the monastery was excavated. The pit was filled with pottery, glass and animal bones. The pottery assemblage consists mostly of simply glazed and decorated earthenware but contains also luxury majolica from the workshops in the town of Valašské Meziříčí.





## The Processing of the Stove Tile Collection of Egerberk Castle

**Milan Sýkora, Martin Volf**

🗝️ /Renaissance, stove tiles, Egerberk castle, Bohemia/

In the second half of the 20th century, undocumented archaeological excavations took place at Egerberk Castle (Chomutov district). During this amateur research a large collection of finds related to the material culture of the fortified settlement from the Middle Ages and the Early Modern period was obtained. A part of these non-stratified artefacts was studied by archaeologist from the town of Most. The authors of this poster have been working with this assemblage for several years and now, on the occasion of the EUROPA POSTMEDIAEVALIS conference, they are presenting a unique collection of these Renaissance stove tiles.



## The Post-medieval Pottery from the Backyard of the Povoas Manor House (Guarda, Portugal)

**Tiago Ramos, Vitor Pereira**

🗝️ /manor house, glazed ware, faience, trade, Portugal/

This poster presents a post-medieval ceramic assemblage found in a former stable in the backyard of an 18th-century manor house. The Povoas manor house was subsequently rebuilt and underwent many architectural changes until the 20th century. In 2016, an archaeological research allowed us to excavate a part of the backyard. The results, apart from the research of the medieval building, confirmed the existence of a stable before the backyard was built.

The finds provide examples of utilitarian pottery, glazed ware or Portuguese faience. The study of the pottery and its interpretation helped us not only to understand the forms and the functions of the vessels, but also to recognize different trade routes. Most of the finds are locally made, but there are also finds from the supra-regional and even international trade.





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