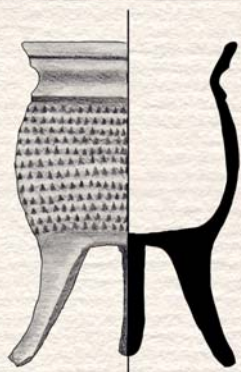


ÁGNES KOLLÁTH

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OF EARLY MODERN POTTERY
IN BUDA



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of Early Modern Pottery in Buda

Ágnes Kolláth

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OF EARLY MODERN POTTERY IN BUDA**



HUN-REN
Hungarian Research Network



Institute of Archaeology, HUN-REN Research Centre for the Humanities
MTA Centre of Excellence

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Cover illustration

Selected finds from the 16th–18th century pottery assemblages of Buda, Castle District, Szent György tér (Photos by Ágnes Kolláth)

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I INTRODUCTION

One of the largest and most complex groups of archaeological finds is pottery. This is particularly true of Early Modern Period (16th–18th century) sites, which are the focus of the present work. This is because – among many other goods – the mass production and trade of earthenware began in this era in greater proportions than ever before, which resulted in an extremely high number and variety of finds. This was especially true for Hungary, lying between the two great powers of the age – the Ottoman and Habsburg Empires – for a century and a half, where various new pottery types originating in radically different cultural traditions were in use at the same time and place. For example, soldiers in an average Ottoman garrison, coming mainly from South Slavic areas, would normally bake their bread under a hand-formed baking lid brought by them from the Balkans. At the same time, they cooked their food in a wheel-thrown, glazed pot bought in a neighbouring Hungarian village, used an Austrian crucible in the blacksmith's workshop, and their officers could have their coffee from Chinese porcelain cups.¹

All this applies especially to economic and administrative centres like Buda, which was located physically on the border of the two powers mentioned above, and, therefore, between the Eastern and Western cultural circles. Consequently, as synthesizing works based on finds from the town show, the medieval capital of Hungary offers a difficult but perfect area for ceramic research.² (*Fig. 1*)

When I was offered the opportunity in 2010 to analyse closed assemblages of early modern artefacts discovered during the excavations of Szent György tér in Buda conducted in the 1980s and 1990s, and preserved in the Budapest History Museum, I did not want to miss it. As over a hundred such features were unearthed during these excavations, bringing hundreds of thousands of finds to light, I selected the most promising assemblages for the topic with the help of the excavation supervisors.

In my work, I focused on the finds discovered in thirteen pits carved in the rock – “Turkish pits” in common parlance. This means altogether 10,500 pottery fragments, which must have belonged to about 5,000 ceramic objects according to my estimation. Between 2010 and 2015, I carried out the primary processing of the finds and the excavation records preserved in the Repository of the Budapest History Museum. My main objective with their evaluation – in line with the title of the thesis – was to set up the typology and chronology of these finds. Concerning the former aim, the challenge was the extraordinary diversity of the finds discovered in Buda. The greatest difficulty, however, was not this, but the vague terminology characteristic of many earlier publications regarding this topic. I strived for bridging the gaps by giving as thorough descriptions as possible, and where I saw an opportunity to do so, I gave clarifications.

The stratigraphic position of the features as well as the finds of dating value discovered in them helped me the most to work out the chronology. An advantage in this was the fact that brief summaries had already been written about the given excavations, and some features and find assemblages have been published, too.³ In many cases, however, I could only use analogues identified at other sites, which

¹ A good example of this is a large number of finds from Szekszárd-Újpalánk: GAÁL 2005; GAÁL 2013; GAÁL 2017. Casting crucibles of Austrian origin were used, for example, in Székesfehérvár during the Ottoman era: SIKLÓSI 2010, 12; Taf. 20–24.

² The works of Imre Holl are still considered fundamental for both the Middle Ages and the Early Modern Period, in which he relied on the excavation material of the Royal Palace of Buda. For example, HOLL 1955; HOLL 1956; HOLL 1963; HOLL 1990; HOLL 2005a; HOLL 2007. Furthermore, GARÁDY 1944; GERELYES 1991.

³ E.g., ALTMANN 1994a. KOVÁCS 2003. MAGYAR 2003. BENDA 2008. TÓTH 2003. FELD 1999. FELD – KÁRPÁTI 2000. KÁRPÁTI 2003. VERES 1999.

I tried to collect by reviewing the relevant domestic and foreign scholarly literature and, when I had the opportunity, by looking at the finds in person. As this is the archaeological material of merely a century and a half, we will see that it is relatively rare for an early type to disappear completely from the later assemblages. This is why I found it useful to present well identifiable horizons of finds that can be considered typical for a shorter period, about 50–70 years. These can be used better for dating features in the field than simply presenting the chronological distribution of each vessel type.

I also tried to demonstrate the spatial relations among different parts of Buda, and, within that, the area of today's Szent György tér and its development over time. This is also where the issue of local production is discussed, which is an essential part of this topic. Finally, I present the inferences related to the early modern changes in the area of modern Szent György tér and the history of its buildings to show in what other respects the work I have done can prove useful.

II RESEARCH HISTORY

The artefacts discovered in Buda comprised many different types of pottery, which necessitated a thorough review of scholarly literature from Hungary and the surrounding countries, as well as the knowledge of other works about the central provinces of the Ottoman Empire, especially the Balkans and Anatolia.

In this volume, I am giving a detailed overview of the individual works in chronological order only concerning the sites belonging to the territory of modern Budapest. I have presented further research history of the topic in a separate study.⁴

In Budapest, Lajos Nagy was the first to publish the most beautiful finds discovered in two pits during his excavations carried out in the Tabán district in the 1930s.⁵ Henrik Horváth discussed the vessels briefly from an art-historical point of view in the next volume of the journal *Tanulmányok Budapest Múltjából*. He was the first to call attention to the effect of metalwork on Ottoman-Turkish pottery in this study.⁶

From the same period, we should also mention the works authored by Sándor Garády, since they offer lots of valuable information to this day. His publications comprise three studies presenting his field surveys and a chapter on pottery-making in the volume *Budapest története a török korban* [The History of Budapest in the Ottoman Period] edited by Lajos Fekete and Lajos Nagy.⁷ His death in 1944 prevented him from authoring further publications. Sándor Garády was a pioneering researcher, but his oeuvre remained unfinished, and the thread of his interrupted work was not followed by anyone for decades. It was finally Edit Sárosi in the early 2000s, who attempted to reconstruct the results of his activities concerning the Middle Ages and Early Modern Period based on his notes and reports, and the unearthed finds preserved in the Budapest History Museum.⁸

Although László Gerevich, the supervisor of excavations conducted in the Buda Castle in the 1950s, commissioned Győző Gerő to process the Ottoman-Turkish ceramics discovered in the Royal Palace of Buda, no major paper has been published about his results for a long time.⁹ The researcher's interest soon turned to the architecture of the period instead, and only two plates of the finds were included in the monograph *A budai vár feltárása* [Excavations in the Buda Castle] in the 1960s.¹⁰

László Zolnay, who also carried out excavations in the civil town, published photos of just a few extraordinary artefacts.¹¹ Studying among other things the archaeological material unearthed by Gerevich and Zolnay during the major excavations in the Royal Palace of Buda, Imre Holl and Pál Voit dealt with the so-called cut-glazed pottery in 1956,¹² followed by Katalin Irásné Melis in 1984.¹³ Finally,

⁴ KOLLÁTH 2021. Although Pest should be discussed separately from a historical point of view, and there are probably major differences in the characteristic finds of the two cities, there have been so few reports from there so far that this separation is not yet possible.

⁵ NAGY 1936, 26–27; Plate XIV.2; Plate XV.

⁶ HORVÁTH 1936, 213–214; Figs. 52–56.

⁷ GARÁDY 1943a. GARÁDY 1943b. GARÁDY 1945. GARÁDY 1944.

⁸ SÁROSI 2000. SÁROSI 2002.

⁹ GEREVICH 1966, 10.

¹⁰ GEREVICH 1966, 27 Fig. 12; 33 Fig. 25.

¹¹ ZOLNAY 1973, 251 10. kép. ZOLNAY 1977, 21, 115 Figs. 108–109.

¹² HOLL – VOIT 1956, 131–134.

¹³ IRÁSNÉ 1984.

in 1978 and 1985, Győző Gerő wrote his synthesising studies relying largely on the Buda finds, which papers still fundamentally define our perception of the layers of material culture associated with the new inhabitants coming into Ottoman Hungary.¹⁴

From the 1980s onwards, Ibolya Gerelyes was engaged in the Ottoman-period ceramics of Buda.¹⁵ Her studies used the data of old excavations carried out in the Tabán district of Buda and some well-dated find assemblages unearthed by László Zolnay in the vicinity of the Royal Palace, which represent an important starting point for all further work.¹⁶ In two papers evaluating excavation material from the northern forecourt of the palace and the area around the so-called Beggar's Gate, she separated the most important types of finds that can be connected to the new civilian population coming to Buda with the conquering army. She also identified several types of pottery characteristic of Ottoman Hungary, which are still of fundamental importance in dating ceramics.¹⁷

Afterwards, there was a short interval again, when only minor yet very useful find publications appeared in the columns of the journal *Budapest Régiségei*. The study contributed by Herta Bertalan is dedicated to the 'decorative vessels' discovered in Óbuda.¹⁸ In the same volume, Katalin Irásné Melis reported about her investigations on Csepel Island. Among the finds discovered in one of the features published here (Pit No. 1), dated to the early 16th century, there are several types of pottery that also frequently appear in assemblages of the Early Ottoman Period.¹⁹ In 1999, András Végh published the results of his pre-construction excavations at No. 13 Ostrom utca and Nos. 7–9 Várfok utca.²⁰ The description of archaeological material yielded by a well in Szent György Square with medieval and Ottoman layers of back-fill contributed by Judit Benda can be read in the 2002 volume of *Budapest Régiségei*.²¹

The book *A hódoltság régészeti kutatása* [Archaeology of the Ottoman Period in Hungary] edited by Ibolya Gerelyes and Gyöngyi Kovács came out in the same year. This work positively revived interest in the period and comprised several studies focusing on ceramics discovered in Buda besides various other topics. In his summary of the excavations carried out in Buda, which – among other things – brought to light Ottoman features, Zoltán Bencze presented archaeological material from No. 17 Dísz tér and No. 33 Országház utca.²² Anikó Tóth published an assemblage rich in Iznik faience items discovered in a cellar during excavations in the south-west part of Szent György tér, which are of particular importance from the aspect of features discussed in this volume, as they come from the same site.²³ Tibor Sabján and András Végh presented the reconstruction of a stove unearthed under fortunate circumstances in a building excavated at No. 26 in Gyorkocsi utca, which was used to the end of the Ottoman conquest. Additionally, they published selected pottery vessels from the same site.²⁴

In the 2004 festive volume of *Budapest Régiségei* compiled in Győző Gerő's honour on his 80th birthday, several early modern ceramics were published again from the territory of the capital. Zoltán

¹⁴ GERŐ 1978. GERŐ 1985.

¹⁵ GERELYES 1985. GERELYES 1990. GERELYES 1991.

¹⁶ GERELYES 1985, 223. GERELYES 1990, 270–271. GERELYES 1991, 21.

¹⁷ GERELYES 1990, 284. GERELYES 1991, 45–46.

¹⁸ BERTALANNÉ 1998a.

¹⁹ IRÁSNÉ 1998, 310–319. According to Imre Holl, this dating is too early. The pit may as well have been filled back during the Ottoman occupation. HOLL 2005a, 100, note 85.

²⁰ VÉGH 1999.

²¹ SÁROSI 2002. BENDA 2002.

²² BENCZE 2003a, 58–61.

²³ TÓTH 2003.

²⁴ SABJÁN – VÉGH 2003.

Bencze and Adrienn Papp presented in great detail the finds that came to light from a pit excavated at No. 17 Dísz tér. Based on the closely datable Iznik faience items and cooking pots with late medieval parallels, the backfill of the feature could be dated with great certainty to the late 16th century.²⁵

Herta Bertalan published ceramic finds from several sites in Óbuda. Of these, special mention should be made of the unfinished pieces discovered in a pit at No. 20 Mókus utca, which were coated with slip and fired once, but not yet glazed. Fragments with the same profile are known from several places in the settlement. Based on their shapes and decoration, however, contrary to the author's opinion, I would rather date them to the Post-Ottoman Period.²⁶ Ibolya Gerelyes presented the Chinese celadon wares found in the area of the Royal Palace of Buda.²⁷ Dorottya Nyékhelyi published an inscribed pedestalled bowl from Szent György Square, decorated with engraving under the glaze. The Arabic script was deciphered by Mihály Dobrovits, and his interpretation was later completed by Balázs Sudár.²⁸

Judit Zádor's study on Pest is particularly valuable for us because, in addition to two extremely well-dated groups of finds from the Early Ottoman period (5 Realátanoda utca, the courtyard of Károlyi Palace), she also described an industrial area (1–11 Bástyá utca), including the remains of a blacksmith's workshop.²⁹

2005 saw the publication of one of the most fundamental scholarly works on Early Modern Pottery from Buda, the monograph *Fundkomplexe des 15–17. Jahrhunderts aus dem Burgpalast von Buda* by Imre Holl. The volume contains a description of medieval and Ottoman-Turkish cesspits and rubbish pits excavated between 1948 and 1960 in the area of the Royal Palace of Buda, as well as the archaeological material found in them. Furthermore, it gives a detailed evaluation of some groups of finds.³⁰ In addition to presenting the artefacts using lots of photographs, the author added many useful, new pieces of information to scholarship. He focused specifically on Middle and Far Eastern wares, faience, porcelain, and celadon items. The groups set up by him provide an excellent overview of the main types of pottery occurring in Buda and in the area of Ottoman Hungary in general, which he also discussed in his study published in the 2006 volume of *Budapest Régiségei*.³¹

In the same volume of the annual, Judit Benda published a potter's workshop discovered at Nos. 21–25 Kapás utca, which operated during the last third of the 18th century. Her work is considered to be essential, since we previously had no information of any Early Modern/Modern facility of this kind in the city.³²

In the 2007 volume of *Budapest Régiségei*, Katalin Éder published faience wares predominantly made in Iznik, which were discovered in the *Víziváros suburbium* of Buda (15–23 Kacsá utca and 16 Ganz utca), while Szabolcs Kondorosy discussed pipes coming from the same district.³³ In 2011, Anikó Tóth examined and interpreted the entire material of a minor Ottoman-era settlement unit unearthed near the Royal Palace, in Csikós court, which is unprecedented in Buda.³⁴

²⁵ BENCZE – PAPP 2004, 35–36.

²⁶ BERTALANNÉ 2004, 51–52; 58–61 Figs. 12–35; 66–67 Figs. 49–56. BENDA 2006, 301; 306–307 Figs. 5–8.

²⁷ GERELYES 2004.

²⁸ NYÉKHELYI 2004. DOBROVITS 2004. SUDÁR 2010, 571–573.

²⁹ ZÁDOR 2004.

³⁰ HOLL 2005a, 7–9.

³¹ HOLL 2005a, 100–104; 113–115; 130–133. HOLL 2007, 260–269; 279–292 Figs. 16–36.

³² BENDA 2006.

³³ ÉDER 2007. KONDOROSY 2007.

³⁴ TÓTH 2011a.

In 2012 and 2013, Katalin Éder continued to publish the oriental luxury ceramics from Kacsas utca and Ganz utca, this time Chinese porcelain fragments in addition to faience pieces. Later, in 2014, she published the excavation material of an entire pit.³⁵

The author of this book published her first study on the processing of the finds of Szent György tér in the 2012 volume of *Budapest Régiségei*. The publication reflects an early stage of the typological system to be presented here, which has been significantly modified since then.³⁶ Related articles were also published in the volume of proceedings entitled *A múltnak kútja* [The Fountain of the Past], compiled from the papers of the Fifth Annual Conference of Young Medieval Archaeologists.³⁷

The year of 2016 saw another important turning point, as the study volume of the conference entitled “*A cserép igazat mond, ha helyette nem mi akarunk beszélni*” – *Regionalitás a középkori és a kora újkori kerámiában* [“Pottery shards tell the truth if we don’t want to speak for them” – Regionality in medieval and early modern ceramics] hosted by the Hungarian National Museum in 2013 came out. In this volume, Adrienn Papp published bowls from a particularly late assemblage discovered in Tabán. Additionally, Ágnes Kolláth shared information related to local pottery production and regionality based on the current level of material processing.³⁸

Anikó Tóth presented the finds of a late medieval estate centre discovered on Hajógyári Island. At the same site, a contemporary pottery kiln was unearthed, the material of which was presented in a volume published in honour of Imre Holl in 2018.³⁹ The results of the series of material tests carried out on faience artefacts found in the Víziváros district of Buda and on the slope of Várhegy (‘Castle Hill’) were summarised by Márta Balla and Katalin Éder in the volume above. This was a very important achievement in Hungarian research regarding the places of 17th-century faience production, which had been uniformly localised in Persia after Imre Holl.⁴⁰

Finally, we should mention the catalogue of the temporary exhibition *Kincsek a város alatt* [Treasures under the City] hosted by the Budapest History Museum, where several ceramic objects were presented from the Ottoman and Post-Ottoman periods. Most recently Adrienn Papp presented a container vessel discovered during her excavations in Színház utca, which can probably be associated with the household of the last pasha of Buda.⁴¹

In recent years, more and more students have processed Early Modern ceramic artefacts discovered in the area of Budapest in their theses, some of which have already been published.⁴² From them, we should mention here the work by Tünde Komori, who processed a special group of finds, porcelains found in Buda Castle. She first focused on the material that came to light during the old excavations in the palace and then on the finds of the whole Szent György tér, except for the Pasha’s Palace.⁴³

As we can see, relatively abundant comparative material is available from Budapest, which is not only important in terms of chronology but also sheds light on the similarities or differences of finds coming from different districts of the city.

³⁵ ÉDER 2012. ÉDER 2013. ÉDER 2014.

³⁶ KOLLÁTH 2012.

³⁷ RÁCZ 2014. KOLLÁTH 2014.

³⁸ PAPP 2016a. KOLLÁTH 2016.

³⁹ TÓTH 2016. TÓTH 2017.

⁴⁰ BALLA – ÉDER 2017.

⁴¹ E.g., ZSIDI 2017, 166–167; 170; 175; 178–182; 187–189; 192–193. PAPP – SZIGETI – HORVÁTH 2017, 200–201; 219–221 Figs. 17–19.

⁴² SZMOK 2014. KARABA 2017. HAVASY 2013. HAVASY 2016. NÁDAI 2013. NÁDAI 2014. NÁDAI 2016.

⁴³ KOMORI 2014a. KOMORI 2014b. KOMORI 2015. KOMORI 2017a. KOMORI 2017b. KOMORI 2018.

III THE SITE AND THE PROCESSED FEATURES

The assemblages to be discussed were found in Szent György tér, located in the southern, tapering part of Castle Hill in Buda, and in the area of the buildings surrounding it. (*Fig. 2*) The settlement and research history of the site are equally very complex. So, at the beginning of this chapter, I briefly present the current state of the site and the main archaeological investigations together with their most important findings, as well as the modern buildings, some of which are no longer standing but fundamentally determined the scope and progress of the excavations.⁴⁴ (*Fig. 3*) Afterwards, I summarise the settlement history of the area and then describe the processed features in the following sub-chapters.

Today, the name Szent György tér refers to the square lying between Dísz tér and Matthias Fountain, which belongs to the Royal Palace. It is traversed by two streets directed north-south, Színház utca in the east and Szent György utca in the west.⁴⁵ However, in the records of the archaeological activities carried out by the Budapest History Museum, the southern boundary of sites associated with Szent György tér is along the north wall of Building A of the modern palace, because the outer retaining wall of the northern outer bailey of the medieval Royal Palace used to stand there.⁴⁶

In the west and east, the natural line of the flatrock on Castle Hill forms the boundary of the discussed area. In the north, the former Headquarters of the Hungarian Defence Forces – a partly demolished building – belongs to Dísz tér rather than Szent György tér. Its main façade faces the former square, and its postal address (No. 17 Dísz tér) also links it there. In 1999 and 2000, excavations were conducted in the building, its courtyard, and its forecourt under the supervision of Zoltán Bencze. Later, in 2004, Judit Zádor carried out archaeological observations at the site. During these works, several – often multi-storey – cellars, storage pits, and wells of medieval buildings came to light. The latter contained highly significant organic remains.⁴⁷

The building of the Ministry of Defence (No. 3 Szent György tér) stood directly south of the headquarters mentioned above and was built together with it. The block occupied the entire central part of the square, almost to the entrance of present-day Színház köz. It had been damaged in the Second World War and was not restored later. Finally, its walls were demolished to the ground in 2002.⁴⁸ South of it (and partly below it) stood the Minor Virgin Mary Church, also known as Saint Sigismund Church, founded by King Sigismund. The church was discovered by Emese Nagy in 1957 and unearthed by István Feld between 1988 and 1995.⁴⁹

On the western side of Szent György tér, where from the 1960s to the 2010s only a more or less cleared ruin area could be seen after the excavations, there were also buildings before the Second

⁴⁴ The brief summary of excavations conducted at the site between 1985 and 2005: VÉGH 2010, 174–176.

⁴⁵ The area was given this name at the end of the 17th century. In the Middle Ages, the present-day Dísz tér was called this way because the chapel dedicated to Saint George stood there. In detail, see VÉGH 2003, 7.

⁴⁶ GEREVICH 1966, 13. ZOLNAY 1977, 13. MAGYAR 2003, 85–86.

⁴⁷ BENCZE 2002. BENCZE 2003a. BENCZE 2003b, 59. BENCZE – PAPP 2004. ZÁDOR – KÁRPÁTI 2004. Archaeological Database, Hungarian National Museum, <http://archeodatabase.hnm.hu/hu/node/38638>, 24 April 2018.

⁴⁸ MAGYAR 2003, 111.

⁴⁹ FELD 1999. FELD – KÁRPÁTI 2000.

World War.⁵⁰ In the north, up to the line of Palota út running into Dísz tér, there was a building called Teleki Palace (No. 4 Szent György tér) in the archaeological records and reports, named after Count József Teleki, the original builder, together with its garden and stables (Nos. 2–10 Szent György utca). The building – already owned by Archduke Joseph of Austria – was also hit several times during the Second World War, and was subsequently used for various purposes. It was ultimately pulled down to the basement level in 1968.⁵¹ The full archaeological excavations of the building and its former gardens were carried out much later, between 1998 and 2000, under the supervision of Dorottya Nyékhelyi and András Végh. It was then that in the northern basement of the palace a well was discovered, the backfill of which contained the so-called Angevin tapestry (the remains of a fourteenth-century cloth decorated with an Angevin lily pattern surviving in exceptionally good condition) along with many other valuable finds. In the area of the former gardens, a fifteenth- to sixteenth-century cannon foundry was discovered, and the investigation yielded highly valuable data about the Angevin town walls and the early residential area of the Jews.⁵² Concerning the latter, further evidence was revealed by the archaeological observations carried out by András Végh in 2005 and Anikó Tóth in 2008, which were necessitated by the replacement of pavement in Palota út and the laying of utilities, respectively.⁵³

South of the Teleki Palace was the building block of the Court or Royal Stables (No. 5 Szent György tér), which was also damaged during the fights in 1944 and 1945, and was demolished to the foundation walls in 1959.⁵⁴ It was excavated by László Zolnay between 1975 and 1983, and Károly Magyar between 1994 and 1999.⁵⁵

The eastern side of Szent György tér weathered the storms of modern history more luckily, and the majority of buildings erected in the 18th and 19th centuries still stand here. The military bishopric at the entrance of Hunyadi János utca from Dísz tér was the only building that was demolished there. At the site of this building, there was a landscaped area called Bishop Garden ('Püspökkert' in Hungarian) to the mid-2010s.⁵⁶ From there southwards to Színház köz, there was a block of buildings belonging to the former Carmelite Monastery, which later became the Castle Theatre ('Várszínház' in Hungarian), and most recently the Prime Minister's Office (Nos. 1–11 Színház utca). Győző Gerő was the first to carry out archaeological investigations related to the reconstruction of the monastery between 1961 and 1968. It was at that time that he unearthed some details of the Ottoman Pasha's Palace and the Franciscan Church of Saint John. The former had already been localised on the basis of written and pictorial sources. For the existence of the latter building, there is written evidence going back to the middle of the 13th century, and some new information was revealed about it by the 1971 salvage excavation carried out by Julianna Altmann connected to the renovation of the Carmelite church that was converted into a theatre.⁵⁷ After that, almost forty years had to pass before the area could be re-investigated.

⁵⁰ Currently, construction works are in progress at this part of the square, the aim of which is to restore the pre-1945 conditions partially and to utilise the area. In connection with this, in 2015, preliminary archaeological documentation (No. 650/117/2015) was made by Loránd Olivér Kovács of the area of the Stöckl Staircase leading from the Csikós Courtyard to the Hunyadi Courtyard, south of the area discussed above, and of the area of the former Main Guard-House that stood next to it, south of the Royal Stables. Archaeological Database, Hungarian National Museum, <http://archeodatabase.hnm.hu/hu/node/21467>, 24 April 2018.

⁵¹ FARBAKY 2003, 145–149.

⁵² BENCZE *et al.* 2002, 178–179. BENCZE – B. NYÉKHELYI – VÉGH 2003, 104–106. NYÉKHELYI 2003. VÉGH 2003.

⁵³ VÉGH 2006a, 150, 155. VÉGH 2006b, 125–135. TÓTH 2009, 156.

⁵⁴ FARBAKY 2003, 153–154. In the archaeological records of the site, it is usually referred to as "Szent György tér, south-western area."

⁵⁵ MAGYAR 2001, 136–137. BENCZE *et al.* 2002, 177–178.

⁵⁶ PAPP 2015, 125.

⁵⁷ ALTMANN 1973. ALTMANN 1994a. ALTMANN – LŐVEI 2004.

Adrienn Papp carried out salvage excavations in 2010, and, from 2014 to 2017, she conducted rescue excavations preceding the reconstruction of the block of the Carmelite monastery. During this work, medieval houses, further parts of the Pasha's Palace, and some details of the graveyard associated with the Church of Saint John were discovered.⁵⁸

Opposite the block of the Carmelite monastery, on the south side of Színház köz, we can find the Sándor Palace, named after the commissioner Count Vince Sándor, which is currently the residence of the President of the Republic of Hungary (No. 2 Szent György tér).⁵⁹ Preceding the restoration of the building, rescue excavations were carried out in the rooms and courtyard by Julianna Altmann between 1994 and 1997, and Eszter Kovács in 2001. It was then that the remaining parts of the Franciscan monastery located south of Saint John's Church were unearthed. In 1994 and 1995, the northern and central parts of Színház utca running on the eastern side of Szent György tér were excavated under the supervision of Katalin H. Gyürky, Julianna Altmann, István Feld, and Judit Zádor. These excavations brought to light the repeatedly renovated cobbled medieval street and several buildings dating between the 13th century and the Ottoman occupation.⁶⁰

Finally, south of the Sándor Palace, there is today a major unbuilt-on square, which is bordered by the line of the former northern wall of the medieval Royal Palace. The funicular from Clark Ádám tér ascends to the station built here. In 1997 and 1998, utilities and pavements were exchanged in the square and in the southern continuation of Színház utca, which necessitated preceding excavations. The archaeological work supervised by Károly Magyar yielded parts of many buildings erected in the Middle Ages, some of which were still used in the Ottoman period. These results proved to be of great importance because these houses had already been demolished by the recapture of Buda, so the Early Modern written and visual sources did not reveal much information about them.⁶¹

At the end of this brief overview, it should be noted that the description of Szent György tér above refers to its state from the 1990s to the middle or last part of the 2010s. Since then, the implementation of government plans aimed at the reconstruction of the Castle District and giving it new roles has started. However, because the features I processed were discovered during the excavations in the 1990s, this does not affect their presentation and the evaluation of their context.

⁵⁸ GERŐ 1980, 158. GERŐ 1963, 62. GERŐ 1964, 70. GERŐ 1965, 58. GERŐ 1966, 53. GERŐ 1967, 74. GERŐ 1968, 55. GERŐ 1969, 75. PAPP 2012, 186. PAPP 2013. On the baths of the Pasha's Palace, in detail, see PAPP 2014, 172–176. PAPP 2015. PAPP – SZIGETI – HORVÁTH 2017. Archaeological Database, Hungarian National Museum, <http://archeodatabase.hnm.hu/hu/node/22191>, 21 April 2017.

⁵⁹ FARBAKY 2003, 140.

⁶⁰ ALTMANN – FELD – ZÁDOR 1997. For more details, see the chapter on the processed features.

⁶¹ MAGYAR 2003, 109.

III.1 THE SETTLEMENT HISTORY OF SZENT GYÖRGY TÉR

III.1.1 THE GEOGRAPHY AND EARLY SETTLEMENT HISTORY OF SZENT GYÖRGY TÉR

The geological features of Castle Hill show differences in this area compared to the territory lying to the north. The hard limestone, which covers the marl that forms the mass of the hill, disappears at the southern end of Dísz tér. As a result, this area was less suitable for digging wells, as there was no confining bed that could have kept the collected groundwater. For the same reason, not many natural cavities could develop in the rock, which is why the medieval cellar systems are not as extensive here as in the northern part of Castle Hill. Moving towards the middle of Szent György tér, the limestone layer appears again, which had once been a clearly visible protrusion, but this was almost completely removed by landscaping in the subsequent periods.⁶²

The first traces of human settlement on Castle Hill come from the latest phase of the Early Bronze Age and can be associated with Nagyrév culture. It was also inhabited during the Middle Bronze Age (Vatya culture) and the Late Bronze Age. On Szent György tér, some features of these early settlements could be identified despite the subsequent constructions, and prehistoric artefacts (particularly ceramic fragments) appear from time to time in the archaeological material of later features.⁶³

In the Iron Age, the Celts chose the neighbouring Gellért Hill as the site of their fortified settlement. The Romans neither established a permanent settlement on Castle Hill, although ancient finds are occasionally discovered in the medieval and Early Modern layers. In some cases, however, this may be explained by the collection of ancient artefacts that started in the Late Middle Ages.⁶⁴ We have no data about finds discovered in the area of Castle Hill from the Migration Period and the Hungarian Conquest Period, and it seems that people did not settle there in the first half of the Árpád Period (997–1301), either.

III.1.2 FROM THE 13TH CENTURY TO THE MOVING OF THE ROYAL COURT TO BUDA

When did the area start to be populated? Did the town founded by King Béla IV (1235–1270) after the Mongol Invasion of 1241–1242 have any predecessors? These are among the most controversial questions in the research of medieval Buda.⁶⁵ Although written sources do not give any direct evidence, some data found in them, such as the names considered to be of early origin (e.g. ‘Szombatpiac’ meaning ‘Saturday market’) are suggestive of this. Additionally, traces of settlements dated before the foundation of the planned town have been uncovered with archaeological methods.⁶⁶

Among other things, in the area of Szent György tér, north of the Saint Sigismund’s Church, in the courtyard of the former Ministry of Defence, and on the west side of Színház utca, the traces of early timber-frame buildings have been discovered, which did not fit in the later plot system. However, they could not be dated more precisely within the 13th century.⁶⁷

⁶² VÉGH 2003, 8–9.

⁶³ In summary, with the presentation of earlier research, see MAROSI-SOÓS 1977, 167–172; HANNY 1997, 199; HANNY – REMÉNYI 2003; VÉGH 2003, 8–9.

⁶⁴ VÉGH 2003, 9. ZOLNAY 1977, 17. KOVÁCS 2003, 247. HOLL 2015, 547–549.

⁶⁵ VÉGH 2003, 9.

⁶⁶ For a summary, see VÉGH 2006a, 24–26.

⁶⁷ According to Zoltán Kárpáti, who processed the features, it is conceivable that they date before the Mongol Invasion. István Feld, who supervised the excavations, on the other hand, questioned this hypothesis for the lack of hard data to support this. KÁRPÁTI 2003, 209–215. KÁRPÁTI – ZÁDOR 2004, 173–174. FELD 1999, 35–36.

While from the early period only sporadic features are known, the traces of the planned town could be observed in the entire excavated area of today's Szent György tér. King Béla IV first built the town walls around the hill. The streets and building lots were marked out starting from the irregular contour of the plateau. At the southern part of today's Dísz tér, where the plateau of the hill is the narrowest, two gates were constructed. The eastern gate was named after Saint John, and the western one was called the Jewish Gate.⁶⁸ From each gate, a street with the same names as the gates ran southwards, and they must have met at the southern end of Castle Hill. The plots allocated next to them measured approximately 18–20×14–16 metres. In some blocks, they could have been slightly larger. At that time, they must have extended as far as the line of the second dry moat of the late medieval Royal Palace.⁶⁹

Their layout could be explored particularly well in the south-western part of the discussed site (in the territory of the modern Royal Stables).⁷⁰ Inferring from the name of the street running there, the early Jewish quarter of the town could be located already before the excavations started. The early synagogue was identified in the northern section of the western row of houses. There is also written evidence about it, and the associated ritual bath was discovered by András Végh in 2005 next to the former Jewish Gate, under the pavement of today's Palota út, near the corner of Dísz tér.⁷¹ There are several hypotheses as to when the Israelites had to leave this area. It is certain, though, that in the middle of the 15th century, most of them already lived in the northern part of Castle Hill, around the area of modern Táncsics utca.⁷²

In the central and eastern parts of the area under discussion, it was more difficult to reconstruct the layout of the lots, but some information could be gained about them from the excavations carried out there as well. In the central part of present-day Szent György tér flanked by the two streets running north-south, only cellars and wells/cisterns dug in the marl, and storage pits/cesspits were spared by the later deepening of the ground. Nevertheless, from the large number of pits discovered along the central line of the area, it could be inferred that the north-south boundary of the lots was there since these features were normally dug in the "backyard".⁷³

Comparing the results of the excavations with written evidence, András Végh could identify the monastery of the Beguines (who belonged to the Third Order of Saint Francis) with a relatively high probability, the earliest written reference to which comes from 1290. The monastery was slightly diagonally opposite the Franciscan church, on the other side of Szent János utca ('Saint John Street'). During the excavations, a late medieval, three-compartment, stone-walled cellar was discovered there, which was larger than the cellars of the burghers' houses in the neighbourhood.⁷⁴

In the east, the defining elements of the topography were again only the town gate and the street leading southwards from it. They were named after Saint John the Evangelist, the patron saint of the Franciscan monastery and church located nearby, the first written record about which comes from the 1270s. The outstanding importance of this ecclesiastical institution is indicated by the fact that King Andrew III (1290–1301) chose it as his burial place.⁷⁵ Adrienn Papp identified the lots and houses located near the gate during the excavations carried out by her in the Bishop Garden. Additionally,

⁶⁸ VÉGH 2003, 12.

⁶⁹ These are today's Színház utca and Szent György utca. VÉGH 2003, 12, 20.

⁷⁰ VÉGH 2003, 18.

⁷¹ VÉGH 2006a, 150, 155. VÉGH 2006b, 125–135. Further details were observed by Anikó Tóth during the laying of gas pipes in 2008. (TÓTH 2009, 156.) The findings of the excavations were processed by Ágoston Takács, who also carried out the architectural reconstruction of the synagogue. TAKÁCS 2016.

⁷² VÉGH 2006b, 126. NYÉKHELYI 2003, 45–46. CSIPPÁN 2004, 203.

⁷³ KÁRPÁTI 2003, 218.

⁷⁴ VÉGH 2006a, 61–63. FELD 1999, 36, 37 Fig. 1.

⁷⁵ VÉGH 2006a, 64.

there are numerous written sources about them.⁷⁶ King Louis I of Anjou (1342–1382) expanded the Franciscan monastery to the south in 1369. The church may have also been transformed at this time since most of the stone carvings discovered there can be dated to the 14th century based on their architectural style.⁷⁷

The townscape that developed in the period after the foundation radically changed when King Louis I turned his attention to Buda. He erected new town walls running 5–10 metres outside the old ones, on the very edge of the rocks. The Árpád-period walls were pulled down in several places and the area stretching to the new defences was filled up with soil, as a result of which the plots could be expanded there.⁷⁸ The construction of the Royal Palace began in the 1370s, and continued to the mid-1420s, even though King Sigismund of Luxembourg (1387–1437) had already relocated his seat here as early as 1408.⁷⁹

III.1.3 FROM THE 15TH CENTURY TO THE BATTLE OF MOHÁCS

One of the most fundamental changes affecting the area was caused by the aforementioned expansion of the Royal Palace. For this reason, approximately ten civil plots had to be eliminated in the southern part of Castle Hill. Prior to this, the northern wall of the palace and the northern dry moat⁸⁰ dug on its external side ran in the line of today's Matthias Fountain. During the reign of King Sigismund (1387–1437), a small square was developed in front of the bridge crossing the moat where the two streets running north-south united. Later, during the palace construction by Matthias Hunyadi I (1458–1490), further buildings were demolished there. The area of the royal residence was enlarged to the north adding the outer bailey mentioned above, which again entailed the elimination of approximately ten lots. It was at that time, or perhaps a few decades later, during the Jagiellonian period (1490–1526), that the famous Buda sculpture finds – which comprised items made during the rule of King Sigismund – were placed there.⁸¹ According to the sources, the outer bailey was closed with a wall in the north no later than the reign of Vladislaus II Jagiello (1490–1516).⁸² (*Fig. 4*)

The fifteenth-century redevelopment works affected not only this area because Sigismund also started construction on the slight elevation between the palace and the medieval Saint George marketplace (today's Dísz tér), which was the main square of the town.⁸³

It was there that the king founded the Minor Virgin Mary or Saint Sigismund Provostry. The earliest known data on this church with double patronage come from 1410, and its construction could have been completed around 1424.⁸⁴ From that time on, the street running on the west was called Szent Zsigmond utca ('Saint Sigismund Street') rather than Zsidó utca ('Jewish Street').⁸⁵

To start the construction of the church, the king needed to monopolise at least two (estimation by István Feld), maybe four lots (estimation by András Véghe), and have the buildings on them demolished.

⁷⁶ VÉGH 2006a, 140–141. PAPP 2015, 125. PAPP – SZIGETI – HORVÁTH 2017, 190–193.

⁷⁷ VÉGH 2006a, 141–142. ALTMANN – LÖVEI 2004, 13–19.

⁷⁸ VÉGH 2006a, 56–57.

⁷⁹ VÉGH 2003, 19.

⁸⁰ In archaeological literature it is referred to as Dry Moat No. 2.

⁸¹ On questions related to the sculpture finds from the Buda Castle, in detail, see MAROSI 1999, VÉGH 2006c, VÉGH 2008a, with earlier scholarly literature.

⁸² VÉGH 2015, 51.

⁸³ VÉGH 2003, 20.

⁸⁴ SZÉKELY 1999, 15.

⁸⁵ VÉGH 2006a, 86–87.

During the excavations carried out on the site between 1988 and 1995, the backfilled cellars of three such thirteenth- to fourteenth-century stone houses were discovered under the church.⁸⁶ From the church itself, only the foundation walls remained due to the subsequent deepening of the ground. It was a building with a nearly square floor plan, a nave and two aisles separated by three pairs of pillars, and an adjoining elongated apse. Its hypothesised tower was not discovered, but next to the eastern wall of the sanctuary, a two-part room (a sacristy or a side chapel) was found, which had been built to it. Apart from a few scattered human bones, only the grave of a wealthy woman discovered in 1827 has remained of the numerous burials that must have once been inside or around the church.⁸⁷ Miklós Jankovich, the renowned art collector, associated the finds found during landscaping with Catherine of Poděbrady, the first wife of King Matthias I, who died in 1464. Although written sources about the queen reveal that she was buried there, the theory by Jankovich could not be supported by any archaeological evidence.⁸⁸ Anne of Foix-Candale, queen of Vladislaus II, was also buried there, which clearly demonstrates that Sigismund and his successors attributed a representative role to this church. Based on contemporary records,⁸⁹ stone carvings, and other finds,⁹⁰ it must have been an ornate building. It had carved decorative elements made by the same sculptors who created the famous Gothic statues discovered in Buda in 1977.⁹¹

To the south of the church, almost adjacent to it, there was a stone building with several architectural periods, which must have been the provost's house, also mentioned in written documents.⁹² Of this building, too, only the cellars remained. Based on these, there must have already been a building here in the 13th and 14th centuries, which was demolished. In its place, a wing was erected, somewhat closer to the church. This was later extended to the south with a slightly longer part to the east. The house probably also had an eastern wing, of which only a few wall fragments and a basement remained. The construction of the latter was started but never finished.⁹³ To the east of the church, there was another house but its walls had been quarried, so the date of its construction could not be determined. Furthermore, to the south, in the middle, there was a substantial stone building with three rooms erected in the 15th century.⁹⁴ We have no written information about the past owners of these houses, except for a single reference to the provost's property.⁹⁵

To the north of the church, the situation is slightly better from this point of view. The written sources and the archaeological data can be compared at the western row of houses in the street already named after Saint Sigismund, which had to be left by the Jews during the reign of Sigismund of Luxemburg (1387–1437) at the latest. It is unknown though who directly acquired the plots from the Jews. In terms of the late 15th and early 16th centuries, András Véggh managed to find a lot of information about the residents of the row of houses.⁹⁶

⁸⁶ KÁRPÁTI 2003, 216–220.

⁸⁷ FELD 1999, 36.

⁸⁸ JANKOVICH 1827.

⁸⁹ On the sources, see KUBINYI 1999.

⁹⁰ In addition to the artefacts discovered in the unfinished basement of the building south of the church, which has been identified as the provost's house, it is also supported by some finds in the archaeological material I processed (e.g., the coloured glazed floor bricks and roof tiles), see BHM Inv. Nos. 2012.202.316–321.

⁹¹ VÉGH 2003, 20. MAROSI 1999, 98.

⁹² VÉGH 2006a, 150. FELD 1999, 39.

⁹³ FELD 1999, 40 Fig. 4, 41 Fig. 6, 39, 47.

⁹⁴ FELD 1999, 47. KÁRPÁTI 2003, 218–224.

⁹⁵ VÉGH 2006a, 150.

⁹⁶ VÉGH 2006a, 151–155. VÉGH 2008b, 341 Fig. 46.

Likewise, there is a relatively large amount of written and archaeological data about the fifteenth- and sixteenth-century conditions of the eastern side of the area under discussion. There was a busy religious life, and many cultural and educational activities were held in Saint John's Convent. From 1444 onwards, it was the centre of the Observant Franciscans in Hungary, and the head of the province normally stayed there.⁹⁷ A few contemporary marble gravestones are also known from the church, which, based on their high quality, could have covered the tombs of prominent persons.⁹⁸

To the north of the church, separated by a small alley with a covered wooden foot-bridge across it, there was a building of great importance. The first relevant piece of evidence to it probably comes from 1467, when the Szapolyai brothers illegally acquired it.⁹⁹ Later, it appeared in several early-sixteenth-century sources as the house of John Szapolyai, who later became the king of Hungary (1526–1540). After he had been elected king, Szapolyai donated the house to Stephen Werbőczy. The last reference to it comes from György Szerémi, who recorded that after Sultan Suleiman I (1520–1566) entered Buda in 1541, he set up his quarters in the palace of Chancellor Werbőczy. Therefore, it was probably a very impressive building.¹⁰⁰ On the eastern side of Szent János utca, several other properties could be identified with the available written and archaeological data. Their owners were partly burghers, but mostly nobles, both high and low.¹⁰¹

III.1.4 FROM 1526 TO THE RECAPTURE OF BUDA FROM THE OTTOMANS

The main historical events¹⁰²

After the Battle of Mohács (1526), in which Louis II Jagiello (1516–1526) also lost his life, Sultan Suleiman I marched to Buda at the head of his troops. The Ottomans constructed a pontoon bridge across the Danube. The army crossed that bridge and marched on, but they only looted the town and set it on fire. At that time, the Sultan did not leave a garrison behind.¹⁰³

In 1527, John Szapolyai and Ferdinand I Habsburg (1526–1564), the two rulers competing for the throne of Hungary, equally held their national assemblies in Buda. From the summer of the same year, the town remained on the side of the latter until August 1529, when Suleiman spent some time under Buda before marching against Vienna. Although Tamás Nádasdy, the commander of the castle, received a thousand German mercenaries from Ferdinand to defend the castle, they opened the gates for the enemy. Despite this, a fight broke out between the guards and the invaders, and the Germans were eventually massacred. The sultan returned the keys of the town to Szapolyai, but he left a minor army with him and appointed Lodovico Gritti from Venice as his adviser.¹⁰⁴ The forces led by Ferdinand tried to recapture Buda instantaneously, but they only got to the town of Esztergom. They made another attempt in 1530, yet Szapolyai was expecting them well-prepared. It was then that the first major siege

⁹⁷ ALTMANN 1994, 143.

⁹⁸ Zsigmond of Wemer, Bishop of Zagreb (†1500), rested once under the only identifiable funerary monument. ALTMANN – LŐVEI 2004, 14–19. ALTMANN 1973, 87 Fig. 7.

⁹⁹ The reason for the uncertainty is that John Szapolyai had acquired later another Buda property outside the Castle District. VÉGH 2006a, 142.

¹⁰⁰ VÉGH 2006a, 142–143.

¹⁰¹ VÉGH 2006a, 144–147. PAPP – SZIGETI – HORVÁTH 2017, 190–192, 207 Fig. 2.

¹⁰² For this short history of events, I could mainly rely on the work by Lajos Fekete from 1944 because no similar summary has been published since then. So much so that the publication by Fekete was also used with additions and minor changes for the new edition of the 'History of Budapest' in 1975.

¹⁰³ FEKETE 1944, 6–8. On the sieges between 1526 and 1542, see also VESZPRÉMY 2000; VESZPRÉMY 2016.

¹⁰⁴ FEKETE 1944, 8–10. KUBINYI 1975, 207–209.

was launched, which lasted until 20 December. In the end, the besieging forces led by Wilhelm von Roggendorf retreated.¹⁰⁵

The town remained in the possession of John Szapolyai, who not only started strengthening the town walls of Buda and Pest but also carried out non-military constructions in the palace and at other locations. He held his wedding there in 1539. He passed away shortly after this, and his funeral procession also stopped in Buda in September 1540, before he was buried in Székesfehérvár.¹⁰⁶ After the death of Szapolyai, Ferdinand sent a few thousand men led by Leonhardt von Fels to take Buda. However, the town was not surrendered by George (Frater) Martinuzzi (1482–1551), who remained loyal to Szapolyai's widow, Isabella Jagiello (1519–1559) and her infant, Sigismund John Szapolyai (1540–1571). After several weeks of siege accompanied by unfruitful negotiations, the German army retreated in mid-November and left a garrison behind in Pest.¹⁰⁷

In the spring of the following year, the race between the two great powers for Buda commenced. Ferdinand's troops led by Michael von Salm and Wilhelm von Roggendorff were the first to arrive. In the beginning, they tried to achieve a peaceful surrender, but after protracted negotiations, they re-started the siege. In the meantime, the Ottoman-Turkish forces also got there, and surrounded the German army. When the latter army was about to cross the Danube to retreat on 22 August, it was easily defeated and suffered heavy losses.¹⁰⁸

Suleiman also arrived there and received the leaders of the country several times. On 29 August 1541, he summoned little John Sigismund and donated him Transylvania as well as the territory lying east of the River Tisza. In the meantime, the janissaries entered Buda in minor units, and having occupied the areas of great strategic importance, the Ottomans proclaimed the sultan's authority in the town. The queen, as well as her son and courtiers, had to leave at once.¹⁰⁹

Upon hearing the news about the loss of the town, Ferdinand started gathering an army almost immediately, and, together with the troops of the German principalities and the Hungarian Estates, they headed towards Buda under the command of Margrave Joachim of Brandenburg. In September 1542, they reached Pest and began shooting cannonballs at it. However, after they managed to break through the walls, the Turks repulsed the first general attack. Subsequently, the German forces withdrew on 8 October.¹¹⁰

After these events, the retake of Buda was not ventured for several decades. The plan of its recapture became relevant again during the Fifteen Years' War, also known as the Long Turkish War (1593–1606). It was in 1598 that the Christian forces first tried to retake the town again. On 10 October, they started cannoning from the north and managed to occupy the Lower Town, but they did not get any further than that and could not capture Pest, either. For this reason, they retreated on 3 November.¹¹¹

The second attempt at the recapture started on 29 September 1602, and the besiegers were successful at the beginning. They could occupy Víziváros (Water Town) and Pest. On 19 October, however, the so-called field army of the Ottoman Turks arrived from Transylvania and started to besiege Pest. As a result, a stand-off ensued. The opposing parties tried to overcome each other for a few weeks, but when

¹⁰⁵ FEKETE 1944, 11.

¹⁰⁶ FEKETE 1944, 11–12.

¹⁰⁷ FEKETE 1944, 12–13. KUBINYI 1975, 227.

¹⁰⁸ FEKETE 1944, 14–18. KUBINYI 1975, 228–229.

¹⁰⁹ FEKETE 1944, 18–20. KUBINYI 1975, 229–230. SZAKÁLY 1985, 171–173.

¹¹⁰ FEKETE 1944, 26–28. FEKETE – NAGY 1975, 337.

¹¹¹ FEKETE 1944, 32–33. MAROSI – NAGY 1985, 222–223. For the sieges between 1598 and 1686, see also DOMOKOS 2000a.

the Christians received the news that the forces of the enemy were approaching from Székesfehérvár – which had been recaptured by the Ottomans at the end of the summer – they retreated from Buda and kept only Pest.¹¹²

In winter, the Turks destroyed the town stretching on the plain by shooting at it from the castle. Moreover, due to the wet weather and the raids by the enemy, it was not until early spring that food supplies were delivered to the garrison. Despite this, the Christian armies got under the Buda Castle in late August.¹¹³

The defenders were prepared for the siege. This time, however, the Christian forces clashed with the Ottoman-Turkish field army coming to relieve the defenders and caused them heavy losses. Yet, Commander-in-Chief Hermann Christoph von Russwurm was unable to take this advantage and was forced to pull back again in mid-November. The garrison in Pest held on until September 1604, when the Aulic Council ordered the abandonment and demolition of the fortifications and the town so that they could not be used by the enemy.¹¹⁴

Afterwards, the recapture of Buda was not ventured for eighty years. It was not until 1684 – heartened by the fact that the armies commanded by Grand Vizier Kara Mustafa (1634–1683) had been defeated under Vienna the previous year – the Christian armies began a counterattack. Pest and Víziváros were taken again, and the Ottoman field army was this time crushed at Érd (then Saray of Hamza Bey). Despite the extremely intense artillery siege and the work of the miners, the defenders held the castle. In the meantime, Serdar Bekri Mustafa reorganised his defeated forces. Furthermore, autumn set in again with a lot of rain, which made it impossible to continue the operations after some time. So, after scorching Pest again, the besieging armies marched off on 3 November.¹¹⁵

Finally, two years later, in 1686, an army larger than ever before – made up of approximately 76,000 men – under the auspices of the Holy League, headed for Buda to recapture the town. Charles V, Duke of Lorraine (1643–1690), and his general staff learnt from their previous mistakes. Reaching Pest as early as 17 June, they built a bridge across the Danube at Csepel Island and Margaret Island to ensure a connection between the two banks of the river. The blockade was tightened around Buda as much as possible, both in the Buda Mountains and on the plains. The Ottoman field army arrived this year as well, and like two years before, they camped again at Érd. This time, however, there was no open battle. The grand vizier leading the Ottoman-Turkish armies tried to weaken the besiegers with minor, continuous actions while supplying the defenders but they were less and less successful at this. In the meantime, heavy fights took place by the walls. The castle and, within that, the Royal Palace suffered the greatest damage at this time. The gunpowder stored in the palace exploded. Cannon fire and mine explosions also caused massive destruction. Finally, Duke Charles launched a decisive attack on 2 September. He managed to break through the Ottoman-Turkish defensive line and recapture Buda. Abdurrahman, the last Pasha of Buda, also lost his life in this battle. The Christian forces took thousands of captives.¹¹⁶

¹¹² FEKETE 1944, 34–37. MAROSI – NAGY 1985, 226–227.

¹¹³ FEKETE 1944, 37–38.

¹¹⁴ FEKETE 1944, 39.

¹¹⁵ FEKETE 1944, 42–47. MAROSI – NAGY 1985, 311–313.

¹¹⁶ FEKETE 1944, 50–64. MAROSI – NAGY 1985, 317–318. For published sources on the siege of 1686, see SZAKÁLY 1986; HANNY 1998; DOMOKOS 2000b; GALÁNTAY 2000.

Sources

The first half of the 16th century can be considered the richest period in terms of the written and partly pictorial sources about the discussed area. In addition to the civil deeds,¹¹⁷ memoirs and historical works discussing the eventful period between 1526 and 1541 (e.g., the autobiography by György Szerémi,¹¹⁸ the travelogue by Hans Dernschwam,¹¹⁹ and the other side, the chronicle by Kemalpaşazâde,¹²⁰ and the war records by Sultan Suleiman I¹²¹) also provide useful pieces of information. The copperplate engraving of Buda made by Erhard Schön representing the 1541 events is very informative and served as a model for many other depictions later.¹²²

In the knowledge of the extraordinary thoroughness of the Ottoman administration of the period, we are inclined to believe that this abundance of sources only increased in the first decades following the occupation of Buda, since at such times censuses were made about the residents, houses, and shops, and vacant buildings were leased or sold.¹²³ The same happened in this case, as well. We can follow the continuous use of medieval street names in the toponyms of the urban districts (*mahalle*), the separation of the Christian, Jewish, and so-called Coptic communities. Nevertheless, the source material processed and published so far refers to the suburbs and the northern part of the Castle District, as far as the contemporary Saint George Marketplace (i.e. today's Dísz tér) in the south.¹²⁴ According to Lajos Fekete, the reason for this could be that the area south of the marketplace was taken over by the army and the state administration, so there was no need for the census of tax-paying *rajas* here.¹²⁵ Although there was also a considerable number of written documents about the garrison, which were processed by Klára Hegyi, they were almost exclusively related to the soldiers' pay and did not deal with their dwellings at all.¹²⁶ The situation is similar in the case of estate inventories, which were made after the death of both Muslim and Christian, civilian and military residents. Yet, in the published documents it was either not stated where the people lived within the town, or their places of residence could not be identified.¹²⁷

For the time being, the same stands for a group of sources the exploration of which only started fifteen years ago, namely the records of the merchants from Ragusa (today Dubrovnik, Croatia) written mainly in Italian about Ottoman Hungary.¹²⁸ Although they do not cover the area of the square, the Ottoman-Turkish customs logs in Buda written in the 1570s and 1580s (and taken to the Vienna court archives at the end of the 17th century) reveal a lot of information about trade in the town.¹²⁹

The next period when more sources were produced again was the Fifteen Years' War (1591–1606). Nevertheless, the material kept in the Austrian archives has not yet been processed from the aspect of

¹¹⁷ See the previous sub-chapter.

¹¹⁸ Szerémi 1979.

¹¹⁹ Dernschwam 1984.

¹²⁰ Kemalpaşazâde 1893.

¹²¹ I. Szulejmán naplói 1893.

¹²² RÓZSA 1963, 19.

¹²³ These censuses have been published in the case of Székesfehérvár, for example. VELICS – KAMMERER 1890, 22–25.

¹²⁴ FEKETE – NAGY 1975, 348–349.

¹²⁵ FEKETE – NAGY 1975, 388–389.

¹²⁶ HEGYI 2007, 20–73.

¹²⁷ In one of the published estate inventories, for example, Hajji Ahmed is reported to have died “near the vegetable market.” GERELYES 1979, 208.

¹²⁸ MOLNÁR 2009.

¹²⁹ FEKETE – KÁLDY-NAGY 1962. KOLLÁTH 2022.

local history, and many of the copperplate engravings made at that time still rely on the work of Erhard Schön, which was complemented with imaginary elements. The views (*vedute*) published between 1598 and 1602 under the name of Wilhelm Dilich can be considered more or less authentic. The contemporary battle scenes about Buda by Johann Sibmacher are based on these views, but they proved to be more informative in terms of specific details.¹³⁰

For most of the 17th century, new *vedute* were not made because no major campaign affected the surroundings of the town. Due to the internal crisis of the Ottoman Empire, the number of administrative documents also decreased.¹³¹ One of our most valuable – yet due to its uniqueness often unverifiable – sources is the travelogue by Evliya Çelebi, which comes from this period. The world traveller visited Buda several times between 1663 and 1666, and gave a rather lengthy description of the town during his first stay.¹³²

Vedute made on the spot emerged again in connection with the sieges of 1684 and 1686. From these, it is worth highlighting the series made by L. N. Hallart and engraved in copperplate by Michael Wening, the survey and post-siege views by Nicolas Marcel de la Vigne, the view drawn by Giovanni Domenico Fontana and reproduced by Johannes Nesselthaler, as well as the 1687 map by Joseph Haiüy, which already represents the divisions of land.¹³³ The reports and detailed drawings of the 1684 and 1686 sieges by the Italian military engineer and scientist Luigi Ferdinando Marsigli – who took part in the campaigns from 1682 onwards, had an extensive knowledge about the Ottoman culture, and also had a good command of the Turkish language – are useful in many respects. Concerning the area in question, his map with Turkish legends and his building census made in Italian shortly after the recapture of Buda are of particularly great value.¹³⁴

Ottoman Buda

In 1541, the Ottoman forces occupied a town that had lost some of its former glory owing to the events of the previous twenty years. It also suffered war damage during the earlier sieges, and those inhabitants who had the possibility, moved to safer areas, so many dwelling houses and ecclesiastical institutions were already standing vacant at that time.¹³⁵

The conquerors kept many elements of Buda's former functions. It became the centre of the *vilayet*, the major administrative unit bearing its name. The Pasha, the head of the Ottoman province in Hungary, set up his residence in Buda and the administrative seat was also located there. Its military significance also increased, since its possession was crucial for keeping the occupied territories. Thus, the largest permanent garrison of Ottoman Hungary was stationed in Buda, initially, more than three thousand men.¹³⁶ For the same reason, the Ottomans also made every effort to maintain the defences, strengthen and modernise them when necessary.¹³⁷ Civil constructions were mostly supported by the foundations (*vakuf*) of the pashas and other Ottoman dignitaries. They mainly erected mosques (*cami* and *mescit*)¹³⁸

¹³⁰ RÓZSA 1963, 21–22.

¹³¹ HEGYI 2007, 72.

¹³² *Evliya* 1904, 217–260.

¹³³ RÓZSA 1963, 23–25.

¹³⁴ VERESS 1906.

¹³⁵ A major Hungarian community stayed in the northern part of the Castle District that was also allowed to use the Church of Mary Magdalene in the beginning. However, their numbers dwindled away and they almost completely disappeared during the Fifteen Years' War. GÁRDONYI 1936. JANKOVICH 1961.

¹³⁶ Based on the earliest detailed census, compiled in 1543. HEGYI 2007, 423.

¹³⁷ VÉGH 1997. VÉGH 2015, 27–29.

¹³⁸ For more details, see SUDÁR 2014.

and baths,¹³⁹ and a smaller number of dervish monasteries (*tekke*), caravanserais, and soup kitchens.¹⁴⁰ Not many dwelling houses were built; the Ottomans mostly transformed existing buildings to satisfy their needs, which mainly meant additions made from mismatched materials (reused stones and bricks, wicker, wood, and clay), as well as the division of large rooms into smaller chambers.¹⁴¹

The presence of the military and the official elite significantly boosted the economy of the town. Thus, even though it was located in the border region of the empire, its former residents were soon replaced by new settlers arriving some from various regions of the Balkan Peninsula, where many of the garrison's soldiers also came from. They soon made up the majority of the population. Besides them and the Hungarians who stayed behind, we can expect some Jewish and Gypsy communities, as well as the permanent presence of the aforementioned Ragusa merchants at least to the late 16th century.¹⁴²

The area of today's Szent György tér in the 16th and 17th centuries

As before, the character of the district was primarily determined by the major public institutions operating nearby. After the fall of the town, the Royal Palace lost its representative role. Some of its rooms were used for storing gunpowder and other goods in them, while the Stephen Tower on the southern part of the hill served as a prison. The northern outer bailey, which was called *Báli pasa tere* (the 'Square of Bali Pasha') or *Topkháne tere* (the 'Square of the Armoury') at that time, was used for storing cannons and other weapons in them, and the gunsmiths' forges were also established there.¹⁴³ From the officials, only the castle inspector (*dizdar*) lived in the area of the palace, the residence of the pasha was in Víziváros in the first period of the Ottoman occupation.¹⁴⁴

After the attempted siege in 1598, however, when the suburbs fell, the pashas no longer felt safe there and built a new palace in Szent János utca, partly on the site of Chancellor Werbóczy's former house (i.e. on the north side of Saint John's Church), which again brought changes to the area.¹⁴⁵ The residence itself was a longish, narrow building oriented north-south, adjacent to the castle walls, based on the description by Evliya. This is supported by the copperplate engravings by L. N. Hallart and M. Wening as well as by D. Fontana and J. Nesselthaler, which depict the town from the east.¹⁴⁶ So far, a few preliminary reports and three short summaries have been published on the findings of excavations conducted there.¹⁴⁷

As the results of the new excavations are still being processed, it is still unknown what damage had been done to the medieval palaces, on the site of which the residence was built, before they were

¹³⁹ For more details, see PAPP 2014.

¹⁴⁰ VÉGH 2015, 29–30, 26 Fig. 18.

¹⁴¹ An exception to this is the Pasha's Palace, built after 1598, which I will be presented in more detail later as it lies in the area under discussion. The conversion of Christian churches into Muslim places of worship was also typical. FEKETE – NAGY 1975, 361–362.

¹⁴² FEKETE – NAGY 1975, 385–389. MOLNÁR 2009. At the same time, among the soldiers, especially the janissaries, many people came from distant parts of the Ottoman Empire. What is more, even a dervish or pilgrim who referred to himself as coming from India fell into captivity after the recapture of Buda. GÉRA 2016, 172–206.

¹⁴³ VÉGH 2015, 30, 46. Evliya 1904, 239.

¹⁴⁴ VÉGH 2015, 30.

¹⁴⁵ KOVÁCS 2003, 243. MAGYAR 2003, 54.

¹⁴⁶ Evliya 1904, 238. RÓZSA 1963, plate XXX, BHM Inv. No. 77, and plate XXXIII, Cat. No. 71. PAPP 2013, 179 Fig. 4.

¹⁴⁷ Most recently, with earlier scholarly literature: PAPP 2013. On the baths of the palace, most recently: PAPP 2014, 97–98. For the findings of the latest archaeological excavations, see PAPP – SZIGETI – HORVÁTH 2017.

demolished. According to contemporary sources, the district suffered the first blow as early as 1526. For example, Kemalpaşazâde, Suleiman I in his military records, and György Szerémi unanimously recalled that after the Battle of Mohács, the sultan headed for Buda, which had been abandoned by almost everyone. Before moving on, he set fire to the town, which must have affected the area under discussion, as well. During the sieges of 1529, 1530, and 1541, this part of the town walls was also shot at.¹⁴⁸ According to the testimony of the excavations carried out further south along Szent János utca, near the station of the present-day Buda Castle Hill Funicular ('Budavári Sikló' in Hungarian), the houses standing there had been demolished and levelled sometime between the 16th and 17th centuries. Later, two smaller houses were built in the site of one of the blocks, which yielded clearly Ottoman material.¹⁴⁹ After the siege of 1684 at the latest, these were also pulled down, since on the site plans made after the recapture – which also showed the ruined buildings – we can see a vacant area here.¹⁵⁰

At the time of the recapture of Buda from the Ottomans, the Saint John's Church and Monastery may have been in relatively good condition in terms of its structure, but the ravages of war did not spare this institution, either. The Franciscans could, fortunately, save their most valuable possessions taking them to Pressburg in 1526. However, the monastery was plundered several times and many monks were slain.¹⁵¹ The church was soon converted into a mosque (probably already before 1555), and must have been maintained from a private foundation in the beginning.¹⁵² According to the description by Evliya Çelebi, the only fountain in Buda operated next to the entrance to the court of the mosque, and "water was channelled there from the Danube (...) by a highly knowledgeable Frankish master."¹⁵³ The medieval cistern in the courtyard of the monastery must have also been used because its backfill contained finds dated to the turn of 17th and 18th centuries.¹⁵⁴ The building complex of the monastery itself could be used for industrial purposes and as stores.¹⁵⁵

The status of the building complex changed due to the construction of the pasha's palace at the turn of the 16th and 17th centuries. From that time on, this mosque became the main location of religious practice for the province's governor, and it was referred to as the Pasha Mosque or Saray Mosque. For this reason, the buildings and the courtyard of the monastery were probably renovated.¹⁵⁶ It must have been at that time that the church tower was pulled down and a minaret was erected in its place. The copperplate engravings made by Dilich and Sibmacher between 1598 and 1600 still show the tower in its old form, yet in the depictions made in the 1680s, it already appears with oriental features. The scale of the reconstruction is also illustrated by the fact that none of the maps of the town made at the time of the recapture depicted its floor plan like the majority of contemporary Christian churches (with an apse, a nave, towers, and vaults).¹⁵⁷

As for the central and western parts of the present-day square, the buildings standing there may also have suffered damage for the first time during the events that took place in 1526. Signs of

¹⁴⁸ VÉGH 2015, 25, Fig. 17.

¹⁴⁹ Oral communication by Károly Magyar.

¹⁵⁰ MAGYAR 2003, 58.

¹⁵¹ KOVÁCS 2003, 241–242.

¹⁵² KOVÁCS 2003, 242. SUDÁR 2014, 189.

¹⁵³ *Evliya* 1904, 243–244.

¹⁵⁴ KOVÁCS 2003, 249–250.

¹⁵⁵ KOVÁCS 2003, 247–251.

¹⁵⁶ KOVÁCS 2003, 243, 251.

¹⁵⁷ PAPP – SZIGETI – HORVÁTH 2017, 189. The same phenomenon can be observed in the case of the Orta Mosque, the former Chapel of Saint George which was only depicted by Marsigli with marks indicating Christian churches.

considerable destruction could be observed in the surroundings of Saint Sigismund's Church during the archaeological excavations. A large amount of building debris (including fragments of statues and other stone carvings) was cast into the unfinished eastern basement of the building located immediately to the south of the church, which building can probably be identified with the provost's house. These have a close relationship to the famous sculptures discovered in the northern outer bailey of the Royal Palace, so they most likely date to the reign of Sigismund, when the church itself was built.¹⁵⁸ According to István Feld, the supervisor of the excavations, the fact that the ruins were cleared away demonstrates that an attempt was made to repair the damage, which most likely happened before the town was taken by the Ottomans, after the events of 1526 or the siege of 1529. This is also supported by coins and ceramics dated to the beginning of the 16th century, which do not comprise any finds associated with the Ottoman conquerors.¹⁵⁹

The building of the church certainly remained in a more or less usable condition even during the Ottoman occupation, since many of the pits I studied were dug in the nave, which, at least, indicates that it was possible to enter and that the floor was not covered with a thick layer of debris. It must have been in a similar state at the time of the recapture, as Marsigli, Haüy, and de la Vigne equally recognised that it was a church. They marked its floor plan on their maps, including its vaults, and the location was used again as a church until its eventual demolition.¹⁶⁰

It is uncertain, however, how the Ottomans utilised the church. After a study by Győző Gerő published in 1959, Saint Sigismund's Church was identified with the Küçük Mosque for a long time, but Balázs Sudár rejected this idea in his latest work dedicated to mosques.¹⁶¹

The presumed "provost house" standing to the south of the church, may have suffered damage several times based on the levelled layers of burnt debris discovered inside its walls. Nevertheless, the renewed floor levels and the stove remains suggest that it was inhabited up to the end of the Ottoman period. Several pits filled with partially or completely late Ottoman material have been unearthed in its surroundings.¹⁶² According to Evliya's records, the residence of the Pasha's deputy (*kethüda*) was opposite the Pasha's Palace – at least, in the middle of the 17th century.¹⁶³ Reviewing the buildings known from that side of the street, it is likely that it was found somewhere in the block lying immediately to the north of Saint Sigismund's Church.

On the western side of former Szent Zsigmond utca, there were still dwelling houses, but the fights between the 1520s and 1540s and the sieges during the Fifteen Years' War caused severe damage to them. As early as the struggles between Szapolyai and Ferdinand, it became evident that the town walls were particularly weak there. A part of the walls built in the Angevin period collapsed completely in 1541. During the excavations carried out in the area of the Royal Stables, Károly Magyar discovered in two sections (97/2; 97/14) a dry-laid wall and palisade constructed hastily in its place.¹⁶⁴ The cannonballs also reached the burghers' dwelling houses in Szent Zsigmond utca. A Renaissance residential building destroyed by cannoning came to light during the excavations, which could be identified with the block bought by the barber István of Ragusa in 1489.¹⁶⁵

¹⁵⁸ FELD 1999, 47.

¹⁵⁹ FELD 1999, 49–50 (note 14). VERES 1999.

¹⁶⁰ MAGYAR 2003, 63.

¹⁶¹ GERŐ 1959. SUDÁR 2014, 179. VERESS 1906, 138. For the question, in detail, see KOLLÁTH 2023b.

¹⁶² HAVASY 2013. HAVASY 2016.

¹⁶³ *Evliya* 1904, 238.

¹⁶⁴ The ruined wall section can also be seen on the copperplate engraving made by Erhard Schön. The following caption can be read underneath: *die mauer ist abgeschossen und ein zäun darum(?) gemacht.*

¹⁶⁵ MAGYAR 2003, 46–49, 49 note 40.

The concentrated artillery attacks launched during the sieges of the Fifteen Years' War are also evidenced by the large number of cannonballs that hit the earthen embankment behind the walls. Another building that came to light in excavation square 99/1 must have collapsed at that time, as a large number of Iznik faience fragments were discovered in the backfill in its basement most of which come from the last third of the 16th century.¹⁶⁶

The signs of levelling carried out there and the small new building erected nearby over the backfill of another excavated cellar (in square 98/13) suggest that life returned there after the rubble had been cleared away and the area had been restored.¹⁶⁷ On the maps drawn in 1686 and 1687, it can be clearly seen that the earlier medieval layout of the settlement consisting of long and narrow lots had been partly modified there, and several small alleyways branching off from Szent Zsigmond utca and running east-west to the castle walls were established. Originally, this change probably had military reasons. The alleys were meant to ensure that the soldiers would reach the defences as quickly as possible. At the same time, as Haüy's map from 1687 reflects it, this also resulted in the establishment of new, smaller lots next to the alleys, perpendicular to the old streets. However, in 1684 at the latest, either during the preparations for defence against the expected attack or due to the severe damage caused by the siege, the houses standing here were demolished.¹⁶⁸ Before the final siege, Köse Siyavuş Pasha, the sultan's engineer assigned to strengthen the defence, built a rather thick wall in the southern part of the area, running along the inner side of the original castle walls. This wall remained a defining element of this part of the castle for a long time, although it was also damaged during the fights in 1686.¹⁶⁹ (Fig. 5)

III.1.5 FROM THE RECAPTURE OF BUDA TO THE MIDDLE OF THE 19TH CENTURY

The first reports after the recapture of Buda from the Ottomans differ on how much damage the town, in fact, suffered.¹⁷⁰ It is certain that many of its buildings lay in ruins, but the administration began to operate right away under the supervision of the Chamber Court and the Aulic Council. It was fundamental that the town would function, pay taxes, and host a permanent garrison as soon as possible. In addition to many other documents, their activity is reflected by the fact that the first survey of the castle also indicating lots, marked with the name of Joseph de Haüy, was completed in 1687. Additionally, the register of the houses in Buda (the *Zaiger*) was first compiled at the end of the 1680s, and then again every few years. An index of this register survived from 1696, and it was more or less continuously prepared from the early 18th century on. We can also use the censuses and regulations issued after the devastating fire of Buda in 1723, which have been studied by Katalin Simon.¹⁷¹

Not much of the civilian population remained in the town, and this was not deemed desirable, either. (We only have a few pieces of evidence from *Víziváros* about families who remained there even after the end of the Ottoman occupation.) Nevertheless, spontaneous and organised settlement started shortly. The new settlers included Catholic Germans (mainly from Austria and Bavaria), Catholic and Protestant Hungarians, Eastern (Greek) Christian and Catholic Slavs (Rascians, Croats), Jews (supported by the Court but often hardly tolerated by the locals), as well as Gypsies living on the margins of society. As regards the Castle

¹⁶⁶ TÓTH 2003.

¹⁶⁷ The former owners of these houses are unknown. VÉGH 2015, map B.2.4.

¹⁶⁸ MAGYAR 2003, 56. The same thing happened to the residential district called *Új mahalle* ('New Mahalle'), unearthed south-west of there, in the area of today's Csikós Courtyard, which had its own mosque, as well. TÓTH 2011a, 227.

¹⁶⁹ MAGYAR 2003, 58.

¹⁷⁰ In summary, with earlier scholarly literature, see GÉRA 2016.

¹⁷¹ BÁNRÉVY 1936. OROSS 2013, 147–149. GÉRA 2015, 36. NAGY 1971, 81. – This study also comprises the transcription of the document. NAGY 1975, 29–30. SIMON 2011.

District, the Aulic Council made it clear as early as 1686 that only Catholic Germans were welcome there. This is exactly what happened and it remained so until the second half of the 18th century. The house owners living there formed the majority of the economic and social elite of Buda, as well.¹⁷²

The image of the area discussed here was shaped in this period again by the military and the Church rather than the civil population.

The area in the south-east, in front of the station of today's Buda Castle Hill Funicular, had no buildings on it at that time and has remained so. On the site of present-day Sándor Palace, two major buildings oriented north-south were already recorded by the *Zaiger* in 1697. These were the two barracks, which were built from the remains of the east and west wings of the Franciscan monastery, and were later incorporated into Sándor Palace.¹⁷³ Saint John's Church itself was first acquired by the Jesuits, and shortly afterwards, by the Carmelites, and remained in their possession until the dissolution of the order. Hence the new name of Szent János utca, which was called *Karmelitergasse* in the 17th and 18th centuries. Until the fire of 1723, the monks, who were responsible for the spiritual care of the military, used old buildings, perhaps even a part of the Franciscan church, but then a new, Baroque building was erected on top of the medieval foundations.¹⁷⁴ Their monastery was built on the site of the Pasha's Palace, the remains of which were first in the hands of the Imperial Provisor Herdegen and his heirs, according to the 1696 census. The monks bought them from the latter.¹⁷⁵ To the north of this, there was again a barracks.¹⁷⁶

In the north, the Fehérvár and Water Gates, as well as the road linking them, were controlled from the Main Guard-House (*Hauptwacht*) built at the starting point of the two north-south medieval streets in the late 17th century. To the south of this building, in the middle, there was again a barracks, next a few civil buildings, and then on a wider plot of land, which was connected to both streets, there were the ultimately important waterworks, which might have already operated in the Ottoman period.¹⁷⁷ This was separated from the site of the ruined Church of Saint Sigismund by an alleyway. The re-establishment of the provostship took place in 1698. The first provost was called Márton János Putanich, who set up his chapel and residence among the remains of medieval buildings.¹⁷⁸ A comparison of the censuses of 1696 and 1723 clearly demonstrates that the house with "partly old walls and vaults", where he lived, stood south of the church, and was separated from the church by a ten-foot-wide alleyway.¹⁷⁹ We can identify this house with the three-compartment building excavated to the south of the late medieval "provost's house", which perfectly corresponds to the description. However, only limited archaeological evidence was available of this due to the subsequent deepening of the ground, after which only the cellar filled with 17th-18th century archaeological material was left.¹⁸⁰ To the south of it, there were seven more civil lots, but only one of them had residents according to the 1696 *Zaiger*.¹⁸¹

¹⁷² GÉRA 2015, 43. NAGY 1975, 129–131.

¹⁷³ MAGYAR 2003, 59, 62; SIMON 2011, 544. NAGY 1971, 114: No. 252, No. 253.

¹⁷⁴ In the 1696 *Zaiger*, the monastery was described in this way: No. 251. *Das Garmeliter Kloster sambt der Kirchen, das Kloster aus etlich alten Heusern bestehend...* NAGY 1971, 114.

¹⁷⁵ NAGY 1971, 114. SIMON 2011, 545.

¹⁷⁶ MAGYAR 2003, 64, 66.

¹⁷⁷ MAGYAR 2003, 60. MAGYAR 2010, 189 Fig. 1/1–3.

¹⁷⁸ MAGYAR 2003, 63. After the recapture of the town from the Ottomans, the Jesuits were the first to acquire the ruined building. According to the 1696 *Zaiger*, reconstructions were already in progress: No. 266. *Ain alte Kirchen hat im gesicht sambt dem angefangenen gebeu...* NAGY 1971, 115.

¹⁷⁹ No. 269. *Ain Haus in der Schlosz gassen hat im gesicht 10. im Ruckhen 7 cl. 3 seh., an der Rechten seitehen 10: und an der linckhen 9 cl. hat noch zum Theill als gemeür und gwölber... Hier ist neben der alten Kirchen ein schmaller gang 10 seh. braith.* NAGY 1971, 115.

¹⁸⁰ FELD 1999, 37 Fig. 1, 47–48. For details see KOLLÁTH 2023b.

¹⁸¹ NAGY 1971, 114–115.

A large military arsenal and store (*Zeughaus*) were established in the northern outer bailey of the palace, and the gate tower of the northern barrier wall was also incorporated into them. The new building was destroyed during the 1723 fire of Buda but was rebuilt later.¹⁸²

In the west, at the base of the wall built by Köse Siyavuş, there was a mostly vacant area.¹⁸³ The first feature built there was a row of thin-walled rooms open to the west, built against the late Ottoman wall mentioned above. This is already indicated by the 1687 survey. Based on cartographic data, Károly Magyar, the supervisor of the excavations conducted there, first assumed that this was a cannon emplacement.¹⁸⁴ However, because of the weak masonry of the premises, he ultimately changed his opinion. Later, in one of his studies, he identified the building as the predecessor of the artillery barracks that stood there up to the 19th century.¹⁸⁵ At the same time, it is a fact that an attempt was made to establish a cannon emplacement on the plots to the north of this, but only the earth dump had been constructed, which can be seen on several eighteenth-century site plans.¹⁸⁶ Moving further to the north from there, there were burghers' plots in former Szent Zsigmond utca, which was called *Schloss Gasse* in this period, and then, directly south of Fehérvár Gate, there was again only a barracks.¹⁸⁷

The initial, predominantly military function of the area began to transform due to the stabilisation of the circumstances and the start of the reconstruction of the Royal Palace. It was around this time, in the 1760s, that the square received its current name. After the dissolution of the Carmelite order in 1784, their buildings on the east were given to the town. The monastery became a clubhouse, and later various bodies of the military administration operated there. The church was turned into a theatre, and it kept this function more or less continuously until recently.¹⁸⁸ The barracks standing to the south of the church were bought by the Count Sándor family in 1803, and the palace, still bearing their name, was completed there in 1806.¹⁸⁹

The provostship of Saint Sigismund was housed in the new palace that Maria Theresia began to be built in 1749. (Its new church was consecrated in 1769.) The ruinous medieval buildings of the provostship (i.e. the Gothic church and the house that served as the provost's residence) standing in the middle of the present-day square must have been pulled down. After the Hungarian Civic Revolution and War of Independence of 1848–1849, a large monument was erected here to General Hentzi and his soldiers who fell during the siege of Buda. This monument was removed in 1899.¹⁹⁰

The *Zeughaus*, the last building that comprised considerable medieval elements and preserved its function from the 15th and 16th centuries, was standing until the enlargement of the Royal Palace at the turn of the 19th and 20th centuries. After its demolition, the new northern wing of the palace and representative gardens were established in its place.¹⁹¹ This is how the square acquired its character described at the beginning of this chapter, and it determined the course of later archaeological investigations.

¹⁸² MAGYAR 2003, 59, 63.

¹⁸³ MAGYAR 2003, 58. See also, KOLLÁTH 2012, 173. KOLLÁTH 2013a, 175.

¹⁸⁴ In the preliminary report about the archaeological work conducted in 1999, the feature was still not unambiguously identified. MAGYAR 2002, 178.

¹⁸⁵ MAGYAR 2003, 58.

¹⁸⁶ For example, on the 1749 map of the fortifications and on the 1763 map by Wolf and Salgari de Salgar. SIMON 2017, C.1.3, BFL XV.16.a.201/cop2. *Tanulmányok Budapest Múltjából* 31 (2003) 162.

¹⁸⁷ MAGYAR 2003, 64.

¹⁸⁸ MAGYAR 2003, 68–69.

¹⁸⁹ MAGYAR 2003, 69, 79. FARBAKY 2003, 138–140.

¹⁹⁰ MAGYAR 2003, 85–86.

¹⁹¹ MAGYAR 2003, 85–86.

III.2 THE PROCESSED FEATURES AND THEIR ENVIRONMENT

In this sub-chapter, I first present the excavations and then describe the analysed pits found in the given area and their context, as well as the type, quantity, and condition of the finds yielded by them in each case. It should be noted that, for the sake of simplicity, each pit has been given a number, and I will refer to them by these numbers in the rest of the paper.¹⁹² Where possible, I will also provide further clues for dating independent of the ceramics. (*Fig. 6*)

III.2.1 SÁNDOR PALACE (FRANCISCAN MONASTERY)

(*Excavations by Julianna or Júlia Altmann, 1994–1996*) (*Fig. 7*)

The eponymous Franciscan church and monastery, the former Szent János utca was named after, once stood at the site of Sándor Palace and Castle Theatre (Várszínház), on the plots at Nos. 1–2. Szent György tér and Nos. 1–3 Színház utca.¹⁹³ Archaeological investigations preceding the renovation of Sándor Palace was conducted between 1994 and 1997 under the supervision of Julianna Altmann, and in 2001 under the supervision of Eszter Kovács.

Between 1994 and 1996, test trenches were opened in the inner courtyard, and further work was carried out in the ground-floor rooms of the building, which were given numbers, and I will refer to them accordingly. Due to the modern cellars in the southern wing, only one feature of archaeological age (a part of a medieval well) could be identified. On the other surfaces, it was generally possible to follow the stratigraphy from the modern backfill as far as the black humus layer containing Bronze Age finds.¹⁹⁴

During the wall research, it was revealed that the eastern and western wings of Sándor Palace were transformed from two parallel rectangular barracks built at the end of the 17th century, and the main walls of the monastery directed north-south were also used for their construction. A cellar (Room No. 43) belonging to the western wing of the monastery was also used up to the end of the 18th century.¹⁹⁵ The east-west medieval walls were demolished to their foundations at the latest when the barracks were built, some of the cellars and cisterns of the monastery were filled up, and the area was levelled. Below this mixed upper layer containing lots of debris and finds dated mainly to the turn of the 17th and 18th centuries, it was also possible to identify features made in the Ottoman period or medieval features still used during the Ottoman occupation.¹⁹⁶

The building complex of the monastery itself consisted of two longitudinal wings oriented north-south, and a transverse building was erected between them. The main entrance was probably on the west side, from Szent János utca. To the north and south of the traversal building, there was a rectangular courtyard with a cloister, and the cistern of the monastery was made in the northern courtyard. The

¹⁹² I did the numbering of the different features in Szent György tér moving from east to west, and within that, in the order of processing.

¹⁹³ The church, which can be found in the area of the Castle Theatre (Várszínház, Nos. 1–3 Színház utca) was first investigated by Győző Gerő in 1966, and by Julianna Altmann in 1971 (ALTMANN 1973, 82–87). The summary of the research findings for the area of the church was published in 1994 (ALTMANN 1994, 137–152). A more recent report and the catalogue of the stone material were published in 2004. (ALTMANN 2002. ALTMANN – LŐVEI 2004, 11–21.) Details of the graveyard associated with the church were unearthed by Adrienn Papp between 2014 and 2017 in the building of the Castle Theatre (PAPP 2015. PAPP 2016b. PAPP – SZIGETI – HORVÁTH 2017. Archaeological Database, Hungarian National Museum <http://archeodatabase.hnm.hu/hu/node/22191>, 21 April 2017).

¹⁹⁴ KOVÁCS 2003, 246.

¹⁹⁵ KOVÁCS 2003, 246, 249, 251.

¹⁹⁶ KOVÁCS 2003, 251.

northern cloister was directly adjacent to the southern wall of Saint John's Church. The convent's representative spaces, such as the chapter hall, must have been east of the north wing. The southern end of the building block is not known. According to Julianna Altmann, there may have been a series of rooms there, as well. However, apart from small details of the northern façade, nothing has remained of them. The entire building complex, including the church, could have taken an area of about 60×80 m.¹⁹⁷

During the Fifteen Years' War at the latest, when the castle was cannoned from Pest, the building complex has suffered damage as in room No. 26, a pit was dug over the medieval walls in the Ottoman period. Consequently, those walls had been certainly demolished by the 17th century.¹⁹⁸

At the same time, we can identify at least two periods in the use of the monastery during the Ottoman period. In half a century following the occupation of the town, no signs of any major transformation could be observed archaeologically. The cellars beneath the longitudinal wings oriented north-south were certainly still in use, and the pit found between rooms Nos. 46–47 was probably still dug in the 16th century.¹⁹⁹

A change was brought about by the partial destruction mentioned above and the construction of the Pasha's Palace at the turn of the 16th and 17th centuries. The mosque converted from Saint John's Church had been maintained by a private foundation until then. At that time, however, it was taken over by the state to serve as a place of worship for the current Pasha, and major reconstructions were carried out, which apparently also affected the adjacent block of the monastery.²⁰⁰

The north wall of the traversal building in the middle was strengthened with cladding on the south side, and most of the fragments of wall paintings and carvings were found in it during the excavations. According to Julianna Altmann, the building material must have been quarried from the ruined parts of the building.²⁰¹

Eszter Kovács, who processed the finds, held that the pit discovered between rooms Nos. 46–47 in the northern part of the western cloister wing, must have also been filled back at the turn of the 16th and 17th centuries because it did not contain typical 17th-century ceramics. The *terminus post quem* date was provided by the 1572 coin issued by Maximilian II (1564–1576) and a late-type Damascus-style Iznik faience lid. The medieval cellar in room No. 46 was filled back at the same time based on the finds discovered in it.²⁰²

A stamped clay floor was made above them, and the larger, medieval room of the monastery was divided by thin walls without a foundation, which were oriented north-south and west-east. The upper part of these walls may have been made of planks based on the large amount of burnt wood and nails discovered. The room was used for a very long time in this form. It must have been brought to ruin by the sieges in the 1680s. This is suggested by the strong burn marks, the discovered finds, and the Viennese silver two-pfennig coin issued by Leopold I (1657–1705) in 1683, which was found directly above the floor level. Based on the features and finds associated with it, this could have been a minor smithy with a stable and a carriage house.²⁰³

The medieval cistern and well continued to function in the northern courtyard of the monastery, but the ground must have been levelled there, as well. Foundation was prepared for a new stone pavement,

¹⁹⁷ ALTMANN 2002, 349.

¹⁹⁸ ALTMANN 1994b, 39–41, 42–52.

¹⁹⁹ KOVÁCS 2003, 249.

²⁰⁰ KOVÁCS 2003, 243.

²⁰¹ ALTMANN 2002, 348.

²⁰² KOVÁCS 1997. KOVÁCS 2003, 249.

²⁰³ KOVÁCS 2003, 247–249.

which showed a close resemblance to the similar surface unearthed around the Pasha's Palace. The small amount of finds discovered among the stones did not comprise items typical of the horizon following the recapture from the Ottomans, yet the backfill of the cistern contained typical finds dated to the late 17th and early 18th centuries, so the courtyard could have been terminated when the barracks were built. In the north-western part of the former courtyard, under the stone pavement, which was renewed several times – at the time of the Ottoman occupation based on the above – archaeologists uncovered the feature to be presented in the following.²⁰⁴

Pit No. 1 = Room No. 17, Pit No. I²⁰⁵

The feature: The pit was unearthed from 17 to 20 October 1994 and on 3 and 4 April 1995. The feature was found in Room No. 17 of Sándor Palace, which occupied the north-western part of the courtyard of the Franciscan monastery. The mark of the rectangular pit cut into the marl appeared at -370 cm, and its bottom was discovered at -730 cm (155.22 m AMSL). Its size was 175 cm in the west–east direction, and 150 cm in the north–south direction. It partially cut a prehistoric, round sacrificial pit associated with Nagyrév culture.²⁰⁶ (Fig. 8)

It was located near the cistern in the courtyard of the monastery, but it did not cut its gravelled filter layers. At the same time, it was below the Ottoman-era stone pavement and its foundation layer, so we can assume that it was of medieval origin, and its use must have ended at the turn of the 16th and 17th centuries. The soil around the cistern remained cooler, so it is conceivable that it could originally have been served for storing food, probably as an ice pit.²⁰⁷ (Fig. 9)

Its backfill was not homogeneous. It contained backfill that was partly light, mixed with debris; brownish, mixed with less debris; as well as dark and loose soil, but these could not be separated into clear-cut layers.

Ceramic finds: approximately 650 shards, including 30 fragments dated to the Bronze Age, Árpád period, and the 14th century

Other finds: a small number of animal bones, some iron nails, and rusted pieces of iron, the function of which remained unidentifiable even after the restoration

Date: the turn of the 16th and 17th centuries, at most the first third of the 17th century

III.2.2 No. 3 SZENT GYÖRGY TÉR (SOUTH OF THE FORMER MINISTRY OF NATIONAL DEFENCE)
AND SZÍNHÁZ UTCA

(Excavations by István Feld, 1994–1995)

In the 1980s, the first plans were made for the clearance of the area around the former Ministry of National Defence, and the reuse of the building which suffered damage in World War II.²⁰⁸ This is when more intensive research could begin in the building of the ministry and to the south of it. In 1988 and 1989, István Feld carried out excavations there, and he could continue the interrupted work in 1994 and

²⁰⁴ KOVÁCS 2003, 249–250.

²⁰⁵ On the feature, see KOVÁCS 2003, 250; KOLLÁTH 2012, 172.

²⁰⁶ HANNY 1997, 199. This was not indicated on the surface drawings.

²⁰⁷ KOVÁCS 2003, 250. ALTMANN 1994a, 8, 33–40. ALTMANN 1995, 1–2.

²⁰⁸ Emese Nagy was the first to excavate some test trenches at the site receding the laying of utilities in 1955. Her work was followed by the excavations supervised by István Feld. The findings of the excavations were discussed at a conference and presented at an exhibition, and several publications were dedicated to them. ALTMANN – FELD – ZÁDOR 1997. FELD 1999. BUZÁS 1999. VERES 1999. MESTER 1999. FELD – KÁRPÁTI 2000. KÁRPÁTI 2003.

1995, with the contribution of Zoltán Kárpáti, among others, who wrote his MA thesis on the early finds.²⁰⁹ The features I processed were discovered in the second phase of the excavations.²¹⁰ (*Fig. 10*)

The work took place in the rooms without cellars and the courtyard of the ruined Ministry of National Defence, to the south of it, and along the full length of Színház utca, from Dísz tér to the line of the southern retaining wall of Sándor Palace.²¹¹ Work started in the area in 1988, in the 200–cm-wide test trenches oriented north–south, which were marked with Arabic numbers. The main objective of these was to clarify the layout of Saint Sigismund’s Church, and for this reason, the area between the trenches was also investigated in some places.²¹² In 1994 and 1995, these ditches and surfaces were reopened, expanded, and their excavation was completed.²¹³

It posed a problem during the evaluation of the assemblages of finds that the compilation of the final excavation documentation was left unfinished in 1995, and only the preliminary report can be found in the Archaeological Database of the Hungarian National Museum.²¹⁴ It was possible to retrieve several relevant documents from the repository, photo and drawing archives of the Budapest History Museum (BHM), but they cannot be considered complete, either. I found only details of the original, manuscript material, which is why the description of some features is so brief. The fate of the unearthed finds was also far from ideal. In many cases, I was not able to identify the artefacts mentioned in the records.²¹⁵

Not considering these factors, the research possibilities were still limited from the beginning by the condition of the surface to be excavated. The southern part of the area in question was once more elevated, while in the north, there was a very deep, natural ditch running from west to east. The first phase of the settlement still developed in accordance with these features, but later, already in the late Árpád period, the ditch began to be filled up, resulting in a more even level. For this reason, in the northern part of the area, where the constructions of the former Ministry of National Defence did not affect the sequence of layers, there was a good opportunity for stratigraphic observations. At the same time, the southern, higher area was deepened for the first time when the Church of Saint Sigismund was demolished (circa 1767). The rest of the elevation was removed during landscaping implemented in 1827, and earthworks were carried out even in the 1990s. What might have remained in the south-eastern part of the surface was demolished during the construction of a large ventilation shaft related to the tunnel crossing Castle Hill.²¹⁶

²⁰⁹ FELD 1999, 35. KÁRPÁTI 2003, 205.

²¹⁰ The pit excavated in Section C of test Trench No. 3 in 1988, and identified as a well was processed by Orsolya Havasy in her MA thesis. HAVASY 2013. HAVASY 2016.

²¹¹ KÁRPÁTI 2003, 205.

²¹² FELD 1988, 1, 84–85; drawing No. 1.

²¹³ FELD 1988, 45.

²¹⁴ Archaeological Database, Hungarian National Museum XXVIII/199/1995. Inv. No. 16558.

²¹⁵ The ceramics discovered in the features I am discussing here were already taken to the Hungarian National Museum for processing in the 1990s, but, in the end, they were only partially restored, and this is how I got access to them. Apart from these and the coins (which, fortunately, have been restored and identified), only the glass artefacts were accessible in the Budapest History Museum at the time of my PhD studies. The latter are in very poor condition, as the store where they were kept was flooded when a pipe broke. In most cases, the paper bags got damaged by water, which resulted in the loss of context, so the majority of the glass fragments should be regarded as stray finds. The other finds discovered during the excavation (including most of the ceramic items and all the animal bones) were not available to me. The museum had to relocate its external store in the 2010s, and then a harmful chemical leak was detected in the newly furnished storage building. The building was closed and was not reopened until the time I finished the collection of the material (December 2015).

²¹⁶ KÁRPÁTI 2003, 206.

Since all the features to be described in the following are located in the southern part of the excavation area, their upper parts have clearly been destroyed. The soil marks of *pits No. 2, 5, 8, and 9* could be observed on the rock surface. Nevertheless, sometimes it seems as if the inhabitants were looking for loose soil when digging the pits. *Pits No. 3, 4, and 6*, for example, were dug into the backfill of previously demolished buildings. However, due to a later disturbance, in the case of *Pit No. 6*, only the part cut into the marl remained. On the other hand, in *Pit No. 7*, the deepening of the ground even spared a part of the black humus layer with prehistoric finds in it.²¹⁷ Their stratigraphic context, therefore, did not help the dating, nor could their relationship to each other be identified with it. It was only possible to determine how the foundation walls of the Church of Saint Sigismund and the backfill of cellars belonging to earlier buildings were disturbed, which adds further information about the history of the ecclesiastical building during the Ottoman occupation. It was possible to observe later superposition in only one case (*Pit No. 6*).

Pit No. 2 = Square 0–1/A, NE section, pit G²¹⁸

The feature: The pit was excavated between 4 and 29 August 1995. It is found in the nave of the Church of Saint Sigismund, in front of the south-west corner of the third pillar of the northern row of pillars viewed from the east. Its outlines could be observed in the marl bedrock. It was an oval pit with a diameter of 100×130 cm, the middle part of which widened and then tapered again. Its bottom was found at -360 cm from the level of appearance. (*Fig. 11*)

Ceramic finds: 214 shards, all of them from the Ottoman period

Other finds: coin,²¹⁹ animal bones, brick fragments, pieces of vault ribs²²⁰

Date: There was no evidence of chronology other than the ceramic finds

Pit No. 3 = Square 0–1/A, pit Y²²¹

The feature: The pit was excavated from 8 to 12 September 1995. The remaining part of the pit was discovered in the northern aisle of the Church of Saint Sigismund. It was dug in the backfill of the cellar belonging to an early house, which was demolished when the church was constructed. Its upper part was destroyed by modern levelling works. Its southern part was cut off by a public utility line, and its western edge was left in the section wall, so its outline could only be observed on the north and east. No subsequent disturbance was recorded during the excavation of the remaining part. It may have been rectangular with rounded corners and was longer in the east-west direction. Its depth is unknown.

Ceramic finds: 337 shards, including 12 fragments from the Middle Ages and the rest from the Ottoman period

Other finds: coin – 1588 silver denar issued by Rudolf II (1576–1612), animal bones, pieces of iron²²²

Date: after 1588

²¹⁷ ALTMANN *et al.* 1994, 6, 8.

²¹⁸ FELD 1995, 3, 6–7.

²¹⁹ It is mentioned in the excavation record, but it was not among the coins taken to the store.

²²⁰ They were not available in the store of BHM.

²²¹ FELD 1995, 9–10.

²²² They are currently not available in the store of BHM.

Pit No. 4 = ditch No. 1, section H, “Turkish” pit

The feature: It was discovered in the northern aisle of the Church of Saint Sigismund. It was a pit with a regular round cross-section, probably also dug in the backfill of the cellar of the early house above.²²³

Ceramic finds: 241 shards, 3 medieval (which belonged to the same vessel), and the rest from the Ottoman period

Other finds: glass fragments, a spindle-whorl made of antler²²⁴

Date: There was no evidence of chronology other than the ceramic finds

Pit No. 5 = Square 2–3/A, “Turkish” Pit No. 2²²⁵

The feature: According to the excavation record and drawings, the pit was already detected in 1988, but it was unearthed only when the excavation area was expanded. Its excavation took place between 19 and 26 July 1995, in the southern aisle of the Church of Saint Sigismund, right next to the triumphal arch. After the demolition of the road foundation, the foundation walls of the church and the subsoil appeared in the excavation square. On both sides of the church wall, the soil marks of further Ottoman pits could be observed in the marl bedrock, but they were not excavated.²²⁶

The pit in question had an oval shape. Its southern edge was destroyed by a deep, modern pit, and the size of the remaining part was 230×160 cm. Its backfill was uniform, and its bottom was found at a depth of -375 cm from the level detection (AMSL 157.42 m). Based on its position, the large amount of stone material found in it – probably belonging to the Church of Saint Sigismund (ashlar, column drum fragments) –, and finds related to military activities (iron caltrops, cannonball fragments), we can associate its backfill with the damage of the church during a siege and the clearing of the ruins. Since no artefacts typical of the post-Ottoman period came to light from the pit, this could have happened after the attempted recapture in 1684 at the latest. (*Figs. 12–13*)

Ceramic finds: 1618 shards, including 216 fragments from the Middle Ages, and the rest from the Ottoman period²²⁷

Other finds: a coin²²⁸, animal bones, carved stones, metal finds (iron caltrops, horse-shoes, cannonball fragments, other objects), glass²²⁹

Date: 1684–1686, at the latest

Pit No. 6 = Square 0–1/A, Units 2–3, pit X²³⁰

The feature: The pit was excavated between 27 October and 1 November 1995. It was discovered right in front of the west wall of Saint Sigismund’s Church, next to its second pillar viewed from the south. It occupied the north-west corner of one of the early buildings demolished during the construction of

²²³ The excavation record relates only that the excavation of the pit was started, but it was not shown on the composite site plan. Therefore, it was probably not fully unearthed.

²²⁴ BHM Inv. Nos. 2014.167.45.1–2; 2014.167.46.

²²⁵ FELD 1995, 49–50.

²²⁶ FELD 1988, 84.

²²⁷ The pit also contained a large amount of mainly beaker- and vessel-shaped stove tiles and a few fragments of stove plaster. Two BA theses have been dedicated to this part of the material: SZMOK 2014; KARABA 2017.

²²⁸ Due to the poor condition of the coin, the numismatist was unable to identify it, and it has apparently been destroyed. (Its bag was labelled “unidentifiable” and I only found some metal fragments in the bag.)

²²⁹ BHM Inv. Nos. 2012.202.428–434.

²³⁰ FELD 1995, 11–13.

the church.²³¹ A comparison of the excavation record, the photos, and the composite map of the site revealed that the walls forming the corner of the early house and the upper part of this pit were destroyed by a later rectangular feature measuring 255×170 cm, the backfill of which comprised burnt daub and charcoal (the site plan shows only this). Based on the excavation record, Late Ottoman pottery, as well as a cannonball and a grenade fragment, were discovered in this feature to a depth of -342 cm from the level where the feature appeared. This suggests that this later pit was filled back when the area was cleared in the late 17th century.²³² (*Fig. 14*)

It was after the extraction of this backfill that the remaining part of the *Pit No. 6* could be detected. Its bottom was found at -298 cm from the marl bedrock. The construction of the other feature left as much as this from the pit. Its shape was irregular, more or less oval, and its eastern edge was formed by the church wall. Although the two features were not clearly separated in the excavation record, and the excavation map only shows the later, rectangular pit, they were treated separately when the finds were bagged up. Furthermore, the process of digging could be reconstructed from the excavation photos. (*Fig. 15*)

Ceramic finds: 187 fragments, all from the Ottoman period

Other finds: animal bones, brick fragments, a large number of glass fragments, a pitchfork, a hoe

Dating: before the sieges of 1684–1686

Pit No. 7 = Színház utca, squares IV–VI, Pit No. 2²³³

The feature: The pit was unearthed between 27 July and 3 August 1994. The square bordered by test trenches IV and VI could only be excavated in its western, approximately 220 cm wide section due to the modern public utilities running across it. In that part, it was possible to identify the closure of one of the pillars belonging to the apse of the Saint Sigismund's Church, as well as to unearth two Ottoman-period pits. One was dug right next to the church wall. According to the level data, it was 10 m deep and contained a substantial number of medieval finds, as well. The other was found in the middle of the square, and no depth data was recorded in this case. This one contained almost exclusively Ottoman finds, which were processed by me.²³⁴

Due to the deepening of the ground in the area in 1827, the stratigraphic sequence comprised a modern 50–60-cm-thick upper layer mixed with debris, and a 30–40-cm-thick layer of black humus, with the subsoil underneath.²³⁵ The soil marks of the Ottoman-period pits were detected on this humus surface. No disturbance was observed in the remaining backfill. The utility cables running above the second pit were dug in the modern layer. On the composite map, the pit was depicted as having a round cross-section, with a diameter of 175–200 cm, but in the photo, it seems rather irregular in shape. (*Fig. 16*)

Ceramic finds: 749 shards, including 8 Árpád-period and 8 late medieval fragments, and the rest are from the Ottoman period

Other finds: animal bones, glass, a fragment of an iron comb, pieces of wall plaster and daub

Date: There was no evidence of chronology other than the ceramic finds

²³¹ KÁRPÁTI 2003, 218.

²³² However, this excavation material was not taken to the National Museum in the 1990s, and due to the problems mentioned above, it was not possible to find and check it in the Budapest History Museum.

²³³ ALTMANN *et al.* 1994, 8–9.

²³⁴ ALTMANN *et al.* 1994, 6–9.

²³⁵ ALTMANN *et al.* 1994, 5–6.

Pit No. 8 = Square 2–3/C, Pit No. 2

The feature: It is located to the south of Saint Sigismund's Church. It is a pit with a regular round plan and a diameter of 180 cm, which was cut by a utility trench. The upper layer of its backfill contained finds from the Ottoman and post-Ottoman periods, many of which matched those found in *Pit No. 9*. Below the depth of 60–70 cm, it contained finds dated exclusively to the 14th and 15th centuries. (*Figs. 17–18*)

Ceramic finds: 51 Early Modern and Modern pottery shards (as well as fragments matching the pieces yielded by Pit No. 9, see them there), a substantial number of ceramics from the 14th and 15th centuries

Other finds: glass fragments

Date: Based on the large number of medieval finds, the pit might have been dug in the Middle Ages. It was ultimately filled back in the Early Modern and Modern periods.

Pit No. 9 = Square 2–3/C, Pit No. 3²³⁶

The feature: The pit was excavated between 25 and 28 August 1995 and between 26 and 30 October 1995. Its outline was visible in the marl bedrock, so its upper part, like that of the other pits, was removed by modern levelling. It was an irregular, “kidney-shaped” pit. Its largest diameter was around 180–190 cm. Its eastern side was disturbed when the Hentzi monument was erected (1852).²³⁷ A brick pillar was built in a part of it. Excavation could be carried out to -400 cm from the horizon of detection, and although the bottom of the pit had not yet been reached there, the work had to be terminated due to the risk of collapse. Based on the observations made during the excavation, a considerable number of late medieval artefacts were found in its lower part. (*Figs. 17–18*)

Ceramic finds: 148 Early Modern and Modern shards, as well as 256 fragments mainly from the Modern era, which fit together but partly came from Pit No. 8; a substantial number of ceramics from the 14th and 15th centuries

Other finds: coin – silver denar minted by Ferdinand II (1619–1637) with no year on it, found at a depth of 170 cm; animal bones, stone slabs, charcoal

Date: the feature might be of medieval origin, it was ultimately filled back after 1619, disturbed

III.2.3 SZENT GYÖRGY TÉR, SOUTH-WESTERN AREA (ROYAL STABLES)

(*Excavations by Károly Magyar, 1994, 1998*) (*Fig. 19*)

The building of the Royal Stables, the construction of which started in 1847, was severely damaged during the wars of 1848–49 and was finally completed in 1857. It was demolished in the early 1970s. Excavations were carried out at the site under the supervision of László Zolnay between 1972 and 1985, and the work was continued by Károly Magyar between 1994 and 1999.²³⁸ During these excavations, the town walls and the ruins of the residential quarter came to light, which existed from the 13th to the late 17th century. The latter was largely destroyed during the sieges of 1684 and 1686, but military considerations may also have contributed to its abandonment.²³⁹

²³⁶ FELD 1995, 52–53.

²³⁷ MAGYAR 2003, 77.

²³⁸ There are still not many publications on the excavations: ZOLNAY 1977; ZOLNAY 1984; MAGYAR 1992a; MAGYAR 1992b; MAGYAR 1997; MAGYAR 2003, 74–75, 105–106; TÓTH 2003; PERJÉS – KOZOCSA 2003.

²³⁹ MAGYAR 2003, 57–58.

The most significant Early Modern building in the excavated area is the massive western castle wall erected by Köse Siyavuş Pasha in 1684, which was built at a relatively great distance on the inner side of and parallel to an early wall exposed to heavy cannoning during every siege and which was already in a very bad condition at that time.²⁴⁰ Traces of an earlier, more peaceful life of the Ottoman period could be identified here and there among the walls of dwelling houses built in the Middle Ages. The ruins of other buildings erected during the Ottoman period were also discovered in the area. Additionally, a large number of rubbish pits have been unearthed. Some burials were also discovered over the levelled ruins of residential buildings. Some of the victims of the 1686 siege were presumably buried there.²⁴¹ So far, a cellar and one of the pits processed by me have been published from the excavated features.²⁴²

During the 1994 season of excavations, work was carried out in two areas: in the block of the Royal Stables, within the still standing walls; as well as, east of there, under the modern road leading to the palace, where László Zolnay had already conducted test excavations in 1983. The latter surface, as it turned out during the excavations, also belonged to the area of the stables, but the walls of the building were demolished to the foundations during the road construction.²⁴³ Three pits, processed by me, came to light there, in two adjacent squares (83/17, 94/1), which were bounded by the main walls of the stables and the castle walls built by Köse Siyavuş. The area was covered by a thick layer of soil spread there, which contained mixed finds, mainly from the Early Modern and Modern eras, and it was not possible to distinguish further periods within that. It was in this layer that the wide foundation ditches of the stables were dug, and destroyed all the earlier layers during the construction. The stratigraphic conditions were, therefore, far from ideal, but the fortification walls built in 1684 provided some clues.²⁴⁴

Pit No. 10a-b = Square 83/17, the north-eastern pit

The feature: The pit was excavated between 22 September and 3 November 1994. At a relative depth of 60 cm, in an area of about 1×1 m, thin, dry-laid stone walls meeting at a right angle were discovered in the north-east corner of the excavation square. Their relationship with the castle wall from 1684 is uncertain.²⁴⁵ Inside the small walls, the backfill was much looser than around them, and from a depth of about 25–30 cm, it mainly contained finds from the Ottoman period, and debris with large stones could be observed inside. According to the testimony of archaeological records, far below the bottom of these walls, at a depth of about 200 cm from the level where they first appeared, there was a row of stones placed side by side along a curved line. Inside this feature, the character of the backfill changed and became more compact. The soil mark of a pit could be clearly seen in it, which had a square-shaped cross-section with rounded corners. Its diameter was approximately 150 cm and widened downwards. Its depth (365 cm) was measured from the subsoil (i.e. from the surface of the rock), but it is not clear from the excavation record whether the bottom of the pit had been found.²⁴⁶

²⁴⁰ MAGYAR 2003, 57–58.

²⁴¹ MAGYAR 2003, 56.

²⁴² TÓTH 2003. KOLLÁTH 2012.

²⁴³ MAGYAR 1994, 1.

²⁴⁴ MAGYAR 1994, 10–13, 29–30.

²⁴⁵ In the north, it ran under the section wall, which was not removed, and the feature could no longer be seen in square 94/1.

²⁴⁶ MAGYAR 1994, 64.

In the absence of a section drawing and a photo, it is difficult to decide whether in this case two features dug right on top of each other had been discovered, or it was one feature, the upper part of which dug into less stable soil was reinforced with the small stone walls. It is only known – based on the excavation record – that the two find assemblages were bagged up together²⁴⁷ and also inventoried together.²⁴⁸ In this case, I could not find the original labels made for the bags of finds, but fortunately, during the restoration, the relevant bag numbers were written on most of the fragments.²⁴⁹ The excavation was suspended for a while shortly after the appearance of the “lower pit”, so based on the hiatus between the bag numbers, I was able to separate most of the finds with great likelihood and examine their relationship to each other.²⁵⁰ However, due to uncertainties, I did not give the two parts different numbers, but marked the upper part as *Pit No. 10a* and the lower part as *Pit No. 10b*.

There was no indication of the time of their creation. *Pit No. 10b* extended under the foundation ditch of the more recent castle wall built in 1684, so it must have been filled back by that time at the latest. (*Fig. 20*)

Ceramic finds: 428 shards, including 1 prehistoric, 26 medieval, and 3 modern fragments, and the rest come from the Ottoman period

Other finds: animal bones, a large number of snail shells, building debris, floor tiles, roof tiles

Dating: the lower part, labelled *No. 10b* had certainly been filled back by 1684

Pits No. 11a-b = Square 94/1, the western pit²⁵¹

The feature: The pit was excavated between 24 September and 2 December 1994, but the excavation record does not reveal whether the bottom of the pit had been discovered.²⁵²

The rectangular soil mark of the feature, measuring approximately 200×240 cm, appeared in the marl after the foundation ditch of the stables was unearthed. The wall of the latter destroyed the western part of the pit. A posthole with a diameter of 15–18 cm was found 40 cm south of the pit.²⁵³ Having excavated the pit to a depth of 40–50 cm, stones mortar cast on top of each other and set in mortar were discovered, which blocked the continuation of the pit.²⁵⁴ The stony layer was 40–60 cm thick, and after removing it, a floor-like horizon consisting of bricks laid regularly but in different directions was found, below which there was a 30-cm thick layer of stones covered with mortar. When this was removed, it became clear that the lower part of the pit was not completely filled with soil, but that a large cavity remained under the layer of stones. The shape of the feature also changed. From there on it had a rounded, oval shape, tapering downwards like a funnel.²⁵⁵

The layers of stones and brick separating the two parts of the pit were walled up during the construction of the stables at the latest. It was then that they were cut in half so that the incompletely

²⁴⁷ MAGYAR 1994, 45.

²⁴⁸ FÉNYES 1995, 1.

²⁴⁹ Unfortunately, for the larger pieces, adhesive notes were sometimes used, some of which came off and were lost by the time I could have a look at the material.

²⁵⁰ MAGYAR 1994, 45; 54.

²⁵¹ I had already published the material of the pit, but at that time I had not yet received the excavation record, so my knowledge of the feature was incomplete. KOLLÁTH 2012, 172–173.

²⁵² MAGYAR 1994, 31–86.

²⁵³ MAGYAR 1994, 31.

²⁵⁴ MAGYAR 1994, 72.

²⁵⁵ MAGYAR 1994, 72–74.

filled cavity would not pose a static problem. Nevertheless, the pit was found inside the building (probably the barracks) already depicted in the 1687 survey by Haüy and also discovered during the excavations. In my opinion, it is unlikely that it would have been left open until the 19th century. It is more plausible that during the clearance of the area after the recapture of the castle, the locals could not or did not want to fill it up completely, so they walled it up instead. However, this was probably not enough, as the ground could have fallen, so it was dug and reinforced with another layer of stone, either during the construction of the artillery barracks in the 18th century or when the stables were built. In addition to the differences in the stone layers separated by a brick floor-like part, this was supported by the fact that only modern artefacts were found in the section above the upper stone layer, according to the observations made during the excavation.²⁵⁶ Thus, here I used again the labels *11a* and *11b*, as in the case of the previous pit. (Fig. 20)

*Ceramic finds:*²⁵⁷ 389 shards, including 1 from Prehistory, 16 from the Árpád period and the 14th century, 3 from the Modern period, the rest from the Early Modern period. Most of them were heavily burnt in secondary circumstances. Some of them (about 60 shards) could not be classified either by material or shape.

Other finds: few animal bones, fragments of glass bottles

Date: the lower part (11b) had been probably filled up by 1687 at the latest. The upper section (11a) could have been filled up at the latest when the Royal Stables were built in the 19th century.

Pit No. 12 = Square 94/1, the south-eastern pit

The feature: The pit was excavated between 26 September and 29 November 1994.²⁵⁸ It was almost a regular circle in cross-section, with a diameter of approximately 150 cm. The start of the pit was already detected in the mixed layers, at a relative depth of about 190 cm. Yet, it became clearly visible only after the backfill had been completely excavated, so its depth (392 cm) was measured from the subsoil (i.e. from the rock surface). The archaeological material bagged up as belonging to the pit was discovered in this part of the backfill.²⁵⁹ We have no evidence of the time when the pit was dug. It extended under the later castle wall built in 1684, so it must have been filled back by that time at the latest.

*Ceramic finds:*²⁶⁰ 631 shards, including 1 prehistoric, 8 late medieval, and 13 modern finds, and the rest come from the Ottoman period

Other finds: animal bones, many escargot shells, small burnt pieces of textile, pieces of leather, glass fragments, a copper pitcher, a little building debris

Date: filled back before 1684

²⁵⁶ Oral communication by Károly Magyar. Only a few pieces of the modern finds were bagged up, and I also processed these.

²⁵⁷ The material discovered in the backfill above and below the walling was not treated separately this time, either. However, the work was suspended here as well for a while after dismantling the stones and brick layer. So the separation could be largely done with the help of the bag numbers written on the shards.

²⁵⁸ MAGYAR 1994, 29–83.

²⁵⁹ FÉNYES 1995, 1. MAGYAR 1994, 29.

²⁶⁰ Although no documentation is available for this in the BHM, the find material seems to have been selected, because I found too few side fragments and a relatively large number of rim and bottom fragments in the uninventoried “study material”.

In the 1998 season of excavations, work was mainly carried out in the former north-northeast row of rooms and the inner courtyard of the Royal Stables.²⁶¹ The only feature that I processed from this year was discovered in the southern part of square 98/1, found in the area of the inner courtyard. This area yielded the ruins of multi-period cellars (in some places with ascending walls) of buildings erected predominantly during the Ottoman occupation, partly in the Middle Ages. Additionally, in the northern section of square 98/12, four pits were unearthed, which were smaller than the one to be discussed here.²⁶²

Pit. No. 13 = Square 98/1, “Big “Turkish” pit”²⁶³

The feature: The pit was excavated between 2 June and 6 August 1998. It was near the southern edge of Square 98/1, and a small part of it was under the wall of the former Royal Stables. The soil mark of the feature measured approximately 700×800 cm. It was a shallow depression.²⁶⁴ This could have resulted from the fact that it was not compacted when filled back, so the soil above it continuously fell. Later, the depression was filled up with soil several times, which explains why so many late and mixed finds were discovered in its upper part.

Its total depth was 1400 cm from the perception level, of which approximately 800 cm was cut in the bedrock. In the upper part of this section, the pit had an irregular shape, but its wall became more even as it went down, tapering slightly to the straight bottom. Its diameter ranged from 300 to 350 cm. Pick marks could be observed in the rock close to the bottom. The pit was located between the original castle wall and the 1684 defences on its inner side. The time of its creation is unknown.

*Ceramic finds:*²⁶⁵ 4393 shards, including 34 prehistoric and 278 medieval, and the rest are from the Ottoman period, the Early Modern or Modern period

Other finds: a large number of animal bones,²⁶⁶ a few human bones, brick, roof tile, and water-pipe fragments, a few pieces of stove plaster, unidentifiable iron pieces, other metal objects (e.g. a signet ring – with no visible inscription or representation on it), metal slag, glass objects (painted glass bottle with the year 1671 on it, glass vessels from the 17th and 18th centuries, fragments of glass bracelets)²⁶⁷ (Fig. 21)

Date: after 1671, disturbed

To sum up, disturbance represents one of the biggest problems with the processed finds. Only *Pit No. 1* and the lower section (*b*) of *Pit No. 11* seem to have had a completely closed assemblage of finds, and except for *Pit No. 1* all the features were partially destroyed or at least damaged. Their dating is not particularly good either, although there were clues for all of them. (Figs. 22–23) At the same time, taking into account the general circumstances of urban excavations, these characteristics are not bad at all, and the evaluation of the excavation material served data for settlement history besides the topic of the thesis.

²⁶¹ MAGYAR 1998, 3.

²⁶² MAGYAR 1998, 11–20.

²⁶³ KOLLÁTH 2013a, 175–177.

²⁶⁴ This part of the backfill had been subsequently dug to a depth of -500 cm, and the finds discovered in the pit were bagged up together during the excavations. Therefore, in the case of one crate of finds found in the pit, it was not possible to rely on the depth data indicated on the labels of the bags. It should be emphasised, though, that this part of the excavation material contained the majority of modern finds.

²⁶⁵ Fortunately, the original labels made for the bags of finds were available, and data on the depth of the pit was also indicated on them. This proved to be very useful during the evaluation of the found material.

²⁶⁶ The animal bones were processed by László Daróczi-Szabó.

²⁶⁷ BHM Inv. No. 2012.287.1.1–2012.287.59.

IV METHODOLOGY

IV.1 ANTECEDENTS AND PROBLEMS

The Early Modern Period was, in every respect, a transitional era between two markedly different periods of world history, which also manifested itself in material culture. At the same time, researchers with distinctly different backgrounds and approaches were engaged in medieval, early modern, and modern ceramics in Hungary, and all of them set up their own typological systems that had very little compatibility with each other.

To this day, the processing of medieval pottery discovered in Buda is carried out according to the criteria developed by Imre Holl in the 1950s and 1960s. His method is based on the colour of pottery shards, for he observed that different shades of firing were usually associated with certain shapes. This is the reason why we differentiate, for example, white, yellow, and red ceramic wares. Subsequently, researchers often attached the attribute 'Buda' to the first and third groups mentioned above, for they are quite representative of the town.²⁶⁸ In the case of the items coming from outside the territory of the Hungarian Kingdom, he tried as much as possible to pinpoint the place of production by looking for parallels and he grouped them accordingly. He identified, for example, the products of Austrian workshops, German stoneware, and Italian majolica. In his works on the Early Modern Period, he also included Chinese porcelain, Iznik and other Eastern faïences. He referred to the latter as Persian items.²⁶⁹ The chronological basis of his system was provided by the excavation context of the finds as well as well-datable analogues.²⁷⁰

Nevertheless, for a long time, the guiding thread of research in Ottoman-period ceramics was the aim to demonstrate ethnicity.²⁷¹ This is also reflected in the terminology, as we traditionally differentiate among 'Turkish ceramics', 'South Slavic ceramics', and 'Hungarian ceramics'. These are the three major groups that can be well distinguished, indeed. In terms of the second and third groups, the origins of the pottery roughly correspond to their names, although this is not always so evident. On the other hand, the types of 'Turkish ceramics' are mostly the direct continuations of Byzantine vessel types. However, it needs to be admitted that they were taken to Hungary during the Ottoman conquest.²⁷² The main problem, however, is not this, but the fact that – based on the excavation contexts – the three large groups of ceramics were used by the same population, at the same time, in the settlements of Ottoman Hungary, where a significant part of the Sultan's subjects came from other provinces of the empire. These peoples – at least according to the current state of research – cannot be clearly distinguished based on the pottery finds alone. Of course, the archaeological material discovered in the major centres and the small garrisons are significantly different from each other. However, the reason for this is very complex and can be explained by ethnicity and various other factors, such as the financial situation of

²⁶⁸ HOLL 1963. Jozef Hoššo had a similar approach to Early Modern ceramics in Slovakia, which is wholly understandable since the Ottoman conquest did not affect the development in the northern areas of the former Hungarian Kingdom so radically as in the central and southern parts of the country. See, Hoššo 1983; Hoššo 2004.

²⁶⁹ HOLL 2005a, 87–97, 100–153. HOLL 2006.

²⁷⁰ HOLL 1963, 335. HOLL 2005a, 11–36.

²⁷¹ In detail, see KOLLÁTH 2021.

²⁷² This was already observed in connection with the pedestalled bowls and the spouted jugs by Sándor Garády (GARÁDY 1944, 385; 387–388) and Géza Fehér (FEHÉR 1960, 128).

the soldiers and the civilians who arrived with them, the possibilities of supply, as well as the size, basic population, and economic strength of the area that catered for their needs.²⁷³

Because of this somewhat one-sided approach, research that would have also helped work in the field (such as the chronology of individual types within the one hundred and fifty years of the Ottoman occupation), was not carried out until the 1980s. It was only the work of Ibolya Gerelyes, Gyöngyi Kovács, and Gábor Tomka that brought about a change. However, they rarely published large synthesising works on this topic.²⁷⁴ The terminology and technical descriptions of other, mainly earlier authors comprised a lot of unclear wording and errors, some of which still hold today.²⁷⁵

There are also few works on typology. From these, I would like to highlight the publication by Vesna Bikić discussing the Belgrade finds.²⁷⁶ I used many of her findings in my research. In addition, until recently, predominantly art historians and sometimes ethnographers were engaged in Anabaptist (Hutterite) ceramics, but they mainly focused on collections. Archaeologists, with a few notable exceptions, merely tended to mention this type of finds, so their typology was entirely based on stylistic traits.²⁷⁷

This topic leads us to the next important area of research, namely ethnographic vessel typology and terminology in Hungary. It was developed by Mária Igaz and Mária Kresz from the 1950s onwards, and was originally tailored to the special needs of the Museum of Ethnography. Nevertheless, it could be later successfully used in the ethnographic collections of other museums, as well.²⁷⁸ Many of its elements can be applied for the evaluation of Early Modern archaeological material, but, as Orsolya Lajkó demonstrated through her experiment on the 17th-century Hódmezővásárhely pottery, it cannot be taken over without modifications.²⁷⁹

This is partly because the ethnographic collections consist of intact vessels, every part of which can be measured, while the archaeological finds are fragmentary, so the necessary measurements of proportions are often impossible to carry out. Additionally, even if it is possible to take all the sizes, the measuring system used by the potters was only established in the 19th century at the level recorded by ethnographers. The finds dated between the 16th and 18th centuries ranged on a much broader scale.²⁸⁰ The spectrum of the vessels and the ratio of the occurring types also differ. Ethnographers mainly acquired ornamental or decorated objects during the collections, while the majority of the excavations yielded ceramics used in daily life.²⁸¹ Moreover, in the Early Modern Period, especially in the territory of Ottoman Hungary, many types had been used, which were later discontinued in Hungary.²⁸² The ethnographic nomenclature makes the work even more difficult, since the name of a certain type of

²⁷³ KOVÁCS 2003b, 260–264. GERELYES – FELD 1986, 177. KOVÁCS 1998, 168–170.

²⁷⁴ GERELYES 1991. KOVÁCS 2001a. KOVÁCS 2003a. KOVÁCS 2006. An exception for the North-East Hungarian types is the doctoral thesis by Gábor Tomka (TOMKA 2004b; TOMKA 2018). We should also mention here the 2005 monograph by Imre Holl (HOLL 2005a).

²⁷⁵ I will always draw attention to these when discussing the individual ware groups and will strive for clarification.

²⁷⁶ BIKIĆ 2003.

²⁷⁷ For the latest summaries, see RIDOVICS 2008; RINGER 2014, 111–119 and *Acta Ethnographica Hungarica* 60/2. (2015).

²⁷⁸ IGAZ – KRESZ 1965.

²⁷⁹ LAJKÓ 2010, 812. When evaluating finds from an “ethnographic excavation” in Mezőcsát, Gabriella Vida also applied it with considerable modifications and simplifications, as required by the discovered material: VIDA 1996.

²⁸⁰ LAJKÓ 2010, 807.

²⁸¹ Even Mária Kresz, who created the system, recognised this, and reflected on it in connection with the finds discovered at Mezőcsát, see KRESZ 1991a, 31.

²⁸² LAJKÓ 2015, 163.

vessel could still change from region to region in the 20th century, or a specific name did not always indicate the same vessel. In the Early Modern Period, as far as our limited sources inform us, the names were even more multifarious.²⁸³

It might seem a good solution to adopt one of the typological systems developed by researchers in German-speaking countries, who are ahead of us in this field, as, for example, Márta Vizi attempted to do so in the case of finds discovered in Ozora. Her work also demonstrates that the German system is perfectly applicable to certain types of pottery, but due to the special geographical location of the country, researchers need to consider a lot more types of objects, which were missing from the German-speaking countries.²⁸⁴ I took a closer look at a relatively recent system developed by an Austrian workgroup (which is partly based on the German system also applied by Márta Vizi) and was able to adopt many of its elements.²⁸⁵ However, it can be seen clearly now that Early Modern pottery discovered in the territory of the medieval Kingdom of Hungary requires a terminology and typological system of its own, which can be traversed both in time and space. Although the evaluation of a few shards of pottery unearthed from the same part of a settlement cannot offer a comprehensive solution to this issue – even if this is a site with such a central role as Szent György tér in Buda – I am making an attempt to take the first steps towards such a system, focusing on the problems that arose during the processing of the archaeological material in question.

²⁸³ LAJKÓ 2015, 20–21. LAJKÓ 2017, 363.

²⁸⁴ VIZI 2006. VIZI 2010.

²⁸⁵ HOFER 2010.

IV.2 TERMINOLOGY AND THE METHODS OF DESCRIPTION

To achieve the goal mentioned earlier, first of all, there was a need for a relatively loose terminological framework, in which all types of pottery and their variants could be involved. I also paid attention to involving different stages in the system, so that if someone wanted to use this work for the primary processing of some excavation material in the future, they would not have to deal with the subtle differences of tempering materials or firing but find the information they need quite easily and instantaneously.

This is possible because, despite the numerous existing types, the basic classification of Early Modern material in terms of shape and function can usually be done relatively simply during the preliminary selection. In Buda, it is normally also possible to decide whether the pottery in question belonged to the new forms introduced during the Ottoman period, or it was a locally developed ware of medieval origins, or a rare article of trade.²⁸⁶ This can be explained by the fact that the well-known phenomenon characteristic of the ethnographic ceramics started to develop, namely that specific clays and glazes, as well as modes of firing, and decorations used for certain types of vessels, which can often be differentiated by region, as well.²⁸⁷

I have defined the most general categories according to the function of the vessels, as apparently this was also the primary concern of the users of the vessels in the past. Consequently, I found the division ‘kitchenware’ and ‘tableware’ generally used in the archaeological literature to be appropriate, since in this era the objects used for cooking and storing, as well as for serving and eating started to differ more and more from each other. Certain types of liquid containers are an exception to this. However, because they quite frequently have common characteristics with, for example, bowls, and in such cases, they were presumably made in the same workshops, after careful consideration, I discussed them in the chapter on tableware. A separate category has been made for ‘other artefacts’, such as pipes or candlesticks, as well as ‘stove material and other building ceramics’, which are not discussed this volume.²⁸⁸

The next category comprises larger units of finds, which I refer to as ‘ware groups’. I have included here vessels with common characteristics identified by previous research or during processing. In this case, I treated the main aspects of the grouping rather flexibly, taking into account the origin, production technique, material, basic types and sub-types of vessels, and the style of decoration. For example, I discussed all the Chinese porcelain vessels together, despite the fact they include cups, bowls, and plates, alike. First, I always described the general characteristics of the group of wares followed by its research history, and it was only then that I started analysing the finds discovered in Szent György tér.

Within each group of wares, I separated ‘ware types’, which were given further sub-numbers and sometimes letters, so that they would all have a unique identifier. This is the lowest level of the system, where I try to consider all the characteristics of pottery that are visible to the naked eye.

²⁸⁶ In other parts of Ottoman Hungary, this question is much more complicated. In Szécsény and Ete, for example, it seems that local potters very quickly began making vessels that met the needs of the newcomers. In Szeged and Eger, on the other hand, the residents who remained at the same place after the recapture continued their earlier traditions for a while. The separation of the archaic pottery made on a hand-turned wheel according to the medieval traditions and the vessels made with the same technique that belonged to the Balkan population who settled in Southern Transdanubia also represents a difficult problem, which has not been completely resolved, yet. MIKLÓS – VIZI 2017, 380–381; 382 Fig. 13/6; 383 Fig. 14/3. HAN CZ 2006, 37–39. PUSZTAI 1999, 475. I am indebted to Maxim Mordovin for the data from Szécsény. KOVÁCS 2003, 260–261.

²⁸⁷ For a summary, see KRESZ 1991b, 598–600.

²⁸⁸ A summary of these ware types can be found in the original PhD Dissertation.

If in a certain type of ware more than one basic type of vessel was present (e.g., in the case of Anabaptist (Hutterite) ceramics, bowls, liquid containers, lids, etc.), I discussed each sub-type separately, and, if necessary, I did the same for the decorations, as well. Furthermore, the description of each type of ware was complemented with a table and a brief evaluation of the distribution (i.e., in which pits they were discovered and in what quantity). During the primary processing, I also attempted to estimate how many vessels these shards could have originally belonged to. I achieved this by considering separate items those fragments that clearly belonged to different vessels, namely the various rims, bottom fragments, larger, side fragments with identifiable shapes (i.e., the inventoried shards), as well as the less characteristic, and therefore uninventoried but matching fragments and those shards of pottery that must have belonged together based on their glaze or other characteristic features. Afterwards, I sorted through the remaining uncharacteristic fragments based on their material and, if possible, their glaze colour. I identified the more or less identical groups as separate items. This is how I defined the minimum approximate number of vessels discovered in the features. This method of estimation is, of course, far from being objective, so the results should be regarded as indicators rather than exact quantities. However, together with the number of fragments, this approach shows how intensively and how fragmentarily a vessel type appeared in a given assemblage, which may reflect several other things, as well. For example, if lots of matching fragments of a type of vessel came to light (i.e., the number of fragments is high, but the minimum number of vessels is relatively low), then this type of vessel must have been in intensive use when the assemblage accumulated. At the same time, if few fragments were discovered and they belonged to many vessels compared to their small number, we can infer that this type was already or still not widespread when the given pit was filled back.

Based on these observations, I managed to establish a pottery typology and seek the closest parallels, which also helped me set up the chronology. Please also note that the numbering of the sub-chapters follows that of the ware groups.

Basic forms

I differentiated the following basic forms:

- Cooking pots
- Pipkins
- Milk jugs (These are often indistinguishable from the pots belonging to the same types of ware. That is why I do not list them among the liquid containers.)
- Lids
- Baking plates
- Baking lids
- Plates (The small bowls and flat plates are very difficult to separate in the fragmented material based on size and shape, so I also included them in this category.)
- Pedestalled bowls and cups (By the term cup, I only meant the obvious items, such as Chinese porcelain or Middle Eastern faience demitasses.)
- Liquid containers (Their detailed characteristics are described under the sub-forms.)
- Other container vessels
- Chamber pots
- Lamps
- Pipes (Not discussed in this volume.)
- Money boxes
- Stove material and other building ceramics (Not discussed in this volume.)

Aspects considered when separating the types of wares

In this case, especially when describing the material of the pottery shards, I relied again on the German methodology described by Márta Vizi and the Austrian system I studied, but I modified and simplified them in many respects. For example, I described the quality of the fracture surface only if it was significantly different from other types belonging to the same ware group. The aspects I considered were as follows:²⁸⁹

- Material
 - Tempering agents, additives
 - * material
 - * fineness
 - * quantity
 - Vessel surface
 - Fracture surface
- Firing
 - Type of primary firing
 - * oxidation
 - * reduction
 - * uncertain (in such cases, I provided a more detailed description)
 - Quality of firing (e.g., even, uneven, patchy, over-fired)
- Colour:
 - * On the vessel surface:
 - even
 - uneven
 - shades with clear-cut edges
 - gradient shades
 - * On the fracture surface:
 - single-colour
 - bicolour (different colours inside and outside)
 - tricolour ('sandwich layers')
 - * Firing defects, secondary burning, soot marks
- The sequence of describing the forms:²⁹⁰
 - The basic forms of the types of ware, and then discussing the following within each type:
 - * The description of the whole vessel and its proportions if they could be observed.²⁹¹
 - Which is the most emphatic part of the vessel? (Which parts have the greatest diameter?)
 - * Rim/mouth
 - * Handle
 - * Neck
 - * Shoulder
 - * Body
 - * Bottom

²⁸⁹ VIZI 2006. VIZI 2010. HOFER 2010.

²⁹⁰ There can be alterations where necessary: if the type of ware, for example, does not have handle fragments, or if the given form has no neck, etc.

²⁹¹ Here, I made the description after my drawings. I did not carry out measurements, as the numbers would have differed from vessel to vessel, but the proportions were usually visible to the naked eye.

- Dimensions (the smallest and largest dimensions in each basic form within the type of ware):
 - Height
 - Rim diameter
 - Bottom diameter
 - Thickness of wall
- Decorations, coatings, and other surface modifications
 - * Type
 - * Place
 - * Pattern
- Other: traces of workmanship, defects, secondary alterations, further observations

IV.3 CHRONOLOGICAL QUESTIONS

I approached the questions of chronology by ware types. I examined their presence and distribution mainly in the pits with datable backfill unearthed in Szent György tér and further, published assemblages, and I tried to identify the vessel types the dating value of which had already been demonstrated at other sites. I usually presented the results during the evaluation of the ware groups, but in some evident cases, I already referred to them when describing the parallels of the specific ware types.

Setting up the chronology allowed me, on the one hand, to date more precisely the ware groups belonging to the excavation material processed in my thesis, which cannot be dated with other methods. On the other hand, it made it possible to delineate the ware types and find horizons characteristic of certain periods of the Ottoman occupation, at least for Buda.

Although the methods I used can be considered classic, or if you like, traditional, I had to bear in mind both my own possibilities and the fact that researchers often work under similar or even worse conditions than I did when, for example, they carry out the primary processing of finds brought to light pre-construction excavations. That is why my objective was to make the system easy to follow, compatible with previous research, and, at the same time, to allow room for an in-depth analysis, so that it could also be applied and developed further by researchers in the future.

V KITCHENWARE

V.1 POTS, LIDS AND OTHER COOKING VESSELS

The vast majority of vessels used in the kitchen in this period were pots. Their shape made them suitable for both cooking and storing, and these functions did not yet appear to be distinctly separated from each other. In the Early Modern Period, there were many different types of them, which formed clearly distinguishable groups based on their fabrics, manufacturing techniques, the shapes of component parts, decorations, the use and types of glaze. Additionally, their places of production and changes over time can also be partly determined. Since it is one of the most ordinary types of vessels, which are found in large numbers in the assemblages, their analysis is likely to yield lots of results.

This is one of the vessel types, during the examination of which one can heavily rely on the findings of ethnographic research. The pots used in the Early Modern Period more or less correspond to the definition of the wares applied in ethnographic terminology, i.e. a vessel without a neck (or with a very short neck), the height of which is greater than the largest diameter, the mouth is wide, and the diameter of the rim usually approaches half of the height.²⁹²

Furthermore, there are a few pieces of pottery that are identical to pots in all respects, except for their shape, and were also used for cooking. These include pipkins and vessels with a flattened shape similar to the handled bowls called “szilke”²⁹³ best known from the ethnographic material, and they will be referred to accordingly.²⁹⁴ I also describe “milk jugs” here. In principle, these should be classified as liquid containers, but in the processed material, they differed from certain types of unglazed pots neither in terms of their fabric or their decoration, and sometimes even the shapes of their component parts were the same. Furthermore, although ethnographic terminology normally includes lids among “plates” because of their method of production and proportions,²⁹⁵ it seemed practical to discuss lids together with pots, as they are closely related to them both functionally and concerning their fabrics.

At the same time, I separated the ware types made on the fast wheel and the hand-turned wheel, since they differ not only in terms of their production technique, but also in their fabric, shape, as well as cultural and research-historical background.

Since I was able to measure the height or even the diameters of only a small part of the finds, I did not discuss the pots by size range. Nevertheless, if there was a preference for smaller, larger or medium-sized vessels within certain ware types, I indicated it there. In the case of pots made on the fast wheel, I inferred the size from the rim diameters, as this could be determined most often. I considered the vessel to be small under a rim diameter of 14 cm, medium between 14 and 20 cm, and large above 20 cm, based on the proportions of the items the profile of which could be completed.²⁹⁶

²⁹² In the ethnographic typological system, these ceramics are called “hollow tall vessels without a neck.” IGAZ – KRESZ 1965, 93–94, 102.

²⁹³ IGAZ – KRESZ 1965, 103.

²⁹⁴ Gábor Tomka also called them “szilke” in Hungarian when processing pottery discovered in Noth Hungary. See, TOMKA 2018, 75.

²⁹⁵ IGAZ – KRESZ 1965, 100.

²⁹⁶ The proportions of pots made on the slow wheel are different. There were far fewer of them and they were probably partly home-made, which resulted in a greater variety. For this reason, a similar exploration had no interpretable results in their case.

In this chapter, I discuss research history separately for the major groups of wares and, in justified cases, even for some more thoroughly researched ware types.

FAST WHEEL-TURNED POTS, LIDS, AND OTHER COOKING VESSELS

One of the biggest challenges in the case of pots thrown on the fast wheel was the terminology of the groups of wares, because I had to find the lowest common denominator, based on which the given type of pot could be distinguished, but it was also supposed to include all the variants. The solution to this was the method used by Gábor Tomka, who established the major groups processed by him according to the colour of the fired vessels, the presence or absence of glaze, the types of glaze, and the decoration applied.²⁹⁷

V.1.1 LEAD-GLAZED COOKING VESSELS WITH YELLOWISH-REDDISH FABRIC²⁹⁸

These pots and pipkins represent one of the groups of ware that first appeared in the Carpathian Basin in the Late Medieval–Early Modern Periods and then lived on in ethnographic pottery to the 20th century. They are generally evenly fired in an oxidising atmosphere. Their fabric is light yellowish or reddish coloured and almost always contains sand and mica, which can be finer or coarser. Other additives, like grog or crushed pebbles, were also used occasionally.

The pots usually have an elongated shape with a more or less globular body. The rim can be collared (i.e. thickened on the outside and undercut, or everted and pressed back to the wall of the vessel) or hooked. Other rim types are extremely rare. Sometimes they have a small spout. Most of them have one strap handle on the side that arches from the mouth to the shoulder or the middle-line of the pot. The shoulder is not emphasised, the middle section is bulging to a varying extent and the lower part tapers accordingly.

In this chapter, I also discuss pipkins that belong here for their fabrics, surface alterations, and the shapes of component parts, alike.²⁹⁹ These were simple, smaller or medium-sized bowls or pots with wide, slightly everted or squared rims in the Early Modern and Modern Periods. The handle (which could be either a wheel-thrown cylindrical type or an arched strap-handle) and the three feet were applied to the body of the vessel separately. The feet could also be made in multiple ways. Coils or stripes of clay could be attached to the base of the vessel, then pulled, formed, and pinched to their final shape. Alternatively, cylindrical feet with tapering ends could be formed separately and then fixed to the body.³⁰⁰

²⁹⁷ TOMKA 2004.

²⁹⁸ Some parts of this chapter have been published earlier: KOLLÁTH 2014.

²⁹⁹ There is only one exception, which will be described in the next chapter: BHM Inv. No. 2002.9.5. A further shard had such severe secondary burning that I could not classify it. This was a fragment of a wheel-thrown, cylindrical handle with lead glaze on the outside: BHM Inv. No. 2012.202.293.

³⁰⁰ CSUPOR – CSUPORNÉ 1998, 67–68.

These cooking vessels are almost exclusively lead-glazed in the material discovered in Buda. However, unglazed items are also known from other sites.³⁰¹ The glazes are of uneven quality. They come in a large variety of yellow, green, and brown shades. Slips were used rather infrequently, but the rim-zone was usually double-glazed. I will refer to these layers as ‘base glaze’ and ‘top glaze.’³⁰²

The vessels are unglazed on the outside, although the glaze may continue on the outer part of the rim in some cases. They are mostly undecorated. Their external surface, however, often has a special kind of fluting made with a potter’s knife on the wheel, which can be horizontal or oblique. The decorative role of these patterns was only secondary. The primary aim of these techniques was to increase heat absorption.³⁰³

Minimal decorations were occasionally made, such as a few horizontal grooves or ribs on the shoulder, wavy or ribbed rims, and a coating of different colour used as the second layer around the rim. The use of applied horizontal ribs can also be observed on the large ‘wedding pots’ known from ethnographic material. These clay stripes or coils also had a practical role, as they were meant to prevent the wall of these sizeable vessels from cracking.³⁰⁴ The handles were often fastened to the wall with a strong press of the finger on the lower part. On the upper end, a tool was used for the same purpose, the traces of which can be occasionally perceived as it left small indentations when pressed to the rim of the vessel. The pots were separated from the throwing wheel with a wire, the marks of which were often preserved on the bottom. They are usually covered with soot in a strip along their full height on their side opposite the handle, which indicates how they were used (i.e. they were put on the fireplace with the handle facing outwards). Their owners sometimes marked the vessels with secondary scratching. Cross signs and a monogram are known from two different sites in Székesfehérvár and a whole name inscription was preserved on an item from Sümeg. All of these marked pots were discovered in late 17th and early 18th century contexts.³⁰⁵

Research history

The first such pot, which we know from archaeological material, appeared in the 1936 publications by Lajos Nagy and Henrik Horváth, where they presented photographs of pots found in a rubbish pit in the Tabán district of Budapest that could be completed.³⁰⁶ Kálmán Szabó also referred to this type, and in 1938 he published such rim fragments discovered near Kecskemét.³⁰⁷

³⁰¹ E.g. Székesfehérvár: KOLLÁTH 2010, 22; 123, Cat. Nos. 53–54; 156 Fig. 25. An item from Pápa is glazed only around the rim: KOLLÁTH 2013b, 158. A few similarly glazed shards could be identified in the Buda material, as well. See, ware type I.1.8. A similarly shaped, but unglazed pot could also be identified, but its fabric was markedly different from the vessels presented above. I discuss it among the red, unglazed cooking wares: BHM Inv. No. 2011.18.79.

³⁰² LÁZÁR 1986, 43.

³⁰³ KRESZ 1960, 322.

³⁰⁴ KRESZ 1960, 366. KRESZ 1987, 20.

³⁰⁵ SIKLÓSI 2002. KOLLÁTH 2010, 21; 122, Cat. No. 47; 154 Fig. 23. KOZÁK 1966, 84.

³⁰⁶ NAGY 1936, Fig. 2. HORVÁTH 1936, Fig. 53.

³⁰⁷ SZABÓ 1938, 106–107, Figs. 495–496.

The study by Mária Kresz published in 1960, in which she presented the regional distribution of Hungarian pottery making in the 19th and 20th centuries, is regarded as a milestone in the research of this type of pots (and pots in general), the development of which can already be clearly traced in the Early Modern material, as well.³⁰⁸ It was demonstrated – and has been confirmed by the archaeological finds processed since then – that the production and main distribution area of this type of pots in Hungary was the region of Northern Transdanubia, although it appeared in smaller numbers in other areas as well.³⁰⁹

Károly Kozák carried out his research partly following the ethnographic results. He studied the connection between some pottery finds, including pots, discovered in the castles of Sümeg and Szigliget dated to the 17th century and the products of the relatively well-researched, modern pottery-making in Sümeg.³¹⁰ Apart from him, no one dealt with this group of vessels for a very long time. Such fragments appear only sporadically even in published excavation material.³¹¹

Ibolya Gerelyes mentioned such pots in connection with Ottoman-period assemblages found in Visegrád, Ozora, and Buda, identifying them as types that had emerged in the Early Modern Period.³¹² Gyöngyi Kovács collected the specimens published until then when discussing the finds discovered in Vál, and Orsolya Mészáros did the same in connection with finds unearthed in Piac utca, Vác.³¹³

Discussing the artefacts found in Bajcsa and Kanizsa, Gyöngyi Kovács identified the exact parallels of the pots in the neighbouring Austrian territories. She came to the conclusion that, among many other things, these cooking vessels could have arrived at the two sites from Styria.³¹⁴ Investigations in Austria have revealed that the origin of this type of pot can also be located in German-speaking areas. In Austrian sites, it first emerged at the end of the 14th century and became more and more widespread from the second half of the 15th century onwards. Finally, in the second third of the 16th century, it became dominant over unglazed cooking vessels.³¹⁵ In Hungary, its general use seems to have started in the second half of the 16th century, as it appears only sporadically in archaeological material dated to the late 15th and early 16th centuries.³¹⁶ At the same time, some of its component parts, such as the collared rim, which can be considered typical for this group of products, were already present in the north-western part of the medieval Hungarian Kingdom from the Árpád period onwards.³¹⁷

³⁰⁸ KRESZ 1960. Its expanded and partly revised text is also available in KRESZ 1991a and KRESZ 1991b.

³⁰⁹ In the ethnographic material, the pottery made in Csákvár, Sümeg, and Velemér Valley, the three main regional centres involved in the production of heat-resistant vessels could be clearly separated from each other, but this is not so straightforward in the case of earlier finds. KRESZ 1960, 302; 304; 317–320. Such relatively late finds dated up to the 18th century and alien to the local pottery material were published by Sarolta Lázár from Eger, Gyöngyi Kovács from Barcs, and from Attila Gaál from Szekszárd-Újpalánk. LÁZÁR 1986, 39. KOVÁCS 1998, 168. GAÁL 2013, 233–235.

³¹⁰ KOZÁK 1966, 83–86.

³¹¹ For example, Buda: GEREVICH 1966, 27 Fig. 12; 33 Fig. 25/2. Székesfehérvár: SIKLÓSI 1982, 9–11; Inv. Nos. 81.25; 81.48. Győr: SZÓKE 1974, 84 Plate III, 3, 6, 7; Plate V. SZÓKE – SZÖNYI – TOMKA 1980, 140; 379 Taf. 87/3.

³¹² GERELYES – FELD 1986, 175; 167 Fig. 5/7. GERELYES 1987a, 175. GERELYES 1991, 46.

³¹³ HATHÁZI – KOVÁCS 1996, 42–43. MÉSZÁROS 2016, 116–117.

³¹⁴ KOVÁCS 2003a, 157.

³¹⁵ KALTENBERGER 2009, 869. *Keramische Bodenfunde* 1981, 99, Kat. No. 140. MÜLLER *et al.* 2008, 280. KÜHTREIBER 1999, 88–89.

³¹⁶ Győr: SZÓKE – SZÖNYI – TOMKA 1980, 140; 379 Taf. 87/3. Vác: MIKLÓS 1991, 78 Fig. 26/4, 6, 7.

³¹⁷ FELD 1987, 263. For example, Sopron: HOLL 1973, 198–202, Figs. 25–29. Kőszeg: HOLL 1992, 106–107 Figs. 45–46. Pápa: HERBST 2016, 192; 209 Plate 13/7. Gellénháza-Városerét: H. SIMON 1996, 202; 210–212 Figs. 3–5.

Imre Holl also identified the pipkins as a form of Western origin, and in his 1955 article he demonstrated with analogues from Vienna that the origin of this type dates back to the 13th century, and the earliest specimens arrived from Austria to Hungary.³¹⁸

This early form with a vertical handle was probably copied in Hungarian workshops as early as the 1300s. Some items with a horizontal cylindrical handle are also known from Buda, yet, based on their analogues, these may as well have been imports.³¹⁹ It is certain that in the 15th century pipkins with both reduced and oxidation firing, covered with white slip on the outside and lead glaze on the inside, or left unglazed were already produced in the town and its surroundings. These items are already similar to the Modern items in their form and quality, alike. They are also present in nearby royal centres, such as Visegrád and Nyék. However, in the rest of the country, it was not until the last third of the 15th century that the use of pipkins became widespread.³²⁰ The type of vessel is, therefore, clearly of Western origin. Despite this, it appears even in Belgrade in assemblages dated to the 16th and 17th centuries.³²¹ On the other hand, in the Füzér Castle, which had never come under Ottoman rule, only one foot fragment was discovered.³²²

Their local production was certainly in progress in the second half of the 16th century, in the market town of Ete, from where many unglazed items have been published. In the same publication, Márta Vizi outlined the main differences between Early Modern and Modern pipkins, based on the pieces identified in the excavation material of the Ozora Castle.³²³ Several items could be separated in the material of the manorial centre excavated on Hajógyári Island, which was abandoned in the middle of the 16th century at the latest.³²⁴ A fragment known from Bajcsa can be dated to the late 16th century.³²⁵

From the 17th century, or rather the second half of it, several examples are known from Buda,³²⁶ Eger, Székesfehérvár, Lenti, Fülek, and Törökkoppány.³²⁷ According to Gábor Tomka, their chronology goes back to the late 16th century, but their wider distribution started in the middle of the 17th century in North-East Hungary. In this part of the country, the pipkins – similar to the cooking pots – were fired to a light, whitish colour, and their shape is also different from that of the vessels discussed by us.³²⁸

The proportion of pipkins seems to have increased in the assemblages by the 1700s. A representative example of this is the material of the potter's workshop excavated in Víziváros, Buda.³²⁹ Fragments of pipkins also formed a considerable group of finds within the excavation material of inns in Barcs and Székesfehérvár dated to the 18th and 19th centuries.³³⁰

³¹⁸ HOLL 1955, 175.

³¹⁹ FELD 1987, 266.

³²⁰ HOLL 1963, 351–352; 353 Figs. 39–40. FELD 1987, 270.

³²¹ BIKIĆ 2003, 30–32; 110.

³²² SIMON 2000, 136–137.

³²³ MIKLÓS – VIZI 2017, 384–387; 385 Fig. 15/3–4; 386 Fig. 16/1–2.

³²⁴ TÓTH 2016, 253; 240; 257 Plate 15/1–3.

³²⁵ KOVÁCS 2002, 64; 195 258.

³²⁶ In the area of the Palace, found in a 17th-century context: GEREVICH 1966, 35 Fig. 29/15. In Csikós Courtyard, found in a settlement part destroyed in the late 17th century: TÓTH 2011a, 237. In the area of Víziváros, found in an 17th- and 18th-century context: NÁDAI 2016, 78; Plate 30; XIII. Cat. Nos. 124–130.

³²⁷ FODOR – KOZÁK 1972, 153, 187 Fig. 34. LÁZÁR 1986, 43, 58 Fig. 11/5. KOLLÁTH 2010, 30–31; 124, Cat. Nos. 67–74; 158 Fig. 29. ZÁVODI 2003, 181–182 Fig. 7/2–4, 6. KOVÁCS 1991, 170, 357 Plate VI/3. KALMÁR 1959, Plate LXXII, row 3, No. 4 from the left.

³²⁸ TOMKA 2018, 90–93, 97–98.

³²⁹ BENDA 2006, 299.

³³⁰ RÓZSÁS 2004, 66–67, 73. SIKLÓSI 2002, 21–22.

Find material

The processed find material contained 1693 shards of this pot type, which belonged to at least 780 vessels. Additionally, there were two restored pots, where I could not determine the original number of shards the vessels were assembled from. There were 18 shards of pipkins, which belonged to different vessels except for two fragments. The fabric and the shapes of component parts of the vessels were equally diverse. Twenty-two sub-types could be identified among them, which could be then re-grouped into seven, distinct ware types based on their common features. I strived for highlighting the common features of the ware types, and I also gave detailed descriptions some more characteristic sub-types. In such cases I added a letter to the number of the Ware type (1.1.1a, 1.1.1b, etc.). I put the ware types in order according to the numbering of the pits in which they were discovered, and then I moved from the ware types with the largest number of shards to the rarer ones.

Furthermore, because this is one of the biggest and most varied ware groups in the whole material, I listed the parallels separately by every ware type and later I reviewed and evaluated them in the summary.³³¹

*Ware type 1.1.1*³³² (Fig. 23 1–7)

Forming technique: fast wheel-thrown

Fabric: contains various amounts of (usually little) medium grain-sized, brown and black sand and/or mica, and often lime particles. Spalling can be observed in some cases.

Firing: mainly oxidation and slightly uneven, the colour of the vessels may vary both on the outer surface and on the fracture surfaces. The fabric is typically fired hard and ‘clangy’.

Colour: light brownish, grey or yellow, with occasional reddish patches. The fracture surfaces are typically lighter than the walls: they are very light yellow, grey or pinkish. The vessels often have secondary burns and sooty patches opposite the handle.

Shape: The rim is accentuated; the pots reach their largest diameter here. The shape of the rim can be hooked, bent out in a rather large curve, or collared, thickened outwards, with a triangular cross-section, either not or only slightly undercut. Sometimes a small, simple spout was formed on the rim.³³³ The rim of smaller pots is hooked in every case.³³⁴ The neck is short, slightly tapering.³³⁵ There is no discernible shoulder-part, the vessels widen softly and evenly to the middle of the body, and then they narrow down a bit more strongly. However, the base is still proportionally wide.³³⁶ The base diameter is larger than half of the rim diameter in the measureable cases.³³⁷ The handle adjoins the upper edge of the rim. It is strongly arched and connects under the neck or just above the widest section of the body. It is simple, narrowing downwards. It is usually a rather robust strap handle with a flattened cross-section.³³⁸

³³¹ The analogues are listed in the ‘Summary’ part of shorter chapters.

³³² This ware type has been published earlier, this is the revised version of the following paper: KOLLÁTH 2014.

³³³ Hooked rims: BHM Inv. Nos. 2002.9.133; 2011.10.14–16; 2014.167.4.1–4; 2012.202.1; 2012.202.2; 2012.202.3; 2011.16.29. Collared rims with a triangular cross section: 2014.167.1; 2011.16.28; 95.30.30; 2002.9.164.1–2; 2012.202.4. 95.30.29.

³³⁴ For example: BHM Inv. Nos. 2014.167.4.1–4; 2012.202.27; 2012.202.28; 2011.16.28.

³³⁵ BHM Inv. Nos. 2014.167.4.1–4; 2011.16.29; 2011.16.28; 95.30.30.

³³⁶ BHM Inv. Nos. 2012.202.1; 2011.16.29; 2014.167.1; 2011.16.28; 2012.202.6; 2012.202.5; 2011.16.30.1–3.

³³⁷ BHM Inv. Nos. 2012.202.1; 2014.167.4.1–4; 2014.167.1.

³³⁸ BHM Inv. Nos. 2012.202.1; 2014.167.4.1–4; 2014.167.1; 2011.16.28.

Dimensions: A smaller and a medium size frame were clearly identifiable among the pots of this ware type. Within these, the vessels are rather uniform, so I give their characteristic dimensions accordingly.

Height:

Small pots: 12.4–12.8 cm

Medium-sized pots: 16.8–21 cm

Rim diameter:

Small pots: 11.4–13 cm

Medium-sized pots: 16–20 cm

Base diameter:

Small pots: 6–9 cm

Medium-sized pots: 9–13 cm

Wall thickness: uniformly 0.3–0.5 cm, the wall of the vessels is thickening towards the base.

Decoration and other surface alterations: The inner lead glaze is evenly glossy, thick, but worn in some places. Dark brown, yellow, and green colours were used. The base glaze and the better-quality top glaze often used on and below the rim are rarely separable.³³⁹ The glaze always covers the upper part of the rim on the outside. In case of the hooked variations, it may cover the whole rim. Otherwise only drops of glaze can be observed on the outer surface of the pots. A narrow rib or a few grooves run around the pots where the neck and the body meet.³⁴⁰ Even though some completely plain items exist, one of the most characteristic traits of this ware type is the shallow, oblique fluting covering the bodies of the pots. There are some shards with horizontal fluting, as well. In such cases, the grooves are wide, rather deep, and apart from each other. The two surface alteration methods have been combined on one vessel. In this case, the horizontal grooves are exceptionally thin and barely visible.³⁴¹ The wire marks on the bottom tend to appear as strongly defined, ribbed traces.³⁴²

Distribution: The find material contained 313 shards of this ware type, which belonged to 114 vessels, at least. They appeared in every assemblage except, for Pits No. 8–9. Based on the minimum number of vessels that could be separated, Pits No. 1–2 and No. 7 contained them in a small quantity and in a rather fragmented state. Conversely, the shards found in Pits No. 3–6 belonged to a small number of vessels, the full profile of which could often be reconstructed. The pieces from Pits No. 10–13 belonged to separate pots in almost every case, and with a few notable exceptions,³⁴³ they were small, insignificant fragments.

³³⁹ BHM Inv. Nos. 2014.167.4.1–4.

³⁴⁰ BHM Inv. Nos. 2012.202.1; 2012.202.2 and 2011.10.14.

³⁴¹ BHM Inv. No. 2011.16.29.

³⁴² For example, BHM Inv. No. 2011.9.50.

³⁴³ BHM Inv. No. 95.30.29; two uninventoried shards.

The distribution of the fragments belonging to this ware type by pits and the estimated minimal number of vessels are shown by the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	16	11
Pit No. 2	5	3
Pit No. 3	37	7
Pit No. 4	49	9
Pit No. 5	115	27
Pit No. 6	28	6
Pit No. 7	3	1
Pits No. 8–9	0	0
Pit No. 10	7	5
Pit No. 11	6	6
Pit No. 12	17	9
Pit No. 13	30	30
Total number	313	114

Parallels: Staying within Buda, the closest analogy was brought to light by the excavations carried out in the Royal Palace. It was discovered in the backfill of a latrine (Pit No. 67) dated to the Early Ottoman Period.³⁴⁴ The fragments of two such pots are also known from a 16th-century context in Pápa. Their fabric is similar, although a bit coarser, also containing a little crushed pebble.³⁴⁵ An item that seemed to be analogous to the ones discovered in Buda has been published from a late 16th-century context in Decs-Ete.³⁴⁶ A few pieces are known from Szekszárd-Újpalánk, which – as much as it can be seen on the photographs – are quite similar to the Buda vessels.³⁴⁷ The shards of such a pot have been found in the Castle of Linz (Austria), in a corridor leading to the basement, filled back and walled up in the first half of the 16th century.³⁴⁸ During the excavations carried out in the area of the *Alte Universität* in Vienna, the site *Kollegiumhof* yielded two almost intact pots with hooked rims, which belonged to an assemblage dated to the first half of the 17th century.³⁴⁹ Another such vessel is known from the site *Neunkirchner Tor* in Wiener Neustadt (Austria), although it could not be dated more closely within the Early Modern Period.³⁵⁰ Based on their descriptions, these artefacts are also very similar to the pots found in Buda in terms of their fabric.

From the more distant parallels, the earliest ones in Hungary are known from Széchenyi utca, Vác. Several intact or reconstructable pots of this type were found in a feature (Pit No. 5) dated to the late 15th century.³⁵¹ A similar, small jar is known from Raasdorf near Vienna, where a hoard ending with a 1490 coin was hidden.³⁵² An early item is known from Győr-Káptalandomb, as well. At this site, a pit

³⁴⁴ HOLL 2005a, 81 Abb. 45/4, 35.

³⁴⁵ KOLLÁTH 2013b, 156 2/1–3.

³⁴⁶ MIKLÓS – VIZI 2017, 391–392 Fig. 20/ 4.

³⁴⁷ GAÁL 2013, 235; 300 Plate 21/a/2–4; 302 Plate 22/a/1.

³⁴⁸ KALTENBERGER 2001, 333; 367 Taf. 4/16; 368.

³⁴⁹ KÜHTREIBER 2006, I. 247; II. 105; 248 Tafel 61/A642, A643.

³⁵⁰ KÜHTREIBER 1999, 78; 136; 139 Taf. 27/A127.

³⁵¹ MIKLÓS 1991, 78 Fig. 26/4, 6, 7.

³⁵² STEININGER 1964, 58–59; Tafel IV Nr. 114.

filled back at the beginning of the 16th century contained such a pot, but it was described as having white fabric.³⁵³ A vessel discovered in a late 16th-century context in Visegrád seems to be quite similar.³⁵⁴ Concerning their shape, a bigger and a smaller pot found in a filled-back cellar in the south-western part of Szent György tér, Buda, also belong here, which can be dated to the second quarter of the 17th century at the latest.³⁵⁵ Similar vessels are known from Székesfehérvár, in which cases only the shape of the rims are somewhat different from the ones discovered in Buda. Their context was dated to the last third of the 17th century by their publisher. However, based on the revision of other finds from this assemblage, they may as well be earlier.³⁵⁶ A specimen with a very a similar rim to the ones from Székesfehérvár is known from Széchenyi tér, Győr, discovered during the excavation season of 1968–69. It was found in a pit containing Early Modern finds.³⁵⁷ Another such pot came to light at No. 158 Lajos utca, Óbuda, which could not be dated more closely.³⁵⁸ In the second half of the 16th century, a variety of these glazed pots was commonly used in the Castle of Bajcsa, which was also often decorated with oblique fluting. However, the proportions of these latter pots were a bit more elongated and the fabric was much finer, and fired to a darker brown colour than that of the Buda finds.³⁵⁹ One similar pot with a hooked rim and horizontal fluting is known from Nagykanizsa, which has been dated to the late 16th century. In terms of its fabric, it is identical to the pieces found in Bajcsa.³⁶⁰

Ware type 1.1.2 (Fig. 24 1–2)

Forming technique: fast wheel-thrown

Fabric: the items belonging to this ware type have a finer fabric than the majority of the pots; their fabric does not contain observable particles

Firing: oxidation, even

Colour: light yellow, a little pinkish

Shape: only two vessels belong to the ware type, one of which is a small rim fragment. It is hooked, gets thicker outwards, and has a triangular cross-section.³⁶¹ The fragments of the other vessel almost reveal the whole profile. The latter pot reaches its largest diameter at the mouth, has a short, straight neck, slightly accentuated shoulders, a slightly curved body, and a wide base. Its rim is narrow, hooked, and almost returning to the wall of the vessel. The handle is attached to the lower part of the rim, runs down to the shoulder line, and has a relatively flat, rectangular cross-section.³⁶²

Dimensions:

Height: ca. 20 cm

Rim diameter: 11 cm; 16.8 cm

Base diameter: cannot be measured

Wall thickness: 0.3–0.5 cm

³⁵³ SZÓKE – SZÓNYI – TOMKA 1980, 140; 379 Taf. 87/3.

³⁵⁴ GERELYES 1987a, 171; 172 Fig. 4/4; 176 Fig. 7/1.

³⁵⁵ TÓTH 2003, 279 III. 5/4–5; 278.

³⁵⁶ SIKLÓSI 1982, 17, 81.25; 29, 81.48.

³⁵⁷ Uninventoried and unpublished. I would like to thank Dénes Gabler and Péter Tomka for giving me permission to observe the find material.

³⁵⁸ BERTALANNÉ 2004, 65 Fig. 47.

³⁵⁹ KOVÁCS 2001a, 203 Fig. 5/1. Kovács 2001b, 193, BHM Inv. Nos. 253–254. I would like to thank Gyöngyi Kovács for the opportunity to study the vessels.

³⁶⁰ KOVÁCS 2003a, 157; 168 Fig. 2/8.

³⁶¹ BHM Inv. No. 2002.9.141.

³⁶² BHM Inv. No. 2002.9.167.1–7.

Decoration and other surface alterations: Both pots have a yellow glaze on the inside, which has partly flowed on the outer side of the rim and on the handle and smeared them. There is a small light green patch next to the handle of the bigger pot. The glaze is of good quality, shiny. The top layer is even and thick. The base layer has a slightly varying thickness and is somewhat patchy. The better-preserved vessel has two grooves running around the shoulder, on the outside.

Distribution: they were present only in Pit No. 1.

Parallels: a pottery shard found in Decs-Ete in a late 16th-century context and presented by Márta Vizi as a type characteristic of the site seems to be extremely similar to the rim with a triangular cross-section, in terms of its fabric, glaze, and form alike.³⁶³ There is also a fragment from Buda, found in the area of the palace, which, as far as can be judged from its photo, has a very light fabric, with an accentuated rim. This was found in an Ottoman-period pit dated with a coin minted sometime between 1527 and 1557/66.³⁶⁴ The closest analogues of the vessel with a hooked rim come from Pest. They were found in a context dated clearly between the late 16th and early 17th centuries. However, based on the photo, these vessels had a different type of rim although the proportions of their body were very similar.³⁶⁵ Based on the fabric of the ware type, it is otherwise closer to some items of a large group of glazed pots fired more or less white.

Ware type 1.1.3 (Fig. 24 3–14)

Forming technique: fast wheel-thrown

Fabric: finer than the in the case of most pots. It contains various amounts (occasionally quite a lot) of sand and mica, and sometimes some lime particles. The fabric of some items is quite “soft”, easy to be scratched and prone to wear. Fracture surfaces are crumbly.

Firing: oxidation, uneven

Colour: different shades of pale red, they can be yellowish or more brownish, and close to brick red. The colours of the outer and fracture surfaces are the same.

Shape: this ware type contained a fragment that showed the complete profile.³⁶⁶ The rim diameters were slightly smaller. They were at most as big as the largest diameter of the vessel, which was around the mid-line of the bulging body. The base of the vessels tapered more strongly. It joined the body in a curved or straight line, so the vessels were relatively stumpy, with a large body.

Most of the observable rims were collared. They were formed by thickening the vessel wall to the outside. They were relatively short and their upper edge was curved.³⁶⁷ In addition to these, they had two characteristic shapes: either they were somewhat concave, rarely straight, and undercut in a curve, not too deeply,³⁶⁸ or they were slightly convex and had an edge undercut in a straight line.³⁶⁹ One rim was formed wavy.³⁷⁰ Hooked rims were rarer in this case; these were relatively narrow, with a pointed lower edge, and mostly folded back close to the wall of the vessel.³⁷¹

³⁶³ MIKLÓS – VIZI 2017, 391–392 Fig. 20/5–6.

³⁶⁴ HOLL 2005a, 29; 69 Abb. 33. 13.

³⁶⁵ ZÁDOR 2004, 218; 226 Fig. 17.

³⁶⁶ BHM Inv. No. 2012.287.352.

³⁶⁷ BHM Inv. Nos. 2012.287.360; 2012.287.386.

³⁶⁸ BHM Inv. Nos. 2012.202.15; 2012.202.23; 2011.18.52; 2012.287.352; 2012.287.356; 2012.287.359; 2012.287.368.

³⁶⁹ BHM Inv. Nos. 2012.202.16; 2012.202.17; 2011.18.63.

³⁷⁰ BHM Inv. No. 2011.18.56.

³⁷¹ BHM Inv. Nos. 2011.10.15; 2011.10.16; 2011.18.61; 2012.287.343; 2012.287.360; 2012.287.386; 2012.287.392.

It could be observed that the handles were attached to the rims almost in their full width; they ran down to the line of the shoulder, and except for one, they were relatively thick and oval in cross-section.³⁷² The only exception was the pot, the whole profile of which was preserved. In this case, the handle was a thin rectangular cross-section with rounded corners and was attached to the mid-line of the rim.³⁷³

On the basis of their fabric and glaze, six pipkin shards can be classified here. One of these is a rim fragment, which belonged to a plain, cylindrical vessel with straight walls. The rim was bent out in a curve, and then pressed horizontally in the upper part, resulting in a narrow, collared shape.³⁷⁴ There was another vessel that may have been of the same type, but its rim broke off, and only its handle remained. It is solid, separately made, and fixed to the vessel with finger impressions. Its cross section ovoid and its termination is missing.³⁷⁵ The rest were foot fragments. All of them were very characteristic, formed by folding in a strip of clay attached to the base of the vessel from both sides and fixed by two strong finger impressions. Their shape is relatively stumpy, tapering downwards and curving outwards.³⁷⁶ The connection of the side wall and the base of the vessels could be observed in five cases, of which three were gently curved, while two were strongly profiled.

Dimensions: Based on their rim and base diameters, the pots were of various sizes. At the same time, there were more of them in the larger and smaller size range than in the medium one, which differs from the usual distribution.

Height: 22.6 cm

Rim diameter: 12–22 cm (pipkins: 14 cm)

Base diameter: 5–13 cm

Wall thickness: 0.2–0.5 cm

Decoration and other surface alterations: All the vessels are lead-glazed inside. The glaze is often badly worn and lost its lustre. Their base glaze is somewhat grainy. Its thickness is uneven in some places. The second layer of glaze at the height of the rim, on the other hand, does not show the wear mentioned above; it is shiny and uniform. This was applied in a relatively wide band, often ran up to the outer side of the rim, usually to about half the width of the rim, and sometimes completely in the case of the hooked rims. The typical colours of the glazes are yellow, yellowish brown, light green and dark brown. Their outer side shows horizontal fluting in all cases from the neck line to the lower part of the belly (even in the case of the pipkins). The grooves are relatively shallow and narrow, and they are not very close to each other. Decoration could be observed on one rim: it was formed wavy.³⁷⁷ A patch of green glaze can be observed on the broken surface(!) of one of the pipkin fragments.³⁷⁸

Distribution: A total of 256 fragments belonging to at least 64 vessels could be assigned to this ware type. They were completely absent from Pits No. 1 and No. 4. The shards found in Pits No. 2–3, No. 5, No. 10, and No. 12 were very fragmentary and not in large numbers. At the same time, it was one of the dominant types of pots in Pit No. 7, and Pits No. 8–9, No. 11, and No. 13 also yielded a relatively large number of identifiable pieces. The pipkins were all discovered in Pit No. 13.

³⁷² BHM Inv. Nos. 2012.344.1–5; 2012.287.356; 2012.287.367.

³⁷³ BHM Inv. No. 2012.287.352.

³⁷⁴ BHM Inv. No. 2012.287.328.

³⁷⁵ BHM Inv. No. 2012.287.274.

³⁷⁶ BHM Inv. Nos. 2012.287.273; 2012.287.276; 2012.287.278; 2012.287.279.

³⁷⁷ BHM Inv. No. 2011.18.56.

³⁷⁸ BHM Inv. No. 2012.287.279.

The distribution of the fragments belonging to this ware type by pits and the estimated minimal number of vessels are shown by the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	6	4
Pit No. 3	16	8
Pit No. 4	0	0
Pit No. 5	13	9
Pit No. 6	0	0
Pit No. 7	80	23
Pits No. 8–9	40	15
Pit No. 10	1	1
Pit No. 11	27	6
Pit No. 12	7	4
Pit No. 13	66	58
Total number	256	128

Parallels: Among the finds in Buda, similar pieces are known from the 17th-century filling layer of a well, also excavated in the south-western part of Szent György tér,³⁷⁹ perhaps from Csikós Courtyard, in a late 17th-century context,³⁸⁰ as well as from Csalogány utca, Víziváros. At the latter location, a ‘Damascus-style’ Iznik faience lid was also inventoried from the same pit.³⁸¹ A close parallel of the rim pressed wavy is known from the area around the Northern Gate of the Royal Palace.³⁸² The shapes of the rims are similar to some of the pots discovered in Ottoman pits of the Angevine Funerary Chapel in the Royal Basilica of Székesfehérvár.³⁸³ The items found in late 17th- and 18th-century contexts presented from the Víziváros are very close parallels of the pipkins.³⁸⁴

The ware type has quite good parallels from Belgrade in terms of the colour of its fabric, the varied sizes, body proportions, rim shapes, as well as the glaze running to the outer side of the rim. Additionally, one of the pipkins reported from there is also highly reminiscent of the ones discussed here.³⁸⁵

Ware type 1.1.4 (Fig. 25 1–7; Fig. 26 1–6)

Forming technique: fast wheel-thrown

Fabric: relatively fine. It contains a medium amount or a lot of sand and mica, and occasionally also a little coarser white or brown sand, as well as lime particles. Slight spalling may also occur.

Firing: oxidation, uneven. The fracture surfaces are much lighter than the walls of the pottery on the outside.

³⁷⁹ BENDA 2002, 543 Fig. 2.

³⁸⁰ TÓTH 2011a, 244 Fig. 5/6.

³⁸¹ SÁROSI 2002, 475; 527 Fig. 37/ 5.

³⁸² GERELYES 1991, 75 Fig. 20/2.

³⁸³ KOLLÁTH 2010, 151 Fig. 18; Cat. Nos. 12–18.

³⁸⁴ NÁDAI 2016, 78; Plate 30; XIII. Cat. Nos. 124–128; 130.

³⁸⁵ BIKIĆ 2003, 37–38, Tip II/6; 32, Tip I/26; 108 Sl. 8, on the left side.

Colour: Their outer surface is reddish yellow, often distinctly orange. Their fracture surfaces are lighter yellow, sometimes almost white.

Shape: The ware type included eight pots the complete or nearly complete profiles of which could be examined,³⁸⁶ as well as eight more evaluable rim fragments³⁸⁷ and four base fragments.³⁸⁸ The rim of the pots is relatively accentuated. Their diameter is approximately the same as – and some are a little smaller or larger than – the largest diameter of the body, which was around the mid-line of the body. The short neck slightly tapering downwards is followed by a hardly perceivable shoulder, then their body widens evenly. The lower part of the body starts tapering again evenly towards the base, which is incurved to varying degrees. As a result, their shape is slightly elongated, ovoid, and has an emphasised body.

The majority of the rims were hooked, and two large groups could be distinguished among them. One group comprised narrow rims, which turned back towards the wall of the vessel. Their upper closure is curved and, in some cases, smoothed on the outer side. At the bottom, the rim terminates in an edge, but they can also be rounded.³⁸⁹ The other group of hooked rims is much thicker and wider in its proportions. Their upper closure is slightly pointed, and their lower termination is rounded.³⁹⁰ The collar rims were formed by thickening the vessel wall to the outside. Their upper closure was rounded and the lower part was cut straight or slightly undercut.³⁹¹ Two rims were shaped wavy.³⁹² In three cases a spout was formed.³⁹³ The handles are of varying thickness. The thicker handles connect to the entire width of the rim,³⁹⁴ while the thinner ones are only attached to the upper part of the rim.³⁹⁵ They run down to the upper third of the body. Their cross section is mostly a rectangular with rounded corners, sometimes oval. Their common feature is that they taper downwards.

It was also possible to include four pipkin shards here, which belonged to three vessels. All of them were foot fragments. The side walls of the vessels were connected to the base in a curve. The feet were separately shaped. They were thick and curved outwards, and they were attached to the base of the vessel with a single strong finger impression on the outer side of the foot.³⁹⁶

Dimensions: Based on the fragments giving the full profile and the evaluable rims, this ware type predominantly comprised small and medium-sized vessels, and only a few shards of larger vessels could be identified.

Height: 14.2–21 cm

Rim diameter: 12.6–23 cm

Base diameter: 6.2–13 cm

Wall thickness: 0.3–0.5 cm

³⁸⁶ BHM Inv. Nos. 2012.202.9; 2012.202.10; 2012.202.11.1–6; 2011.18.181; 2011.18.183; 2011.18.187.1–5; 2012.287.376.1–8; 2012.287.405.

³⁸⁷ BHM Inv. Nos. 2012.202.12.1–4; 2012.202.13; 2012.202.14; 2012.202.18; 2012.202.19; 2011.18.184; 2011.18.185; 2012.287.377.

³⁸⁸ BHM Inv. Nos. 2012.202.20; 2012.202.21.1–2; 2012.202.22.1–2; 2011.18.182.

³⁸⁹ BHM Inv. Nos. 2012.202.10; 2012.202.12.1–4; 2012.202.13; 2012.202.18; 2012.202.19; 2011.18.181; 2011.18.184; 2012.287.376.1–8; 2012.287.377; 2012.287.405.

³⁹⁰ BHM Inv. Nos. 2012.202.9; 2011.18.183.

³⁹¹ BHM Inv. Nos. 2012.202.11.1–6; 2012.202.14; 2011.18.185; 2011.18.187.1–5.

³⁹² BHM Inv. Nos. 2012.202.11.1–6; 2012.202.14.

³⁹³ BHM Inv. Nos. 2012.202.13; 2012.202.19; 2011.18.184.

³⁹⁴ For example, BHM Inv. No. 2012.202.9.

³⁹⁵ For example, BHM Inv. No. 2011.18.181.

³⁹⁶ BHM Inv. Nos. 2012.287.275.1–2 and two uninventoried fragments from Pit No.12.

Decoration and other surface alterations: The pots and pipkins are unglazed on the outside. The reddish layer giving their outer side an orange colour often wore off or peeled off in patches, and it is conceivable that a very thin layer of slip was actually applied. In all cases, they were covered with horizontal fluting, which started right below the rim. The grooves became more distant on the lower third of the body and then disappeared towards the base. The grooves are relatively narrow, and not very close to each other, but deep. On the inside, the vessels are always lead-glazed. The vast majority of them are orange and tawny, but light green and greenish-yellow colours also appear. The shades of the top and base glazes are occasionally different. The top glaze is bright and of good quality, while the base one is variable, often contains dark grains, and is sometimes worn to almost dull. The glaze often overflowed onto the outside of the vessels, and separate patches of glaze also occur, which must have accidentally gotten on them during production.

The two wavy rims were formed by pressing the rims on both sides and then unfolding the upper part.³⁹⁷ On one vessel, four small, parallel depressions could be observed at the upper joint of the handle,³⁹⁸ which may have been made by the potter to fix the handle better, or perhaps as a means of decoration/markings.

Distribution: The ware type first appears in Pit No. 5, where it represents one of the dominant pot types, as it also does in Pit No. 7. In addition to these, two foot fragments of pipkins were found in Pit No. 12. They also appear in Pit No. 13, with relatively few fragments, which could be fit together easily. Compared to the number of fragments, there were an extraordinarily high number of pieces, which gave complete or nearly complete profiles.

The distribution of the fragments belonging to this ware type by the pits and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	127	20
Pit No. 6	0	0
Pit No. 7	54	7
Pits No. 8–9	0	0
Pit No. 10	0	0
Pit No. 11	0	0
Pit No. 12	2	2
Pit No. 13	48	19
Total number	231	48

Parallels: a pot discovered at the Ottoman-Turkish settlement, in Csikós Courtyard, Buda is close to the ware type in terms of its shape. Furthermore, according to the description of a rim fragment, there were two small indentations at the upper joint of the rim.³⁹⁹ They also show a striking similarity with

³⁹⁷ BHM Inv. Nos. 2012.202.11.1–6; 2012.202.14.

³⁹⁸ BHM Inv. Nos. 2011.18.187.1–5.

³⁹⁹ TÓTH 2011a, 235; 244 Fig. 5/5.

one of the dominant types of pottery yielded by the Ottoman-period pits unearthed in the Angevine Funerary Chapel of the Royal Basilica in Székesfehérvár. This similarity is manifested in their main characteristics, such their fabric tempered with a large amount sand and mica. Their fabric is light on the fracture surfaces, and on the outside they have a yellowish, often orange surface. Their shape is ovoid, and has a slightly bulging body. They have the same form of hooked and collared rims. The handles taper strongly downwards. However, it can also be observed in small details such as the spout or the tool impressions at the upper joint of the handle, which only appears in two cases in the known pottery from Buda, but could be observed several times in the other assemblages. The wavy rims were also formed in the same way. The pipkins also have analogues among the pottery finds known from Székesfehérvár.⁴⁰⁰ This high degree of similarity definitely indicates that the pots may be the products of the same workshop circle, or even of a single workshop. At the moment, we cannot identify their place of production more closely, but we should probably seek for it in the region of Buda and Székesfehérvár, perhaps in one of the two towns.⁴⁰¹ A pot with such proportions is also known from a late 17th-century context in Vál, which is located halfway between the two settlements, which confirms this assumption.⁴⁰²

Ware type 1.1.5 (Fig. 26 7–15; Fig. 27 1–9; Fig. 28 1–5; 9–12)

Forming technique: fast wheel-thrown

Fabric: coarse and rigid. It contains various amounts of sand and mica, as well as black, white, and brown particles, and potentially some crushed pebbles or minor lime lumps.

Firing: oxidation, uneven

Colour: light, brownish or orange yellow on the outside, the fracture surfaces are lighter, red in the case of secondarily burnt pieces.

Shape: The ware type includes three fragments, which show the full or almost full profile of the pots,⁴⁰³ 37 evaluable rim fragments and 6 base fragments, as well as 5 pipkin fragments. Concerning the shape of the entire vessels, two main sub-types could be distinguished, which had characteristic rim types.

Sub-type 1.1.5a

The vessels have the largest diameter at the mouth. The rim is wide and accentuated. Below the short and straight neck, the body starts bulging considerably. The body is widest at about the mid-height of the vessel or a little below that, and its diameter gets almost as wide as at the rim. Then, it first tapers slightly downwards, but the base gets much narrower. As a result, the body is roundish and the vessels have stumpy proportions.⁴⁰⁴ Most of the rims are collared. The collar has been formed by thickening the wall of the vessel outwards, and it is straight or slightly concave. Its upper edge is always rounded. At the lower part, the rim can be cut straight or slightly undercut, curved or pointed.⁴⁰⁵ There are less hooked rims. They mostly represent the narrow type known from Ware type 1.1.4, which is almost fully turned back to the vessel wall.⁴⁰⁶ However, there are also rims that are hooked in a larger curve and

⁴⁰⁰ KOLLÁTH 2010, 19–21; 150–153 Figs. 17–22; 119–122, Cat. Nos. 1–38. 30; 124, Cat. Nos. 67; 72; 158 Fig. 29.

⁴⁰¹ They seem to make up a large proportion of the material from Székesfehérvár, but I have not yet evaluated these finds in depth.

⁴⁰² HATHÁZI – KOVÁCS 1996, 34; 42; Fig. 25/4.

⁴⁰³ BHM Inv. Nos. 2012.202.24; 2012.202.25; 2011.18.51.

⁴⁰⁴ BHM Inv. Nos. 2012.202.24; 2012.202.25; 2011.18.51; 2011.18.53; 95.31.16; 95.32.18.

⁴⁰⁵ For example, BHM Inv. Nos. 2011.18.53; 95.32.18; 95.31.16.

⁴⁰⁶ For example, BHM Inv. Nos. 2012.202.35; 2012.287.369.

pressed to be pointed on top.⁴⁰⁷ The handles are relatively thick, with an oval cross-section tapering towards the edges. They are attached to the rim almost in its entire width, and have a narrow and strong curve.⁴⁰⁸ At the bottom of the pots, the base and the wall always meet at an obtuse angle. They are usually incurved and have a slight protrusion.⁴⁰⁹

Sub-type 1.1.5b

In the second sub-type, the rims are also relatively wide, but the largest diameter of the vessels is not there, but at the mid-line of the body, or sometimes at the shoulder. The neck of these vessels tapers like a funnel, then there is a break in their line, and they begin to widen again. At the same time, lower part of the vessels tapers only very slightly or almost not at all. Their bases narrow more strongly, but they are still proportionally wide.⁴¹⁰ All the rims are collared, and get thicker outwards. The undercut version is slightly thinner than in the case of sub-type “a”.⁴¹¹ There is also a new version where the collared rim is formed by turning out, and the outcurving part is smoothed horizontally, breaking at an angle, and then it is optionally undercut. They are particularly thin, and their profile is pointed at the top and at the bottom.⁴¹² In one case, the rim is ribbed, the lower and upper edges of which have been pressed wavy.⁴¹³ The handles are relatively thick. They have an oval cross-section that tapers towards the edges. Some of them, unlike the ones belonging to the first sub-type, are only attached to the upper edge of the rim. These handles are relatively large, have a slightly broken profile, and are curved upwards, sometimes nearly above the rim.⁴¹⁴

There was one rim fragment among the pipkin shards. This represents the type described above: it is everted in a curve and then almost completely turned back to the vessel wall and belonged to a simple, cylindrical vessel.⁴¹⁵ A handle could also be identified. It is hollow, wheel-thrown, cylindrical, and terminates in a tapering, ovoid, bud-like member.⁴¹⁶ Three foot fragments also belonged here, of which, one item had the folded shape known from Ware type 1.1.3, and two represented the version described at Ware type 1.1.4, made of clay loops and fixed with an impression of the finger. The side wall of the vessels meets the base in a sharp angle.⁴¹⁷

Dimensions:

- Height: 15.3–17.1 cm (Full profiles are available only for sub-type ‘a’. Sub-type ‘b’ must have contained higher items, as well.)
- Rim diameter: 13–21 cm (pipkins: 17 cm)
- Base diameter: 8–12.5 cm
- Wall thickness: 0.3–0.5 cm

Decoration and other surface alterations: The pots and pans are unglazed on the outside. Most of the time they are decorated with horizontal fluting, but this can even be omitted. The grooves are rather shallow, and sometimes, especially in the second sub-type, they are thin and barely visible. The grooves

⁴⁰⁷ BHM Inv. Nos. 2012.202.25; 2012.202.32.

⁴⁰⁸ BHM Inv. Nos. 2012.202.24; 2012.202.25; 2011.18.53; 2011.18.51; 95.31.16; 95.32.18; 2012.287.494.

⁴⁰⁹ BHM Inv. Nos. 2012.202.26.1–4; 2011.18.71; 2011.18.73; 2012.287.293; 2012.287.389.

⁴¹⁰ For example, BHM Inv. Nos. 2011.18.55; 2012.287.373; 2012.287.379.

⁴¹¹ For example, BHM Inv. Nos. 2011.18.49; 95.31.15.

⁴¹² For example, BHM Inv. Nos. 2012.287.344.1–5.

⁴¹³ BHM Inv. No. 2011.18.48.

⁴¹⁴ BHM Inv. Nos. 2011.18.48; 2012.287.344.1–5; 2012.287.373; 2012.287.379.

⁴¹⁵ BHM Inv. No. 2012.287.361.

⁴¹⁶ Pit No. 12, uninventoried.

⁴¹⁷ BHM Inv. No. 2012.287.277, one piece from Pit No. 11 and one piece from Pit No. 12, both are uninventoried.

are densely located. They start right under the rim, and get sparser in the lower third of the body, but sometimes still appear on the bottom. Inside, they are lead-glazed. The glaze is thick, shiny, and often contains bubbles. The top and base glazes cannot be clearly distinguished from each other. They rather seem to gradually thin out from the rim towards the base of the vessel. Sometimes the glaze also covers the outer side of the rim, and in other cases accidental spills can be observed. One of the pots shows marks of glaze from the pot fired below on its side and base.⁴¹⁸ The most common colours of the glazes are dark brown and amber. Furthermore, orange, tawny, yellowish green, and light green glazes also occur. Only one vessel was specifically decorated. Its rim was ribbed, and then the lower and upper parts were pressed densely wavy or “serrated”.⁴¹⁹

Distribution: This ware type is one of the most significant one among the pots, both in terms of the number of fragments and their evaluability. Nevertheless, they are completely missing from Pits No. 1–4, No. 6, No. 8, and No. 9. It should be noted that among the pieces with an identifiable form, only members of the first sub-type were found in Pits No. 5 and No. 12, and only the second sub-type was discovered in Pit No. 10. The pipkin feet came from Pits No. 11, No. 12, and No. 13.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	74	18
Pit No. 6	0	0
Pit No. 7	28	15
Pits No. 8–9	0	0
Pit No. 10	18	9
Pit No. 11	42	18
Pit No. 12	30	9
Pit No. 13	165	148
Total number	357	217

Parallels: In Buda, a close parallel of the shape of the first sub-type is known from the palace, where a similar vessel dated with a Hungarian *denar* of 1637 was found in a backfill layer covered with a floor during the Ottoman period.⁴²⁰ Additionally, similar vessels were found in the vicinity of the Northern Gate of the Buda Palace,⁴²¹ and the Ottoman-Turkish settlement in Csikós Courtyard.⁴²² Further

⁴¹⁸ BHM Inv. No. 2012.202.24.

⁴¹⁹ BHM Inv. No. 2011.18.48.

⁴²⁰ GEREVICH 1966, 31; 33 Fig. 25/2.

⁴²¹ GERELYES 1991, 74 Fig. 19/4.

⁴²² TÓTH 2011a, 244 Fig. 5/6.

pieces can be mentioned from Vál, found in a late-17th-century context,⁴²³ and from Vác dated in the 17th century. In the latter case, the fabric, the glaze, and the fluting also seem to be similar.⁴²⁴

Ware type 1.1.6 (Fig. 28 6–8; Fig. 29 1–7)

Forming technique: fast wheel-thrown

Fabric: relatively coarse and rugged. It always contains some crushed pebbles (the quantity of which depends on the other additives). Furthermore, it may also contain some sand and mica, lime particles, and bigger brown particles, which may be crushed pottery (grog). Fracture surfaces are crumbly.

Firing: oxidation, hard, not always even, and often seems overfired.

Colour: yellowish, brownish, or brick-red, often of varying shades, occasionally with grey patches.

Shape: The ware type included three vessels with a complete or nearly complete profile,⁴²⁵ as well as another 41 evaluable rim and 6 base shards. In terms of their basic shape, the vessels could be divided into two sub-types.

Sub-type 1.1.6a

In its proportions, it is almost identical to sub-type “b” of Ware type 1.1.5, but the neck is straight or only slightly everted, so there is no sharp break where the body begins to widen.⁴²⁶ The rim types are also the same: most of them had a collar, which was formed by thickening the vessel wall, or by everting and horizontally smoothing it. The former are not or barely undercut, they have a rounded upper termination, whereas the latter are tapered at both the bottom and top.⁴²⁷ There are also a few hooked rims, and both the type turned out in a wide curve and the type turned back to the vessel wall are represented.⁴²⁸ There were an exceptionally large number of ribbed rims: there were nine of them.⁴²⁹ The lower part of the vessels tapers evenly but strongly.⁴³⁰

Sub-type 1.1.6b

Its characteristic feature is the complete absence of the neck. These vessels started to widen right below the rim. They were barrel-shaped, and their largest diameter was at the middle of their height. Their base diameter is not much smaller than their rim diameter.⁴³¹ With one exception, the rim of the identifiable pieces was all collared, and within that, wide but thin, formed by the thickening of the vessel wall to the outside, and concave to varying degrees. Their lower and upper terminations are slightly protruding; they are cut straight at the bottom and were rounded at the top.⁴³² Only one ribbed rim belonged here, which, however, was not collared but was indented to hold a lid.⁴³³

⁴²³ HATHÁZI – KOVÁCS 1996, 34; 42; Fig. 25/6.

⁴²⁴ MÉSZÁROS 2016, 287, Cat. No. 76.

⁴²⁵ BHM Inv. Nos. 95.31.14; 2012.287.316.1–7; 2013.157.49.1–5.

⁴²⁶ For example, BHM Inv. Nos. 95.31.14; 2012.287.306; 95.31.21.

⁴²⁷ For example, BHM Inv. Nos. 2012.287.313; 2012.287.353; 95.31.14; 2012.287.306; 2012.287.393.

⁴²⁸ For example, BHM Inv. Nos. 2012.287.390; 2012.287.309.

⁴²⁹ BHM Inv. Nos. 2012.287.303; 2012.287.312; 2012.287.284; 2012.287.354; 2012.287.345; 2012.287.358 and three uninventoried fragments from Pit No. 12.

⁴³⁰ BHM Inv. Nos. 2011.16.35; 2012.287.374; 2012.287.401; 95.32.16; 95.32.17.

⁴³¹ BHM Inv. Nos. 2012.287.316.1–7.

⁴³² BHM Inv. Nos. 2012.287.314; 2012.287.316.1–7; 2012.287.318; 2012.287.319; 2012.287.326; 2012.287.327.

⁴³³ BHM Inv. Nos. 2012.287.285.1–2.

In both sub-types, the handles of the vessels had a relatively wide, flat, with oval or rounded rectangular cross-section, attached to the upper edge of the rim. The upper part of the handle was horizontal, then broke sharply, but ran in a large curve downwards to the shoulder of the vessel.⁴³⁴

Dimensions:

Height: 22 cm

Rim diameter: 14–23 cm

Base diameter: 7–14 cm

Wall thickness: 0.3–0.6 cm

Decoration and other surface alterations: The pots are unglazed on the outside, and are mostly but not always decorated with horizontal fluting. The fluting is dense and shallow, and in the case of items that contained a particularly large number of gravel grains, the fluting tool visibly slipped in some places due to the coarseness of the fabric. They are glazed on the inside. The glaze contains bubbles and grains, and it is not of good quality. The top and base glazes can be distinctly differentiated. The top layer runs under the rim inside, and often continues on the outer side of the rim as well. The base glaze is very thin, lackluster, and of poor quality. The most common colour of the glazes is dark brown. Additionally, various shades of yellow, as well as light and dark green may also occur. The rims are quite often ribbed, and in two cases the upper and lower edges of the rim have been folded to be wavy.⁴³⁵

Distribution: The ware type is completely absent from Pits No. 1–5 and No. 10, and there were only a few fragments in Pits No. 6–9, as well. Pits No. 11–12 yielded a relatively large number of well valuable fragments, and in Pit No. 13 this ware type was found in the largest number. All identifiable members of the sub-type “b” were discovered in this feature.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	0	0
Pit No. 6	1	1
Pit No. 7	9	4
Pits No. 8–9	19	5
Pit No. 10	0	0
Pit No. 11	53	18
Pit No. 12	31	10
Pit No. 13	329	186
Total number	442	224

⁴³⁴ For example, BHM Inv. Nos. 2012.287.316.1–7.

⁴³⁵ BHM Inv. Nos. 2012.287.284; 2012.287.285.1–2; 2012.287.354; 2012.287.345; 2012.287.358, and three uninventoryed fragments from Pit No. 12. With wavy rims: 2012.287.303; 2012.287.312.

Parallels: The rims belonging to this ware type have a similar form to those published by Zsófia Náday from Víziváros in Buda, found in a late 17th- and 18th-century context.⁴³⁶ From Szekszárd-Újpalánk, Attila Gaál published a fragment similar to the ribbed rims of the first sub-type, pressed wavy from the above and below.⁴³⁷ The rims belonging to the second sub-type show similarities with some pieces discovered in Vác, which, based on the context of their discovery, belong to the period between the 16th and 18th centuries. However, they are different in terms of other sub-forms and their fabric.⁴³⁸ Some pot rims found in Pápa, dated to the 18th century based on their context, are similar.⁴³⁹ There are also several 18th- and 19th-century rim fragments published from Székesfehérvár that resemble this ware type; however, the other parts of these vessels are different.⁴⁴⁰

Ware type 1.1.7 (Fig. 29 8–10)

Forming technique: fast wheel-thrown

Fabric: it contains very few and very small white or brownish particles.

Firing: oxidation, hard, and seems slightly overfired.

Colour: brownish or bright brick red, the middle of the fracture surfaces is sometimes grey, and the outer surface may also have grey patches.

Shape: The ware type had two fragments showing the complete or almost complete profile of the vessel,⁴⁴¹ as well as four other evaluable rim fragments and a base fragment, and also 2 pipkin fragments.⁴⁴² The pots reached their largest diameter at the rim, which is everted to varying degrees. Below a shorter or longer neck, the vessels widened evenly. The largest diameter of the body was at the mid-height or the lower third of the abdomen, and the base was still relatively wide. The rims are predominantly collared, and were formed by thickening the vessel wall to the outside, and were then slightly undercut, and their upper termination was rounded.⁴⁴³ There was one hooked rim with a pointed upper termination as well as one rim with an inverted termination and indented for a lid.⁴⁴⁴ The observed handles were relatively thick, large, and attached to the upper part of the rim.⁴⁴⁵

In the case of one pipkin, the start of the handle had remained: it was hollow, wheel-thrown, and cylindrical. It was attached to the wall of the vessel with several finger impressions, which probably also had a decorative purpose.⁴⁴⁶ The other was a foot fragment, made of a solid coil of clay, tapering downwards, and curved outwards. However, it was narrower and more elongated than the ones described above. It was attached to the vessel wall with a finger impression. The side wall and base of the vessel meet at right angles.⁴⁴⁷

⁴³⁶ NÁDAY 2016, Plate 28/106–113.

⁴³⁷ GAÁL 2013, 301, Plate 22/4.

⁴³⁸ MÉSZÁROS 2016, 316, Fig. 86/1–5; 317 Fig. 87/ 9–10.

⁴³⁹ KOLLÁTH 2013b, 159 Fig. 3/1–8.

⁴⁴⁰ SIKLÓSI 1999, Abb. 169 92.285; Abb. 170 92.283. SIKLÓSI 2002, 19; 60–73, Figs. 23–36.

⁴⁴¹ BHM Inv. Nos. 2013.157.50; 2013.157.51.

⁴⁴² BHM Inv. Nos. 2013.156.26; 2013.157.54.1–5; 2013.157.58; 2017.157.63.

⁴⁴³ BHM Inv. Nos. 2011.18.117.1–3; 2013.157.51; 2013.156.26; 2013.157.58; 2017.157.63.

⁴⁴⁴ BHM Inv. Nos. 2013.157.50; 2013.157.54.1–5.

⁴⁴⁵ BHM Inv. Nos. 2011.18.117.1–3; 2013.157.49.1–5; 2013.157.50.

⁴⁴⁶ Pit No. 12, uninventoried.

⁴⁴⁷ BHM Inv. No. 2011.18.176.

Dimensions:

Height: 15–18.2 cm

Rim diameter: 8.7–17 cm

Base diameter: 6–10 cm

Wall thickness: 0.2–0.4 cm

Decoration and other surface alterations: The vessels are unglazed on the outside, and with two exceptions they are covered with a thin, white slip.⁴⁴⁸ Sparse but relatively deep horizontal fluting can be seen on them. Inside, they are lead-glazed; the glaze is bright and even. The base and top glazes can be clearly separated. The glazes can be dark brown, tawny, and yellow.

Distribution: This ware type is common in Pits No. 8–9. Apart from these, it was only Pit No. 7 that yielded a single pot shard and a few fragments of a pipkin, and Pit No. 12 contained one pipkin fragment. The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	0	0
Pit No. 6	0	0
Pit No. 7	4	1
Pits No. 8–9	38	11
Pit No. 10	0	0
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	0	0
Total number	42	12

Parallels: Covering this type of pottery with slip is considered very unusual among the known finds. From Buda, Anikó Tóth published such items from the Ottoman-Turkish settlement part of Csikós Courtyard and Zsófia Ná dai from Víziváros, dated to the late 17th and 18th centuries.⁴⁴⁹

Ware type 1.1.8

Forming technique: fast wheel-thrown

Fabric: contains various amounts of lime, and it is a little rough to the touch.

Firing: oxidation, uneven

Colour: brick-red

Shape: the ware type included a total of three fragments that belonged to small and medium-sized pots. In one case the entire shape of the pot, and in two cases the rim and the handle could be evaluated.⁴⁵⁰

⁴⁴⁸ BHM Inv. Nos. 2013.156.26; 2013.157.49.1–5.

⁴⁴⁹ TÓTH 2011a, 236. NÁDAI 2016, 72; XII, Cat. No. 115.

⁴⁵⁰ BHM Inv. Nos. 2012.287.831.1–3; 2012.287.847; 2012.287.853.

Their body may have been ovoid, the diameter of the rim and the largest diameter of the body being approximately equal. The rims of all three pieces are collared, thickened on the outside, slightly undercut, and their outer profile is characteristically convex. The strap handles are attached to the mid-line of the rim, taper downwards, and run down to the shoulder. In two cases, a very thin, slightly protruding rib runs along the mid-line of the handle. In one case, the handle is very asymmetrical.

Dimensions:

Height: ca. 15–18 cm

Rim diameter: 10–16 cm

Base diameter: 8 cm

Wall thickness: 0.3–0.4 cm

Decoration and other surface alterations: The outer surface of the medium-sized pot bears shallow and thin fluting. Its entire surface is covered with white slip applied in an uneven thickness both inside and outside. It is covered with a light yellow glaze on the inside. The top and base glazes can be clearly separated. Splashed light green glaze spots are visible on the outside. The two small pots are covered with white slip inside and on the rim, and they have a light green glaze around the rim.

Distribution: all three pots came from Pit No. 13 and had 10 fragments in total. The larger pot was discovered in the upper, mixed part of the backfill, at -390–430 cm, while the two smaller ones were found at -750 cm, towards the bottom of the middle part of the backfill.

Parallels: I have information only one similar, yet much thinner, item from Pápa, discovered in a clearly 18th-century context.⁴⁵¹

Evaluation

As mentioned in the introduction to this chapter, one of the largest and most varied groups of finds that I processed is that of these pots. Their fragments were discovered in all the pits discussed here. At the same time, their diversity only becomes apparent after close examination, as their main characteristics, such as the collared or hooked shape of the rim, the strap handle running from the rim to the shoulder in a curve, glazing on the inside, and the horizontal fluting on the outside were present throughout the period under discussion, and even after that, and changed over the centuries only in some details.

This change over time could be clearly observed on the pots found in the dateable backfill of pits in Szent György tér and their datable analogues. Nevertheless, it is important to note that although the chronological order of the pots from Buda outlined below was identical to that of the pots found in Pápa and Székesfehérvár in its main elements, they may as well have been different in other sites. So far, however, so few well-dated pots have been published that I have only rarely been able to detect these differences.⁴⁵² In the material assessed here, three major chronological units could be distinguished.

In the first group, the early version of the undercut rim type, emerging from the late 15th century and the 16th century, is relatively thick; it often has an equilateral triangular cross-section and is cut horizontal accordingly or slightly curved at the bottom. The hooked rims are also accentuated and wide. The handles have a narrow curved shape, an oval cross-section, and are thick. The vessels clearly reach their largest diameter at the rim, their body is only slightly bulging, but the base is also relatively wide. Ware types 1.1.1 and 1.1.2 are representative types of these pots. Their glaze is usually of very

⁴⁵¹ KOLLÁTH 2013b, 159, Fig. 3/1.

⁴⁵² The findings discussed in the following paragraphs have already been partially published in my analysis of the pottery discovered in Pápa, Fő tér. To these, I have added my observations made on the material from Buda. KOLLÁTH 2013b, 158.

good quality, thick, and even; the base glaze and top glaze can still not be separated in every case, and their typical colours are dark brown, dark green and amber. The outer side is often covered with horizontal fluting, but oblique fluting also existed, and the two were sometimes applied together. In addition, the somewhat uneven firing is quite characteristic of Ware type 1.1.1. Pots having a close relationship with this ware type were still produced in Austria in the 18th century,⁴⁵³ but in Hungary, most of their dateable items were buried in the late 16th century and around the turn of the 16th and 17th centuries, and then they gradually became rarer.⁴⁵⁴ They only occur sporadically in assemblages dated around the recapture of Buda.

The second unit includes the pots that were widely used in the 17th century and thus constitute one of the dominant types of pots in the late Ottoman assemblages mentioned above. Their fabric is evenly, well fired, relatively fine, contains mostly only sand, especially mixed with mica. Their shape has become more balanced. The rim diameter and the largest diameter of the body are usually almost equal. They usually have a clearly distinguishable neck, their bellies are roundish to varying degrees, and their bottoms narrow more strongly.⁴⁵⁵ Their collared rims are wider and thinner than those of the earlier items, but they are still formed by thickening the vessel wall to the outside. The horizontally cut lower terminations are increasingly rare. In Buda, they are mostly undercut in a curve, but not too deep. Very rarely, the rim is shaped into a wavy form by pressing it strongly from the bottom and the top. The hooked rims became narrower and narrower, and they were increasingly smoothed back to the vessel wall. Their glaze is still of good quality, but it is often gritty, and the top glaze and base glaze often clearly separate well from each other. The dark brown is a very rare colour of glaze on these pots. Dark green only occurs as a top glaze, yellow, light brown, and light green are more common colours of the glazes. There is no oblique fluting on their outer surface. Almost all of them are covered with horizontal fluting; the grooves are not made very dense, but are relatively wide and, in some ware types, they are deep, too. The orange surface of Ware type 1.1.4 is peculiar. It may have been caused by a very thin slip or a characteristic way of firing. Ware types 1.1.3, 1.1.4, and 1.1.5a clearly belong to this group.

Concerning the shape of the vessels, Ware type 1.1.7 can also be classified here, but in terms of their other features they rather belong to the third chronological unit dated to the late 17th century and the 18th century. Apart from a single vessel found in Pit No. 7, they were only discovered in Pits No. 8–9, which also contained modern finds. From its possible parallels, I have not personally seen the pots with collared rims and slip on the outside, belonging to the material of Csikós Courtyard, a settlement part destroyed in 1684. The only other similar item known to me was found in Pápa and can definitely be dated to the 18th century. Therefore, I can date the earliest appearance of this ware type to the last decades of the 17th century.

⁴⁵³ For example, Vienna-Sensengasse, dated to the 19th century, with a characteristically late shape of rim. GAISBAUER 2009 54; 72, Cat. No. 48.

⁴⁵⁴ The items discovered at Szekszárd-Újpalánk are intriguing, because the fortification was only built in the mid-17th century. At the same time, the exact location of the published material is often uncertain, and it is even conceivable that they come from the area of a settlement that existed near the fortification and was abandoned at the end of the 16th century. Furthermore, the site was still used in the late 17th century and early 18th century, so such vessels may as well have arrived here from Austria. This latter explanation, however, raises the question why they did not emerge again in Buda or Fehérvár, too. GAÁL 2013, 235; 300 Plate 21a/2–4; 302 Plate 22a/1.

⁴⁵⁵ The 17th-century items known from Székesfehérvár and Vál have similar proportions. On the other hand, the items known from Sümeg and Szigliget, dated by Károly Kozák to the late 17th century, as well as a part of the pottery from Szekszárd are rather elongated, with a less rounded body. KOLLÁTH 2010, 19–21; 150–153 Figs. 17–22; 119–122, Cat. Nos. 1–38. HATHÁZI – KOVÁCS 1996, 34; 42; Fig. 25/ 4. For example, KOZÁK 1966, 87, 10–11. GAÁL 2013, 299, Plate 21/6.

Based on their parallels and their appearance in Szent György tér, the Ware types 1.1.5b and 1.1.6a must have also been started to be produced towards the late 17th century. While the fabric of the former is the same as that of Ware type 1.1.5a – relatively fine, tempered with sand – some pieces are patchy, as if they were slightly overfired. In case of the latter type, a new kind of fabric emerged. It was tempered with crushed pebbles, sometimes with grog. It is particularly brittle, and in some places it also seems to be overfired. Regarding the fabric of the vessels, Ware type 1.1.7 also belongs here.

In terms of their shape, both Ware types 1.1.5b and 1.1.6a show a tendency of having a smaller rim diameter than the greatest diameter of the body, as a result of which these vessels had a slightly accentuated shoulder because these pots usually still had a neck. They slightly tapered downwards, but the base was much narrower. In the case of the rims, the classic hooked version almost completely disappeared, but a new version of the collared rim appeared, where the clay was everted and then smoothed back to the wall of the vessel. The upper and lower terminations of the rim are also thin. They look “pointed” on profile drawings of the vessels. The profile of collared rims formed by thickening the vessel wall is increasingly concave. Additionally, the vessels with ribbed, “serrated” rims pressed gently wavy became more common. The quality of the glaze noticeably deteriorated in the case of Ware type 1.1.6. The base glaze is often very thin and completely dull, while the top glaze is sometimes particularly even and of good quality. The use of darker brown glazes returned, their shade sometimes became almost purple-black, which was not typical before. The horizontal fluting on the body of the vessels became rather dense, shallow, and thin.

Finally, Ware type 1.1.6b clearly has 18th-century parallels. Their mouth is narrow compared to the body, and the neck part is completely missing. The vessel starts widening evenly below the rim. The body is barrel-shaped and the bottom only slightly tapers. The collared rims are wide and fit closely to the mouth of the vessel. Their shape is concave and their lower termination is straight or slightly everted.

It is very difficult to give a description about the pipkins due to their small number and uncharacteristic fragments. It is striking that they are completely absent from Pits No. 1–4 and 6. Most of them were discovered in Pits No. 12–13. At the same time, based on their fabric and surface alterations, they corresponded well to the ware types described among the pots. It can be assumed, therefore, that the pipkins and pots were made in the same workshops. In terms of their chronology, it can be said that the majority of such vessels in this region come from archaeological contexts dated to the second half of the 17th century or later. However, it is important to note that the analysis of the shapes of components parts is not necessarily the appropriate approach in their case. If we consider the products of the 18th-century pottery workshop excavated in Kapás utca in Víziváros, for example, we can detect almost all the characteristic features of the pipkins described above.⁴⁵⁶ Since the material assessed here included fragments (such as those discovered in Pit No. 12), which must have been buried before the recapture of Buda from the Ottomans, it can be assumed that the vessel type changed relatively slowly over time.

Due to the fact that very few parallels can be found in publications, it is rather difficult to set up a hypothesis where the vessels were made. Ware type 1.1.1 must have arrived in Buda through trade. This is a type of vessel that emerged in Hungary around the turn of the 15th and 16th centuries. It must have been transported from the Austrian provinces or the adjacent territories in Hungary to various places along the Danube and Transdanubia. It had its heyday in the second half of the 16th century. Its decline might be ascribed to the impact of the Great Turkish War (1593–1606) on Western trade, and by the establishment of other, probably closer and/or cheaper production centres with the start of a more peaceful period. The earliest parallels to the other pots can be dated to the late 16th century and early 17th centuries.

⁴⁵⁶ BENDA 2006, 308 Figs. 12–13; 311 Fig. 23/c.

It was possible to identify a group of such vessels in Székesfehérvár, which are very close to Ware type 1.1.4. However, because we do not have data on the production of this type of pottery from either of the towns, no further conclusions can be drawn for the time being.

Based on the large number of fragments, the existence of analogues in Buda, and the easily traceable development of the fabric used and the shape of component parts, I believe that Ware types 1.1.5a-b, 1.1.6a-b, and 1.1.3 represent the products of the workshops working in Buda for most of the 17th century and after the recapture of the town from the Ottomans, but currently they cannot be located. On the fracture surface of one of the pipkins belonging to the latter ware type, a drop of glaze can be seen,⁴⁵⁷ which may suggest that a potter may have worked in the vicinity of Szent György tér. However, this piece of information still does not prove anything in itself.

Finally, the low number of vessels belonging to Ware types 1.1.2 and 1.1.7 might be ascribed to two factors. They were either made in a more distant place, which reached Buda only sporadically, or the main period of their production was outside the time frame when the pits were used and filled back. Since the vessels of Ware type 1.1.2 have analogues that are contemporaneous with the backfilling of Pit No. 1, the first option seems more likely in this case. Ware type 1.1.7, on the other hand, may have been more widely used after the recapture of Buda from the Ottomans.

V.1.2 LEAD-GLAZED AND/OR SLIP-PAINTED COOKING VESSELS WITH WHITISH FABRIC

These pots form the other major group of kitchenware in Hungary and the neighbouring areas, especially in Upper Hungary. Their origins go back to the Middle Ages and they still exist. At craft fairs, one can come across pieces of a similar design, which are not only made for decorative use, but are also suitable for baking and cooking.

Characteristics

The reason for this long-lasting popularity lies in one of the most important properties of the ware group to be presented here, namely their high-quality and heat-resistant fabric fired to a very light colour. Several varieties can be distinguished within this group. There are items with completely white and extremely fine fabric with hardly any visible particles, as well as almost brownish, dirty yellow, and pinkish pieces coarsely tempered with crushed gravel, and several grades exist between the two extremes.

At the same time, these vessels share certain shapes of component parts, such as the everted, funnel-shaped rim, which can be simple, straight or slightly curved inward, ribbed or angled on the outside, vertically pulled up, with a lid seating. Their handles are also characteristic, usually long, wide, flat strap handles, which start nearly horizontally, then take a sharp, almost right-angled turn downwards and run to the shoulder or to the central part of the body. The overall shape of the vessels is usually ovoid, but there are also items with an accentuated shoulder or middle part.

They are always unglazed on the outside, and they are not necessarily glazed on the inside either. The glazed pieces show substantial differences. There are particularly well-preserved, lustrous, evenly coated specimens, but in other cases, especially the 'base' glaze inside the vessels seems to have been almost absorbed by the clay, it is very thin, has a dull sheen, and is sometimes barely visible.

They have very characteristic external decoration. In the case of one ware type, it consists of rows of patterns made with a cylinder seal. In one sub-type, it is limited to the grooves running along the shoulder. Red, slip-painted decoration was applied on the other sub-types, which appears mainly on the

⁴⁵⁷ BHM Inv. No. 2012.287.279.

upper third of the vessels and it is often accompanied by a less elaborate pattern near the bottom. The slip-painted decoration could be relatively simple consisting of a few straight and/or wavy lines, possibly accompanied by dots, but there are also more complex variations consisting of painted, scraped, and wet sgraffito motifs.⁴⁵⁸ The typical elements of the latter style are wide bands, grooves, wavy and sometimes zigzag lines, accompanied by rows of small crescent-shaped motifs, or simple dots and dashes on the upper third of the vessel.

Research history

Mária Kresz was the first to explore the influence of the raw material's properties on the marketability of ceramic products and therefore on their area of distribution. She carried out her research on 19th- and 20th-century ethnographic pottery covering the entire Carpathian Basin.⁴⁵⁹ One of the pottery groups studied thoroughly by her and other ethnographers was the so-called Gömör pottery, which was named after the workshop area located in former Gömör County in Upper Hungary. This was one of the most widely sold types of pots in the north-eastern part of the country and the Great Hungarian Plain.⁴⁶⁰ Based on their similarity in shape and decoration and the available written sources, the ware group discussed in this chapter is generally considered as the predecessor of the Gömör pottery type. However, the increasing amount of data produced by the analysis of archaeological finds seems to refine this picture. Gábor Tomka holds that in the Early Modern Period this type of pots could have been produced over a much larger area than in the 19th and 20th centuries. Their main production centres must have been in the market towns of a belt stretching from Nógrád to Abaúj County.⁴⁶¹

The information and research history regarding the Early Modern material have also been recently summarised by Gábor Tomka, who also published and evaluated a significant amount of finds from the area of the historical Borsod County, and determined their chronology and distribution.⁴⁶² Orsolya Lajkó presented such vessels from Hódmezővásárhely, analysing them mainly from ethnographic aspects.⁴⁶³ We should also highlight the monograph on the finds from Eger by Sarolta Lázár, as well as the publications discussing the materials from Salgó, Nyársapát, and Gyója.⁴⁶⁴ László Gerevich, Ibolya Gerelyes, Imre Holl, Zoltán Bencze, Adrienn Papp, and Anikó Tóth published such items from Buda, as well as Judit Zádor from Pest.⁴⁶⁵ Items of this type of pottery also appear in several other publications, but I will not list them in detail now. I will refer to them as analogues in the description of the finds.

It should also be noted that the area of distribution of vessels with stamped decoration is not quite the same as that of the ones above. Since not much previous research has been conducted on them – only Ibolya Gerelyes described the type and determined its date based on the pieces discovered in Buda and Visegrád – and the character of their fabric and some shapes of their component parts connect them to

⁴⁵⁸ Rarely, we find motifs where the potter did not scratch the surface of the pot but only dragged a finger or a piece of cloth through the slip while still wet. This is what I call wet sgraffito. I use the term “scraping” more or less synonymously with “scratching”, but mainly apply it for motifs covering large surfaces.

⁴⁵⁹ KRESZ 1960, 304–315. KRESZ 1991a, 35–40. KRESZ 1991b, 533–536.

⁴⁶⁰ For example, ČOAJOVÁ 1977. SZALAY – UJVÁRY 1982. CSUPOR – CSUPORNÉ 1998, 143–150. B. KOVÁCS 2000.

⁴⁶¹ KOVÁCS 2003b, 261. TOMKA 2018, 115–117.

⁴⁶² TOMKA 2018, 12, 74–82, 110, 115–116, 126–127, 211–233 Plates 65–87.

⁴⁶³ LAJKÓ 2015, 85; Inv. No.106, Plates 7–11.

⁴⁶⁴ LÁZÁR 1986. BALOGH-LÁSZLÓ 2016. BÁLINT 1962. BENKŐ 1980. HORVÁTH – H. SIMON 1996.

⁴⁶⁵ GEREVICH 1966, 31; 33 Fig. 25, c 2. HOLL 2005a, 12; 39 Abb. 3. 4; 13; 40 Abb. 4. 3. GERELYES 1991, 28; 74 Fig.19/3. BENCZE – PAPP 2004, 36–37; 47 Fig. 9/1–3. TÓTH 2011a, 229–244. ZÁDOR 2004, 218; 226 Fig. 17.

this ware type, I have not classified them into a separate group. Nevertheless, I will address this issue in the evaluation part of this chapter.⁴⁶⁶

Find material

851 pottery shards could be classified in the ware group of pots with light material, lead glaze and/or painted decoration, which belonged to at least 391 vessels. Among them, three main ware types could be distinguished, within two of which, further sub-types could be identified based on the subtle differences in their fabric, the shapes of component parts, decoration, and glazing. I marked these with letters.

Ware type 1.2.1 (Fig. 30 1–5)

Forming technique: fast wheel-thrown

Fabric: it is fine, and contains very few, small, brown particles and light sand.

Firing: oxidation, even

Colour: light brownish yellow, almost white

Shape: this ware type includes small cooking pots and a small pipkin. The full profile could only be reconstructed for the latter.⁴⁶⁷ Its rim is straight-edged, widening in a funnel shape, and it is divided by a rib on the outside. Its body begins to widen evenly below the rim, reaching its largest diameter at the rounded bottom, which is slightly wider than the rim. The three feet tapering downwards and ending in a rounded shape are almost of the same height as the body. They were attached to the bottom with chunky pieces of clay, which were left uneven at the bottom of the vessel but were smoothed carefully to the side wall on the outside.

In addition, one side and three bottom fragments could be classified here.⁴⁶⁸ Based on their evaluable component parts and parallels, all of them must have reached their largest diameter at the shoulder, while their bodies could have been round and then tapered downwards. On one of the base fragments, the lower start of the handle could be observed.⁴⁶⁹

Dimensions:

Height: 13.8 cm (pipkin)

Rim diameter: 9.7 cm (pipkin)

Base diameter: 3.8–6.3 cm (pots); 7.8 cm (pipkin)

Wall thickness: 0.3–0.4 cm

Decoration and other surface alterations: the outer side of the vessels is unglazed⁴⁷⁰ and almost their entire surface is decorated with rows of rouletted patterns. The impressed motifs are small triangles in four cases and small squares⁴⁷¹ in one case. Inside, each vessel is covered with lead-glaze, which is bright and of good quality, and its colour is yellow in four cases and light green in one case. On the outer surface of one fragment, a peculiar shade of greyish-blue glaze dripped,⁴⁷² while another fragment was

⁴⁶⁶ GERELYES 1987a, 169; 170 Fig. 2/3–4. GERELYES 1991, 39, 43, 46; 75 Fig. 20/1.

⁴⁶⁷ BHM Inv. No. 2002.9.5.

⁴⁶⁸ BHM Inv. Nos. 2012.287.496, 2011.16.33, 2011.16.34, 2014.167.10.

⁴⁶⁹ BHM Inv. No. 2014.167.10.

⁴⁷⁰ The pattern can be seen on the entire surface of 2011.16.34. On the other two base fragments, the sides of the vessel were left undecorated right above the base.

⁴⁷¹ BHM Inv. No. 2011.16.34.

⁴⁷² BHM Inv. No. 2014.167.10.

more strongly impressed and deformed when the rouletted pattern was applied.⁴⁷³ Traces of soot could be observed on two pots, which must have been used on the fire.⁴⁷⁴

Distribution: this ware type comprised at least seven shards.⁴⁷⁵ They were found in Pits No. 1, No. 4, No. 6, and No. 13. The latter was discovered at the very bottom of the pit, at a depth of 1400 cm. Pit No. 6 yielded the fragments of two vessels, while the others contained the shards of one vessel each.

Parallels: several easily identifiable parallels to the ware type have been published over the years, first by Kálmán Szabó from the area around Kecskemét.⁴⁷⁶ Ibolya Gerelyes presented such vessels from Visegrád and Buda, and dated their production to the second half of the 16th century.⁴⁷⁷ A mug with this kind of decoration is also known from Buda, from the area of the Ottoman Turkish settlement excavated in the Csikós Courtyard, but it had a wide mouth and the body of the vessel narrowed downwards.⁴⁷⁸ There is evidence of two fragments from a mixed Early Modern context found in Kacsá utca, Víziváros, Buda.⁴⁷⁹ Further shards are known from Vác, 15th- and 16th-century features of the German town,⁴⁸⁰ from Csepel Island, a context dated to the first half of the 16th century,⁴⁸¹ from Pest, a cellar filled back at the end of the 16th century,⁴⁸² from Eger dated to the 16th century,⁴⁸³ from Salgó, a context dated to the 16th century.⁴⁸⁴ Additionally, fragments are known from Bratislava,⁴⁸⁵ Nyársapát,⁴⁸⁶ Ócsa,⁴⁸⁷ Gyója,⁴⁸⁸ Várgesztes,⁴⁸⁹ and Szentendre⁴⁹⁰ from the period of the 16th and 17th centuries, with no closer dating, as well as from Vál,⁴⁹¹ dated to the Middle Ages.

Ware type 1.2.2

I have classified this ware type into three sub-types based on their partly different fabric and decoration. The common feature of their fabric is relatively fine tempering, but the proportion of the added materials varies. The ceramics of this ware type were fired to light colours, but they varied again by sub-types. At the same time, their shapes are largely identical, both in terms of the proportions of the entire vessels and the details, such as the shaping of the rim. Painted decoration occurred only in sub-type 'c'.

⁴⁷³ BHM Inv. No. 2011.16.33.

⁴⁷⁴ BHM Inv. No. 2002.9.5, 2011.16.34.

⁴⁷⁵ 2002.9.5 was complemented during restoration, so the original number of fragments could not be determined here.

⁴⁷⁶ SZABÓ 1938, 107 Fig. 500.

⁴⁷⁷ Visegrád, Lower Castle: GERELYES 1987a, 169; 170 Fig. 2/3–4. Buda, Royal Palace, Northern Forecourt, site VIII: GERELYES 1991, 39; site 81/11A: GERELYES 1991, 43; 46; 75 Fig. 20/1.

⁴⁷⁸ TÓTH 2011a, 244 Fig. 5/ 2.

⁴⁷⁹ NÁDAI 2016, 70; XI, Cat. No. 96–97; Plate 28 96–97.

⁴⁸⁰ MIKLÓS 1991, 76 Plate 24/9–10; 77 Plate 25/14; MRT 9 Plate 52/14; KÁLNOKI-GYÖNGYÖSSY 2013, 18; MÉSZÁROS 2016, 318 Fig. 88/1.

⁴⁸¹ IRÁSNÉ 1998, 311; 316 Fig. 3/7–9.

⁴⁸² ZÁDOR 2004, 223 Fig. 5.

⁴⁸³ KOZÁK 1964 246 Fig. 15, in the lower right corner.

⁴⁸⁴ BALOGH-LÁSZLÓ 2016, 303; 306, Fig. 5/2.

⁴⁸⁵ POLLA 1979, 145, Obr. 76/7, 9; Tabul'ka XIX/5, 12, 13.

⁴⁸⁶ BÁLINT 1962, 97, Plate XXX, 31.

⁴⁸⁷ CSOLTKÓ 2013, Plate XXXIX, 181.

⁴⁸⁸ HORVÁTH – H. SIMON 1996, 444–445; 538, Fig. 68/1.

⁴⁸⁹ KOVÁCS 2014, 53, and two uninventoried fragments from the 2003 excavation of the Várgesztes Castle. I am indebted to Bianka Kovács for the information.

⁴⁹⁰ MRT 7, site No. 28/3. FMC Inv. No. 66.40.4.

⁴⁹¹ HATHÁZI – KOVÁCS 1996, Fig. 18/12.

Ware type 1.2.2a (Fig. 30 6–26)

Forming technique: fast wheel-thrown

Fabric: it is very fine, contains very few small, brown particles, or no visible fillers at all.

Firing: oxidation, even

Colour: white or very light yellow

Shape: a total of 22 evaluable rim and handle fragments belonged to this ware type. Among them, although only five fragments could be examined from this aspect, there were apparently two main variants of form. In the first case, the rim is absolutely accentuated, and usually has a lid seating. Below the rim, the vessel slightly and evenly widens towards the base.⁴⁹² In the second case, the rim diameter is nearly identical to the largest diameter of the vessel found at the middle section of the body below the funnel-shaped rim or short neck. The lower part of the vessel tapers more strongly downwards.⁴⁹³ Here, too, the rims may be flanged, or have a simple, straight edge or a bevelled profile, angled downwards and inwards. On the outside, the rim can be embellished with one or more horizontal grooves. At the outer edge of their upper edge, the clay was sometimes folded outwards and gently pressed wavy.⁴⁹⁴ Only one handle fragment could be included in this ware type. It is a flat strap handle with a rectangular cross-section, which joined the lower rib of the rim divided by two horizontal ribs, and after a roughly horizontal start, it turned downwards almost at right angles and ran to the lower attachment point.⁴⁹⁵ The lower part of the vessels was probably less strongly tapering in the case of pieces with an accentuated rim, and more strongly in the case of those items that had a more globular body.

Dimensions: this ware type comprised small to medium-sized pots

Height: not measurable

Rim diameter: 12–16 cm

Base diameter: 4–10.1 cm

Wall thickness: 0.3–0.5 cm

Decoration and other surface alterations: the outer surface of the vessels is unglazed in all cases. One or two horizontal grooves or rarely a narrow rib may run around the shoulder as embellishment, and the upper part of the rim was occasionally folded wavy.⁴⁹⁶ The clay was sometimes slightly worn, its top layer split off. Except for one fragment,⁴⁹⁷ they were lead-glazed inside. In all cases, the glaze is of good quality, shiny, even, and may contain some grains. The top and base glazes can only rarely be distinguished. Typical glaze colours are light green and amber, but orange, tawny, dark brown, and dark green also occur.

Distribution: the ware type was discovered in seven of the thirteen processed features, but always in relatively small numbers. Most of the pieces that can be evaluated from the aspect of shape came from Pits No. 3, No. 5, and No. 13. In the case of the latter pit, the fragments were mainly found in the upper, mixed layers and the backfill below -640 cm.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

⁴⁹² BHM Inv. Nos. 2011.9.1, 2012.287.468.

⁴⁹³ BHM Inv. Nos. 2002.9.143, 2011.9.2, 2012.287.437, 2012.287.449.

⁴⁹⁴ BHM Inv. Nos. 2012.202.54, 2012.287.437.

⁴⁹⁵ BHM Inv. No. 2012.202.61.

⁴⁹⁶ BHM Inv. No. 2012.287.437.

⁴⁹⁷ Pit No. 8–9, uninventoried.

	Number of shards	Estimated minimal number of vessels
Pit No. 1	18	10
Pit No. 2	0	0
Pit No. 3	15	5
Pit No.4	13	7
Pit No. 5	48	11
Pit No. 6	5	2
Pit No. 7	0	0
Pits No. 8–9	3	3
Pit No. 10	0	0
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	37	22
Total number	139	60

Ware type 1.2.2.b (Fig. 31 1–10)

Forming technique: fast wheel-thrown

Fabric: it is relatively fine, and there are also pieces that contained no visible particles at all, but most of the ceramics contain small or medium-sized mica sand, black particles, and possibly small grains of gravel.

Firing: oxidation, even

Colour: light tan-coloured, sometimes almost white, the fracture surfaces are often lighter.

Shape: 18 fragments could be evaluated concerning their shape. Three main variants could be identified within this sub-type. In terms of their body proportions, two of these are more or less identical to the more strongly bulging and narrow-mouthed variations described in sub-type 1.2.2a.⁴⁹⁸ I refer to the third vessel form as a or “szilke” to distinguish it from the other types of ceramics. It is shorter than the majority of pots, its mouth is wide. It has a slightly rounded body and tapers a little towards the base, and has a handle in most cases.⁴⁹⁹ The rims partly show the forms described above, and partly represent a version missing from sub-type 1.2.2a, where the upper part of the rim is slightly widened, cut straight, and has a squared cross-section.⁵⁰⁰ Although there are some lid-seated rims, their inner profile is not always nearly right-angled, but sometimes shows an obtuse angle.⁵⁰¹

Dimensions:

Height: not measurable

Rim diameter: 11–20 cm

Base diameter: 7–10 cm

Wall thickness: 0.3–0.4 cm

⁴⁹⁸ BHM Inv. Nos. 2014.167.5, 2012.202.50, 2012.287.473, 2012.202.51, 2012.202.52.

⁴⁹⁹ BHM Inv. No. 2012.287.424.

⁵⁰⁰ BHM Inv. Nos. 2002.9.134, 2011.9.53, 2011.9.54, 2014.167.5, 2012.202.50, 2012.287.473, 2012.202.51, 2012.202.52, 2012.287.444.

⁵⁰¹ With a right-angled profile: BHM Inv. No. 2012.202.50. With a more curved profile: BHM Inv. Nos. 2012.287.473, 2002.9.135.

Decoration and other surface alterations: the vessels are unglazed on the outside. The external side of the rims with a squared upper part was often pressed into a wavy shape, or was cut obliquely in a manner imitating a braid.⁵⁰² The shoulder often has a few horizontal grooves running around it. Otherwise, the body of the vessels is undecorated.⁵⁰³ They are usually lead-glazed inside, but not always. The top and base glazes separate more often. The upper glaze is lustrous, of good quality, and often extends to the outer side of the rim. On the other hand, the base glaze is very thin, and in many cases, it almost seems as if the clay has absorbed it. The most popular glaze colours are the various shades of tawny, but amber, dark brown, and dark green also occur.

Distribution: the sub-type was also found in seven pits out of the thirteen processed pits, compared to the total material of the assemblages, the most evaluable fragments came from Pits No. 1, No. 4, and No. 5.

The distribution of the fragments belonging to this ware type by pits and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	40	14
Pit No. 2	7	3
Pit No. 3	8	4
Pit No.4	4	2
Pit No. 5	68	22
Pit No. 6	0	0
Pit No. 7	1	1
Pits No. 8–9	0	0
Pit No. 10	0	0
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	18	10
Total number	146	56

Ware type 1.2.2.c (Fig. 31 11–16)

Forming technique: fast wheel-thrown

Fabric, firing, colour: they are practically identical to those of sub-type 1.2.2b, but their fabric sometimes contains a larger quantity of fine-grained mica sand and is slightly coarser.

Shape: a total of eight fragments could be evaluated. Two of these vessels certainly represent the narrow-mouthed shape described in the previous two sub-types. Additionally, a completed fragment with a full profile, belonged to a handled jar, but only the lower start of its handle remained.⁵⁰⁴ The shapes of the rims are plainer and narrower than those of sub-types 1.2.2a and 1.2.2b. With two exceptions⁵⁰⁵, the external, ribbed segmentation of the pot rims disappears; the rims are curved and have a rounded edge.⁵⁰⁶ The rim of the handled jar is also plain, widening in a funnel shape, with a termination cut straight. Both

⁵⁰² BHM Inv. Nos. 2014.167.5, 2012.202.50, 2012.202.51, 2012.202.52, 2012.202.53, 2012.287.473.

⁵⁰³ BHM Inv. No. 2012.287.467.

⁵⁰⁴ BHM Inv. Nos. 2012.202.68, 2012.287.440, 2011.18.178.

⁵⁰⁵ BHM Inv. Nos. 2012.202.68, 2012.287.440.

⁵⁰⁶ BHM Inv. Nos. 2012.287.419, 2012.287.477, 2012.287.480.

evaluable handle fragments are relatively narrow strap handles with a cross-section impressed at the top. They are attached to the upper edge of the rim and run down to the broad shoulder.⁵⁰⁷ Based on the base fragments, it seems that the vessels gradually narrowed downwards, and their bottoms were not or only slightly obtuse-angled.⁵⁰⁸

Dimensions:

Height: 10 cm (“szilke”)
 Rim diameter: 12 cm (“szilke”); 14–17 cm
 Base diameter: 5.6 cm (“szilke”); 8–11 cm
 Wall thickness: 0.3 cm

Decoration and other surface alterations: the vessels are unglazed on the outside and sometimes on the inside. If they are lead-glazed inside, the base glaze and the top glaze separate sharply from each other. This can be observed particularly well in the case of the “szilke”, because there the top glaze ran all the way down the side to the base of the vessel.⁵⁰⁹ Each item had a yellow or tan-coloured glaze. Their exteriors are decorated with red paint, which is dull and pale red. The motifs are very simple. They consist of narrow and wider bands running around under the rim, on the shoulder, and above the base. Additionally, in one case dots could be seen on the body, below the last band.⁵¹⁰

Distribution: this sub-type was discovered in Pits No. 3, No. 5, No. 7–9, and 13, in very small quantities. The number of evaluable fragments was evenly distributed.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	2	2
Pit No.4	0	0
Pit No. 5	1	1
Pit No. 6	0	0
Pit No. 7	5	1
Pits No. 8–9	1	1
Pit No. 10	0	0
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	24	4
Total number	33	9

Parallels: in this case, I discuss the parallels of the three sub-types together, because due to the identical forms, the variations of sub-types 1.2.2a–b – differing mainly in their fabric – cannot be distinguished on the basis of their publications illustrated only with drawings or black-and-white photographs.

⁵⁰⁷ BHM Inv. Nos. 2012.202.68, 2012.287.419.

⁵⁰⁸ BHM Inv. Nos. 2012.287.409, 2012.287.461.

⁵⁰⁹ BHM Inv. No. 2011.18.178.

⁵¹⁰ BHM Inv. No. 2012.287.488.

Analogues of the accentuated rim – which were only present in sub-type 1.2.2a – were discovered in Vác, in a context dated to the second half of the 15th century and the early 16th century,⁵¹¹ in Visegrád, in a pit that was most likely filled back in the second half of the 16th century,⁵¹² in Eger dated to the mid-16th century and the late 16th and early 17th centuries,⁵¹³ and at the archaeological site Békés-Palánkzug dated to the 16th century.⁵¹⁴ This form, as well as another one with a proportionally narrower rim diameter and a rather bulging body, could be identified in the Castle of Salgó, which was abandoned at the end of the 16th century.⁵¹⁵

Close parallels of the latter variety of pot are known from the area of the royal palace in Buda.⁵¹⁶ Similar ones are also known from Buda-Dísz tér, from the assemblage yielded by a pit discovered under the north wall of the Headquarters of the High Command, which was dated to the middle and end of the 16th century based on the Iznik bowls found in the pit.⁵¹⁷ In Pest, in the cellar excavated in the courtyard of Károlyi Palace, the destruction of which can be associated with one of the sieges of the Fifteen Years' War, similar vessels were found, too.⁵¹⁸ Such vessels were also discovered on Csepel Island from a pit filled back in the first half of the 16th century.⁵¹⁹ A similar pot is known from Nagykáta (Pest County), which contained coins minted between 1520 and 1530.⁵²⁰ From Eger, Károly Kozák published similar pottery dating from the 16th century.⁵²¹ An item with a decorated rim is known from the excavation of the village of Gyója (Csongrád County), from a storage pit that can be dated to the late 16th century based on its backfill, the destruction layer identified above and around it, and its “finds characteristic of the late Middle Ages”.⁵²² Alajos Bálint published a piece with a complete profile from the settlement Nyársapát, which perished in the 17th century.⁵²³ A rim fragment with incised decoration is known from Ócsa.⁵²⁴ It seems that vessels close to sub-type 1.2.2b also formed a representative type of pottery in the assemblages of the Szendrő Castle dated up to the mid-17th century, and the market town of Mohi, which was abandoned in the late 16th century.⁵²⁵

A clear parallel to the narrow-mouthed form is known from the remains of a stove published from Kacsá utca in Víziváros, which collapsed in the first half of the 17th century based on its finds.⁵²⁶ A pot with a similar shape and a rim decorated with incision imitating weaving was excavated in the Csikós

⁵¹¹ MIKLÓS 1991, 42; 78 Plate 2, Fig. 5.

⁵¹² GERELYES 1987a, 71; 72 Fig. 4/4.

⁵¹³ KOZÁK 1964b 229; 264 Fig. 43. LÁZÁR 1986, 38; 48 Fig. 1/1.

⁵¹⁴ GERELYES 1980, 108 Fig. 8/4.

⁵¹⁵ BALOGH-LÁSZLÓ 2016, 299 Fig. 1/1–3.

⁵¹⁶ From layer 4 of the gate tower by the dry moat, which was dated by early 17th-century *denars* (the latest of which was from 1637): GEREVICH 1966, 31; 33 Fig. 25/c2. Royal Palace, Pit No. III, mainly together with finds and coins from the 15th and 16th centuries. The latest coin was minted in 1617: HOLL 2005a, 12; 39 Abb. 3. 4. Royal Palace, Pit No. IV, mainly together with finds dated to the 15th and 16th centuries, but the upper layer of the backfill was disturbed and contained a coin minted in 1679: HOLL 2005a, 13; 40 Abb. 4/3. Found near the Beggars' Gate, site 78/4, dated to the first half of the 17th century: GERELYES 1991, 28; 74 Fig. 19/3.

⁵¹⁷ BENCZE – PAPP 2004, 36–37; 47 Fig. 9/1–3.

⁵¹⁸ ZÁDOR 2004, 218; 226 Fig. 17.

⁵¹⁹ IRÁSNÉ 1998, 310–311; 317 Fig. 4/2–5.

⁵²⁰ PARÁDI 1963, 210–211 Fig. 5/6; 234 Fig. 19/1.

⁵²¹ KOZÁK 1964b 246 Fig. 15.

⁵²² HORVÁTH – H. SIMON 1996, 435; 534 Fig. 64/1.

⁵²³ BÁLINT 1962, 93 Plate XXVIII, 16.

⁵²⁴ CSOLTKÓ 2013, Plate XXV 113k.

⁵²⁵ TOMKA 2018, 93–96; 99–100; 279 Plate 133/3; 280–282, Plates 136–138. PUSZTAI 2010, 196; 198 Fig. 12; 208–209 Figs. 20–21.

⁵²⁶ ÉDER 2014, 294; 305 Fig. 17.

Courtyard, published from the area of the Ottoman-period settlement that perished at the end of the 17th century.⁵²⁷

Analogues to the painted items were published by Katalin Irásné Melis from Csepel Island, dated to the first half of the 16th century, and by Gábor Tomka from Ónod and Szendrő, dated to the first half and the middle of the 17th century.⁵²⁸ Presumably a 17th-century fragment from Eger can also be classified here.⁵²⁹ A rim fragment decorated with painted stripes is known the 17th-century layer of a feature discovered in Kacsuta utca, Buda.⁵³⁰ Quite exact analogues of the pot with a bulging body and a pie-crust rim as well as the jar decorated with two horizontal painted stripes are known from the archaeological material of the Ottoman palisaded fortress of Törökszentmiklós dated to the 17th century.⁵³¹ Based on their description and images, glazed pots with light fabric dated to the second half of the 16th century published from Csóvár (Pest County) and from the Castle of Eger are also close to this ware type.⁵³²

Ware type 1.2.3.a (Fig. 32 1–17)

Forming technique: fast wheel-thrown

Fabric: some shards are very fine containing almost no visible grains, but the majority of the fragments are tempered with a medium amount or a lot of white and translucent, small grains of pebbles. Despite this, the fabric of the pottery is usually quite smooth to the touch. The clay on their surface wears off and flakes off easily.

Firing: oxidation, even

Colour: sometimes white, more frequently yellowish-white or yellowish-grey. Their inner side is sometimes lighter than the outer side.

Shape: from this ware type, the complete profile of three vessels and fourteen fragments could be evaluated in terms of shape. The rim diameter of all three pots with a full profile is approximately the same as the largest diameter of the body. However, one vessel has a particularly elongated shape; the body reaches its widest point at the shoulder and tapers more strongly downwards.⁵³³ The other two pots have a more globular body and a short funnel-shaped neck tapering downwards. Below the neck, they get wider evenly reaching their largest diameter at mid-height of the body, and from there they taper again evenly downwards.⁵³⁴ The rims are very simple, they can have a lid seating or widen in a funnel shape. The rim edge is rounded or cut straight.⁵³⁵ The handles are connected to the upper part of the rim, or in the case of lid-seated rims to the angle of the vessel wall. They are rather flat and narrow strap handles with a rectangular cross-section, turning downwards nearly at a right angle and attached to the widest part of the vessel.⁵³⁶ The base of the vessel is quite narrow in relation to its overall proportions but it is usually not obtuse-angled.⁵³⁷

⁵²⁷ TÓTH 2011a, 244 Fig. 5/1.

⁵²⁸ IRÁSNÉ 1998, 310–311; 316 Fig. 3/1–6. TOMKA 2018, 93–96; 99–100; 271–279 Plates 125–133.

⁵²⁹ LÁZÁR 1986, 57 Fig. 10/1.

⁵³⁰ ÉDER 2014, 286.

⁵³¹ KOVÁCS 2001c, 212 Fig. 22/2, 6.

⁵³² FELD – JAKUS – LÁSZLÓ 1979, 48–49; 47 Fig. 42. LÁZÁR 1986, 48 Fig. 1/1; 49 Fig. 2/6–7; 50 Fig. 3/1, 3, 6, 7.

⁵³³ BHM Inv. No. 2012.287.499.

⁵³⁴ BHM Inv. Nos. 2011.18.177, 95.31.13.

⁵³⁵ BHM Inv. Nos. 2011.18.177, 95.31.13, 2012.287.422, 2012.287.499.

⁵³⁶ BHM Inv. Nos. 2011.18.77, 95.31.13, 2012.287.450, 2012.287.465, 2012.287.499.

⁵³⁷ BHM Inv. Nos. 2013.156.23, 2012.287.421, 2012.287.425, 2012.287.436, 2012.287.446, 2012.287.448. Except for: 2012.287.470.

Dimensions:

Height: 18–22 cm

Rim diameter: 12.4–15 cm

Base diameter: 5–11 cm

Wall thickness: 0.2–0.4 cm

Decoration and other surface alterations: the vessels are unglazed on the outside and sometimes on the inside, too. If they are lead-glazed inside, the base and the top glazes separate distinctly from each other. The top glaze is lustrous and of good quality, often applied to the outer side of the rim, as well. At the same time, the base glaze is very thin and of poor quality. The most popular colours of glaze are various shades of yellow, but they also appear in tawny, light green, and dark green colours. The outer side of the pots was decorated with rich, painted, and scraped-back patterns. The paint is relatively bright red, translucent, and has a watercolour-like look with brush strokes easy to discern. The pattern starts at the neck/body angle, sometimes below the rim, and consists of horizontal bands alternating with wavy lines and rows of arcs interrupted by indented grooves, occasionally incised wavy lines, where the light colour of the clay became visible. The widest band was made at shoulder height, and rows of small crescents were often scraped back within the band. The pattern was usually closed with a wavy line around the middle of the body, and then a band was painted 1–2 cm above the base, into which dots were occasionally pressed with the finger, or the paint was washed away in straight patches to achieve a zigzag effect. Sometimes the handles were also decorated with transverse, narrow strips of paint. The decoration, although fundamentally geometric, was made quite freely. The wavy lines and rows of arcs are often uneven, they cross each other, and the paint has run down in some places.

Distribution: the ware type first appears in Pit No. 5, and then it also occurs in Pits No. 7–13. Its most significant specimens were discovered in Pits No. 7, No. 11, and No. 13, and in the case of the latter, the more evaluable pieces came from the lower regions of the pit, below a depth of 800 cm.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	22	10
Pit No. 6	0	0
Pit No. 7	28	6
Pits No. 8–9	14	11
Pit No. 10	7	5
Pit No. 11	21	1
Pit No. 12	2	2
Pit No. 13	144	85
Total number	238	120

Ware type 1.2.3.b (Fig. 33 1–13; Fig. 34 1–18)

Forming technique: fast wheel-thrown

Fabric: it contains hard brittle sand with little mica, tempered with a medium amount or a lot of white and translucent grains of gravel crushed more coarsely than observed in sub-type 1.2.3a, which often makes the surface bumpy and rough. It is sometimes slightly spalled.

Firing: oxidation, it is often burnt particularly hard, sometimes uneven

Colour: yellow or brownish-yellow, the fracture surfaces may be yellowish-white or pink

Shape: there was no item in this ware type with a complete profile. The main forms could be inferred from ten fragments, and the component parts of a total of 44 vessels could be examined. Considering the overall shape of the vessels, three groups could be distinguished.

In the first case, the rim diameter of the pot is roughly equal to or greater than the largest diameter of the body, the rim is pronounced, and the short, tapering neck is followed by an ovoid body, which widens evenly to the mid-point of the body and then narrows similarly. The rims that could be observed more or less represented here showed the traditional lid-seated solution. Otherwise, the rims are simple with a rounded edge.⁵³⁸

In the second variety, the widest part of the pot is at the shoulder, and it is linked to the narrower rim by a short, straight neck. Below the shoulder, the body of the vessel tapers evenly, but not too strongly, and the base remains relatively wide. Here, too, there are rims with a lid seating, or rims divided by two ribs on the outside, but more often they are simple, slightly inverted, with a rounded edge or cut straight at the top.⁵³⁹

In the third group, the mouth is particularly narrow. Under the rim, the body of the vessel begins to widen evenly, without having a neck. It may have reached its largest diameter at the mid-height. The base tapers more strongly.⁵⁴⁰ Among the rims, only one was made with a lid seating.⁵⁴¹ The rest had a simple, relatively wide, straight or slightly inturned, rounded, or less frequently cut straight at the top.⁵⁴²

In the case of lid-seated rims, the identifiable handles are attached to the angle of the rim. In the case of incurved rims, the handle joins the most external point of the arc. The particularly flat, wide strap handles with a rectangular cross-section turn downwards at nearly right angles and run down to the widest point of the vessels.⁵⁴³

Dimensions: this sub-type comprised mostly medium-sized and particularly large pots, as well as a few small vessels

Height: not measurable

Rim diameter: 11–20 cm

Base diameter: 8–13 cm

Wall thickness: 0.2–0.4 cm

⁵³⁸ BHM Inv. Nos. 2012.287.431, 2012.287.474, 2012.287.475, 2012.287.478, 2012.287.479.

⁵³⁹ BHM Inv. Nos. 2013.156.19, 2013.157.71, 2013.157.74, 2012.287.406, 2012.287.408, 2012.287.426, 2012.287.428, 2012.287.433, 2012.287.458, 2012.287.460, 2012.287.462, 2012.287.483.

⁵⁴⁰ This group did not contain any identifiable base fragment. The shape of the base can be inferred from a large piece of side fragment: BHM Inv. No. 2013.157.66.

⁵⁴¹ BHM Inv. No. 2012.287.410.

⁵⁴² BHM Inv. Nos. 2012.287.411, 2012.287.412, 2012.287.413, 2012.287.414, 2012.287.415, 2012.287.416, 2012.287.445, 2012.287.447, 2012.287.452, 2012.287.457, 2012.287.463, 2012.287.481, 2012.287.485.

⁵⁴³ BHM Inv. Nos. 2013.157.70, 2012.287.412, 2012.287.413, 2012.287.414, 2012.287.463, 2012.287.484.

Decoration and other surface alterations: the vessels are unglazed on the outside and sometimes on the inside, too. If they are lead-glazed inside, the base and top glazes separate distinctly from each other. The top glaze is lustrous, of good quality, sometimes grainy, and has often been applied to the outer side of the rim, as well. At the same time, the base glaze is thin, dull, and occasionally grainy, but it is usually better preserved than in sub-type 1.2.3a. The most widespread glaze colours are various shades of yellow, but tawny, dark brown, and dark green colours also occur. The external side of the pots was decorated with lavish painted and scraped-back motifs. The paint is a relatively dark vermilion, often turning into burgundy or brownish red. It is thicker than the paint typical for sub-type 1.2.3a, and its opacity is higher, but the brush strokes are still clearly visible here. The basic elements of the pattern are the same as those described for the previous sub-type, but its composition is much more orderly, more symmetrical, and made more meticulously. The loose brushwork observed in the wavy lines has largely disappeared, and the scraped-back crescents have often been simplified into simple stabs.

Distribution: this ware type appears for the first time in Pit No. 7, represented by a single fragment. One fragment from Pit No. 10 also belongs here. In Pit No. 8–9, however, it is one of the dominant types of pots, and a large number of evaluable pieces have been yielded by Pit No. 13, especially from the upper four metres of the latter's backfill, and they did not occur at all below -750 cm. It is completely missing from the other assemblages.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No.4	0	0
Pit No. 5	0	0
Pit No. 6	0	0
Pit No. 7	1	1
Pits No. 8–9	22	8
Pit No. 10	1	1
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	169	90
Total number	193	100

Parallels: as in Ware type 1.2.2, the analogues of the sub-types are presented together here as well. The development of the ware type was explored and summarised by Gábor Tomka in his doctoral thesis discussing the finds discovered in Mohi, Ónod, and Szendrő. The pots of this ware type were present at two of these sites, but it will be discussed in more detail in the evaluation.⁵⁴⁴

Parallels of sub-type 1.2.3a are known from Nyársapát.⁵⁴⁵ Very similar vessels to the pot having an elongated body and shoulder were published among the finds discovered in the area of Csikós Courtyard

⁵⁴⁴ TOMKA 2018, 12; 74–82; 110; 115–116; 126–127; 211–233 Plates 65–87.

⁵⁴⁵ BÁLINT 1962, 95 Plate XXIX, 1, 8, 13, 14; 97 Plate XXX, 11, 16, 17, 21, 22, 29.

where a part of a settlement abandoned in the late 17th century was brought to light.⁵⁴⁶ An unglazed item was reported from Vác dated to the 16th century, which may represent one of the earliest occurrences of this ware type published so far.⁵⁴⁷

The vessels published by Orsolya Lajkó from Hódmezővásárhely, from a 17th-century context are similar to sub-type 1.2.3b.⁵⁴⁸ A similar item was found in Gyója in a layer dated to the 17th century on the basis of superposition observed at the place of discovery.⁵⁴⁹ The item with a narrow mouth and pronounced shoulder, and a simple, slightly inverted rim as well as the fragments decorated with more regular and more carefully designed patterns belonging to the sub-type 1.2.3b have parallels from Törökszentmiklós, from 17th- and 18th-century contexts.⁵⁵⁰

Evaluation

As already mentioned earlier, the evaluation of the ware group and the collection of analogues revealed relatively early on that the Ware type 1.2.1 with stamped decoration somewhat differs from the other ware types in terms of its distribution. Based on our current knowledge, its places of discovery are much more concentrated in the central region of the country, while their appearance in the north is rather sporadic. The shape of the vessels belonging to this ware type also raises the question of how direct its relationship with the other ware types is. In terms of the proportions of their body, both the three-footed vessel and the small, shouldered pots with a narrow base and elongated body known in their full form from other sites⁵⁵¹ are more similar to the types of vessels of the same basic shape, but having red fabric and coated with white slip, described by Imre Holl from a 15th-century context than other members of the early modern ware group with light fabric. Nevertheless, their rims link them to the latter.⁵⁵² It is also a question whether they are associated with the so-called “decorative ceramics of Buda”, also dated to the 15th century. The latter are beakers and plates also bearing stamped decoration but normally have more complex forms than the vessels presented above. They are usually glazed and have fine white fabric, but unglazed varieties made with oxidation and reduction firing equally occur.⁵⁵³ It is also uncertain how this ware type is related to the cut-glazed pottery which was produced in North-East Hungary from the late 15th century onwards and which also had stamped decorations.⁵⁵⁴ In this regard, it is worth drawing attention again to the shard with inventory number 2014.167.10 bearing a light bluish-grey patch of glaze which seems to be tin glaze. In the 15th-16th-century Carpathian Basin

⁵⁴⁶ TÓTH 2011a, 229; 232; 244 Fig. 5/8.

⁵⁴⁷ MÉSZÁROS 2016, 290, Cat. No. 80; 316 Fig. 86/6.

⁵⁴⁸ LAJKÓ 2010, Plate VI 1; Plate IX 3; Plate XII 3–5; Plate XIII; Plate XIV 1–3. LAJKÓ 2015, 86 Fig. 11; Plate 11/1–5; Plate 13/1, 5.

⁵⁴⁹ HORVÁTH – H. SIMON 1996, 433; 529 Fig. 59.

⁵⁵⁰ KOVÁCS 2001c, 202 Fig. 12/1–2, 5–6.

⁵⁵¹ Visegrád, Lower Castle: GERELYES 1987a, 169; 170 Fig. 2/3–4. Buda, Royal Palace, Northern Forecourt, site VIII: GERELYES 1991, 39; site 81/11A: GERELYES 1991, 43; 46; 75 Fig. 20/1. Pest: ZÁDOR 2004, 223 Fig. 5. Vác: MIKLÓS 1991, 76 Plate 24, Figs. 9–10; 77 Plate 25, Figs. 14. MRT 9 Plate 52 Fig. 14. KÁLNOKI-GYÖNGYÖSSY 2013, 18.

⁵⁵² HOLL 1963, 351–352 Figs. 37, 40. The shape of the small pipkin comes from the West. For its late parallels, see, for example, LAPPE 1978, XV 1–8. STEPHAN 1980, 90 Abb. 5.

⁵⁵³ HOLL 1963, 355; 360 Fig. 54. HOLL 2005a, 43 Abb. 7 4–5. HOLL 2005b, 371–383. From Sümeg-Sarvaly and Vál, simpler variants of the stamped decorations are also known, which are close to the ones discussed here. They come from 15th-century and mid-16th-century contexts at the latest. HOLL – PARÁDI 1982, Abb. 161/4; Abb. 162/2. HATHÁZI – KOVÁCS 1996, 32–33 Fig. 18/12. For a more detailed evaluation of the problem see KOVÁCS 2021.

⁵⁵⁴ TOMKA 2018, 38–39.

this type of glaze was exclusively used on stove tiles and cut-glazed pottery (apart from the products of the short-lived majolica workshop of Buda), which suggests a close connection.

However, the number of known vessels is low, and it is uncertain when their production started or what the early items were like. This can be explained by the fact that although the main groups of 15th-century ceramics are relatively well known, the late 15th-century and the 16th-century pottery finds from Buda and its wider region – where most of the pieces come from – have been little investigated so far. However, it may be proposed as a working hypothesis that they are possibly the late products of a workshop or workshop circle already operating in the late Middle Ages, which ultimately ceased to operate in the late 16th and early 17th centuries.

As for the other ware types, sub-types 1.2.2.a–c and 1.2.3.a–b confirm the chronological sequences set up by Gábor Tomka based on the distribution and dateable parallels of the finds processed now.⁵⁵⁵

The items belonging to sub-type 1.2.2a and having fine white fabric and a rim that is more pronounced than that of the other sub-types have the earliest analogues. In the archaeological material processed now, the sub-type above was also represented by a substantial number of fragments found in Pit No. 1. At the same time, it was almost completely missing from the features with a clearly late backfill. Sub-types 1.2.2a and 1.2.2b were the only sub-types of pottery discovered in Pits No. 3 and No. 4. Additionally, in Pit No. 5 they were the most abundantly occurring sub-types from the ware group. In Pit No. 2, only sub-type 1.2.2b was discovered, while in Pit No. 13, both sub-types were present in the upper, mixed layers and the lowermost part of the backfill. It should be highlighted that from the pie-crust rims so characteristic of sub-type ‘b’ only those with a finely thumbbed and the incised versions occurred, which according to Gábor Tomka, were late versions, more typical of the 17th century.⁵⁵⁶

At the same time, although by far the most fragments of sub-type 1.2.2c were discovered in Pit No. 13, they were concentrated in the upper, mixed and middle parts of the backfill of the feature. In addition, Pits No. 5 and No. 7–9 yielded fragments of an evaluable vessel each that belonged to the sub-type ‘c’. Based on the known analogues of the sub-type, it was more popular in the first half and the middle of the 17th century.⁵⁵⁷

Ware type 1.2.3 was completely missing from Pits 1–4 and 6. On the other hand, in Pits No. 10–12 dated to the second half of the 17th century, up to the retake of Buda by Christian forces, only the representatives of this ware type – and within that mainly those of sub-type ‘a’ – were discovered. In Pits 5 and 7, only sub-type ‘a’ was found. In Pit No. 12, the emergence of a small number of light-coloured pottery fragments (two pieces in total) is noticeable, but the low number may also be due to the selective discarding of the finds. In Pits No. 8–9 with a mixed backfill and in Pit No. 13, sub-types 1.2.3.a-b occurred in approximately the same proportion, but in the latter assemblage, a difference could be made in their distribution by depth. Sub-type ‘b’ became highly sporadic below -670 cm, while fragments of subtype ‘a’ came from between -800–1400 cm. Based on these pieces of information and the dateable analogues, the presence of sub-type 1.2.3a – which emerged at other sites at the end of the 16th century – can be evidenced in Buda throughout the 17th century, while sub-type 1.2.3b only appeared in the last decades of the 17th century and its production may have continued in the 18th century.

Overall, to describe simply the transformation of these light-coloured pots over time, it can be said that the more coarsely tempered and the darker their fabric is, the less pronounced rim they have, and the more complex painted motifs they are decorated with, the later they are. At the same time,

⁵⁵⁵ TOMKA 2018, 80, 100.

⁵⁵⁶ TOMKA 2018, 99.

⁵⁵⁷ TOMKA 2018, 100 Fig. 28.

it is interesting to note that – in contrast with what has been observed at other sites so far⁵⁵⁸ – there are relatively many unglazed vessels in sub-type 1.2.3b, the latest group of material processed now.⁵⁵⁹ Concerning the rim types, it seems that the everted ones divided by one or two ribs on the outside are the earlier ones, dating from the late 16th and the early 17th centuries. The simple rims with a gently inwardly curved profile should be considered later, starting with the mid-17th century. However, concerning the other varieties of rims, at least in this archaeological material, no such chronological differences could be pointed out.

It seems that in Buda, in the area of the castle district, the popularity of these high-quality cooking vessels was incessant throughout the early modern period. The representatives of all their variants but mainly those of Ware type 1.2.3 were discovered by the excavations conducted in and around Rác Bath in the Tabán district of Buda.⁵⁶⁰ On the other hand, the evaluation of the distribution finds yielded by the features unearthed during the excavations carried out in Kacsá utca and Ganz utca in Víziváros produced intriguing results. One of the dominant types of pots in a pit analysed by Katalin Éder, which contained finds mainly dated to the first half of the 17th century, comprised pieces that could be classified as Ware type 1.2.2.⁵⁶¹ The assemblages dated to the late 17th-18th centuries processed by Zsófia Náдай, on the other hand, contained a few small fragments of Ware types 1.2.1 and 1.2.2, while type 1.2.3 was completely absent except for a single shard of uncertain character. The surface of this latter fragment is so worn that the existence of the painted pattern could not be established with certainty, which is also typical of the representatives of the earlier sub-type ‘a’ of the ware type.⁵⁶² According to my knowledge, none of the assemblages were sorted through before taking the inventory, so the lack of these finds cannot be explained by excavation techniques or taphonomic reasons but rather the economic conditions and the development of market districts in the town.

V.1.3 SLIPPED AND LEAD-GLAZED COOKING VESSELS WITH REDDISH FABRIC

Characteristics

These cooking vessels were turned on the fast wheel. They were usually small or at most medium in size. Their fabric is reddish-pink and contains some calcite grits or possibly mica sand. The thickness of their walls is between 0.3 and 0.6 cm. Two main forms can be distinguished. The first group contains pots with a very simple profile, an ovoid body, and a funnel-shaped rim, which can have a simple, rounded, or cut-off edge, but they can also be lid-seated. The outer side of the rim may be divided by a horizontal rib. The diameter of the mouth is approximately equal to the maximum diameter of the body, which is near the mid-point of the body. I refer to the second group of pottery as jars here as well. These are low vessels with a pronounced shoulder, below which the body narrowed slightly to the base. The neck tapers and the rim may be simple, straight – in which case the diameter of the mouth is narrower than that of the shoulder –, or lid-seated – in which case the diameter of the mouth is approximately equal to the maximum diameter of the body. In general, both pots and jars had handles, which were generally wide, relatively thick, large, and oval in cross-section.

⁵⁵⁸ TOMKA 2018, 80.

⁵⁵⁹ For example, BHM Inv. Nos. 2013.156.19–23, 2013.157.72–75.

⁵⁶⁰ Oral communication by Adrienn Papp.

⁵⁶¹ ÉDER 2014, 285–286.

⁵⁶² NÁDAI 2016, 69–70; XI Cat. Nos. 93–97; Plate 28 Figs. 93–97.

The upper third of the body of the pots is often finely ribbed or has grooves. The surface of the ware group was treated in a very characteristic way as the vessels were covered with a light slip, which is quite unusual for kitchen wares in this region and period. The slip was applied in various ways. Its use was sometimes limited to the line of the rim. It could also cover the inside of the vessel and the rim on the outside, but may as well have continued on the upper third of the vessel, or even all the way down to the base. It is also possible that the vessel was only covered with slip on the outside. The use of glazes is similarly versatile. However, it was always applied on the rim. Bicolour (yellow and green) glaze also existed. Furthermore, the slip was apparently used for decorative purposes, as the glaze over it had a completely different colour than in cases when it was applied directly to the clay. No other decoration could be observed, but the traces of soot that could be seen on both pots and jars reveal that they were primarily used for cooking.⁵⁶³

Research history

The ware group has practically no research history in Hungary. From Buda, some pieces have been published from 17th-century contexts in the area of the palace within the castle,⁵⁶⁴ probably from the part of the settlement that perished in 1684 and was uncovered in the Csikós Courtyard,⁵⁶⁵ as well as from 17th-century⁵⁶⁶ and 17th/18th-century⁵⁶⁷ contexts from Víziváros. Furthermore, they appeared in several assemblages discovered in the inner town of Pécs, and among the finds uncovered in the bishop's villa in Tettye dated to the Ottoman period. A few pieces are also known from Szekszárd-Újpalánk.⁵⁶⁸ In addition to these, I also have information about one more piece, which was found in an unknown provenance.⁵⁶⁹ Vesna Bikić published a group of kitchen vessels from Belgrade, which is similar to our ware group in terms of the red fabrics, as well as the way the slip and glaze were applied. Although in the case of pots, the shape of component parts is strikingly different, in the case of jars, they are very similar to the items discovered in Buda.⁵⁷⁰

Find material

Ware type 1.3.1 (Fig. 35 1–8; Fig. 36 1–20)

Forming technique: fast wheel-thrown

Fabric: not very fine, but not coarse either, relatively few grains can be seen in it. It is usually made of calcareous clay, but it is not or only slightly spalled, and it may contain a little mica sand, or a few whole pebbles or snail shells.

Firing: oxidation, with generally even firing. In the case of fragments with a relatively thick wall and glazed on both sides, the fracture surface may be tricolour (red-grey-red).

Colour: bright, pinkish red or lighter, pinkish yellow. The pots of different colours are completely identical in terms of the quality of their fabric and their shape.

⁵⁶³ I have already discussed the ware group here: KOLLÁTH 2016, 373–374; 375 Fig. 4/1–3. The present chapter is an expanded and revised version of this text.

⁵⁶⁴ HOLL 2005a, 24–25; 32; 60 Abb 24 9; 76 Abb. 40 9.

⁵⁶⁵ TÓTH 2011a, 236; 243 Fig. 4/3.

⁵⁶⁶ ÉDER 2014, 286.

⁵⁶⁷ NÁDAI 2016, XI Cat. No. 98.

⁵⁶⁸ KULCSÁR 2021, Plates 12–13. PRINCZ 2012, 45–46; 138; 140; 142. GAÁL 2013, 302, Plate 22 1, 2.

⁵⁶⁹ From the legacy of Nándor Kalicz. I am indebted to Gyöngyi Kovács for allowing me to study the vessel.

⁵⁷⁰ BIKIĆ 2003, 110–111; Sl. 7–10.

Shape: The entire profile of six vessels⁵⁷¹ and 38 further fragments could be evaluated in terms of shape. It is striking that compared to the relatively low number of fragments belonging to the ware group⁵⁷² three vessels were discovered almost completely intact. This is probably due to their thick wall, simple and quite unarticulated shape, and relatively small size.

The pots showed the characteristics described above. There was one rim, which clearly belonged here based on its fabric and surface treatment, but its shape differed from that of the others. It had a pronounced external thickening and was undercut straight. It looked identical to the early collar rims with a triangular cross-section.⁵⁷³ In one case, a spout could be observed.⁵⁷⁴ Special mention should be made of a very small pot, which, apart from its size, was just like the larger pots in all respects.⁵⁷⁵

Among the jars, one item has a narrow mouth, a straight rim with a spout formed perpendicular to the handle. Its body is cylindrical. Its shoulder protrudes strongly, almost at right angles to the body of the vessel, and then the sidewall continues downwards.⁵⁷⁶ A similar vessel belonged to a 17th-century assemblage discovered in the Viziváros part of Buda, and some slow-turned vessels discovered in Belgrade also had a shape like this.⁵⁷⁷

Dimensions:

Height:

16.8–18.1 cm (pots)

7.8–10.1 cm (jars)

Rim diameter:

12–15 cm (pots)

7.5–11 cm (jars)

Base diameter:

8–11 cm (pots)

4.5–8 cm (jars)

Wall thickness: 0.4–0.8 cm

Dimensions of the small pot⁵⁷⁸: H= 7.8 cm; RD= 7.5 cm; BD= 4.5 cm; WT= 0.5 cm

Decoration and other surface alterations: The pots are unglazed on the outside. The glaze extends only to the rim. Along the rim,⁵⁷⁹ in the upper third of their height,⁵⁸⁰ or even on their entire outer surface,⁵⁸¹ they are covered with yellowish-pink or white slip, which is lighter than the clay. They are finely ribbed or have shallow grooves running between the edge and the upper third or half of the height. Inside, they are covered with glaze on their entire surface, under which they are slipped along the rim or all the way down to the base. In the former case, the colour of the glaze gets darker where the slip ends.⁵⁸² The glazing on the small pot was carried out carelessly. The glaze runs down in several streaks on

⁵⁷¹ BHM Inv. Nos. 2012.202.36; 2012.202.37; 2012.202.38; 2011.16.27; 95.30.28; 2011.18.54.

⁵⁷² BHM Inv. Nos. 2011.16.27; 95.30.28; 2011.18.54.

⁵⁷³ BHM Inv. No. 2012.287.400.

⁵⁷⁴ BHM Inv. No. 2012.202.40.

⁵⁷⁵ BHM Inv. No. 2011.16.27.

⁵⁷⁶ BHM Inv. No. 2012.287.765.

⁵⁷⁷ SABIÁN – VÉGH 2003, 286 Ill. 4.1. BIKIĆ 2003, 40 Tip II/10.

⁵⁷⁸ BHM Inv. No. 2011.16.27.

⁵⁷⁹ For example, BHM Inv. Nos. 2012.287.766; 2012.287.837.1–2.

⁵⁸⁰ For example, BHM Inv. Nos. 2012.202.36; 2012.202.37; 2012.202.38.

⁵⁸¹ For example, BHM Inv. Nos. 2011.16.27; 95.30.28.

⁵⁸² For example, BHM Inv. No. 2012.287.782.

the outside of the wall. (Based on the place of the streaks, it is unlikely that it was made this way on purpose).

Two of the four jars were only slipped and glazed around the rim on the outside and inside and were left unglazed elsewhere.⁵⁸³ In one case, the entire surface of the vessel was slipped both inside and outside, but the glaze was only applied to the rim.⁵⁸⁴ The glazing of the handles seems to be quite incidental on the pots and jars, alike.

The glaze colours are maroon (which gets yellow over the slip), green (which gets light yellowish green over the slip), and brownish green (which gets bright, darker green over the slip).

Distribution: the ware type appears for the first time in Pit No. 5, with several fragments giving a whole profile. Almost complete vessels were yielded by Pits No. 6, No. 7, and No. 10, but their further fragments could hardly be identified in these features. In Pit No. 12, a small number of shards were found and these are quite insignificant pieces. In Pit No. 13, again a greater number of fragments were discovered, which were at the same time more identifiable. The latter were evenly distributed in the backfill of the feature and showed no differences based on the depth at which they were discovered.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

	Number of shards	Estimated minimal number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	31	9
Pit No. 6	1	1
Pit No. 7	10	6
Pits No. 8–9	0	0
Pit No. 10	7	4
Pit No. 11	0	0
Pit No. 12	8	4
Pit No. 13	91	75
Total number	148	99

Parallels: the ware type shows very close similarities with the items discovered in other parts of Hungary so far.⁵⁸⁵

Ware type 1.3.2 (Fig. 36 21–23)

Forming technique: fast wheel-thrown

Fabric: it is slightly calcareous, but not spalled, and contains very little fine-grained mica or black sand.

Firing: oxidation, even, fired hard

Colour: brownish-red, and on fracture surfaces it may be brick-red

⁵⁸³ BHM Inv. Nos. 2011.18.57; 2012.287.765; 2012.287.840.

⁵⁸⁴ BHM Inv. No. 2012.202.39.

⁵⁸⁵ See above.

Shape: the ware type included a total of three pots. In one case, about two-thirds of the profile remained. It was a small pot with a wide mouth, but taller than the jars. Its mouth slightly flared in the shape of a funnel. The upper edge of the rim broke off, but it could have been cut straight. Its body widened slightly and evenly below the rim, reached its maximum diameter at the lower third of the height, and then tapered strongly towards the base. Its narrow handles with an oval cross-section started at about mid-height and probably curved upwards to the rim, but that part is missing.⁵⁸⁶ The rim of the other two vessels could be studied. One vessel had a more strongly and horizontally everted rim, which thickened upwards and was cut straight at the top.⁵⁸⁷ The rim of the other vessel did not have a neck, and its lid-seated rim was sharply turned out horizontally and then pulled up vertically. The latter rim is quite small compared to the body regarding the proportions of the vessel.⁵⁸⁸

Dimensions:

Height: not measurable

Rim diameter: 13–14 cm

Base diameter: not measurable

Wall thickness: 0.4–0.6 cm

Decoration and other surface alterations: two of the three vessels are slipped on the inside and outside,⁵⁸⁹ while the third one is slipped on the interior surface of the rim and on the outside.⁵⁹⁰ The slip is white or light pink. They are all green-glazed inside and outside around the rim, otherwise, they are unglazed. Thin grooves run around the body of one vessel⁵⁹¹ and the rim of another.⁵⁹²

Distribution: the six fragments assigned to this ware type belonged to three vessels. All of them were found in Pit No. 13, in the upper part of the feature, at a depth of 390–500 cm.

Parallels: I could not identify any analogue to this ware type among the published finds.

Evaluation

The ware types are distinguished by their slightly calcareous fabric, thicker walls, reddish firing, and the combined use of slip and glaze, especially in the case of the items belonging to Ware type 1.3.1, where often only the upper part of the body of the vessels was slipped. The characteristic colours and quality of their glaze, as well as the shape of a jar that also appears in slow-turned pottery, link this ware to the pottery type that arrived in the Carpathian Basin with the Ottoman conquerors. This is supported by the known circumstances of their discovery. So far, they have been discovered in find assemblages associated with the Ottomans, and within that in 17th-century contexts. The finds presented above also support this observation. They are completely missing from Pit No. 1, as well as from Pits No. 2–4. At the same time, they are also absent from Pits No. 8–9, which contained mixed archaeological material, but mainly late, partly post-Ottoman finds. In the material of the other features, on the other hand, they formed a small yet very characteristic group. They were present in the whole backfill of Pit No. 13. The fragments classified as Ware type 1.3.1 were evenly distributed in the whole pit, while the few shards classified as 1.3.2 only came from the uppermost, mixed layers. Based on this, it can be stated with relative certainty that the Ware type 1.3.1 can be dated to the 17th century and disappears after

⁵⁸⁶ BHM Inv. No. 2012.287.830.

⁵⁸⁷ BHM Inv. No. 2012.287.842.

⁵⁸⁸ BHM Inv. No. 2012.287.832.

⁵⁸⁹ BHM Inv. Nos. 2012.287.830; 2012.287.832.

⁵⁹⁰ BHM Inv. No. 2012.287.842.

⁵⁹¹ BHM Inv. No. 2012.287.832.

⁵⁹² BHM Inv. No. 2012.287.842.

the recapture of Buda from the Ottomans. In the case of Ware type 1.3.2, however, it is plausible that it can be associated with some kind of late pottery manufacturing, dated to the end of the Ottoman occupation, or perhaps even after that. They have several properties that connect them to the items of Ware type 1.3.1. However, as we could also observe with the pots of Ware type 1.1.7, the combined use of slip and glaze became quite common on Central European-type cooking vessels around the end of the Ottoman period. Based on the few identifiable fragments, we cannot tell for certain whether this is still an Ottoman or rather a post-Ottoman ware.

Concerning the geographical distribution of the ware group, the few items that have been identified so far were concentrated in Buda and Pécs, perhaps the two most highly developed and most urban settlements in Ottoman Hungary. Belgrade – one of the outstanding economic and military trade centres on the Ottoman Balkan – was the closest town where a similar type could be identified. Ceramic vessels coming to light in the future may, of course, modify the picture, but at the moment it seems that these types of pots were mainly used by the urban population living in the northern border region of the Ottoman Empire.

V.1.4 OTHER FAST WHEEL-THROWN LEAD-GLAZED COOKING VESSELS

In this sub-chapter, two more types of cooking vessels will be presented, which were glazed on the interior surface. These were discovered in very low numbers in the archaeological material discussed here, and they have little research history, so at the moment their analogues cannot be mapped either.

Ware type 1.4.1 (Fig. 37 1–2)

Forming technique: fast wheel-thrown

Fabric: it is very fine containing some very small, brown grains

Firing: oxidation, slightly lighter in patches

Colour: pink

Shape: it included two pots with full profiles, one larger, the other smaller, but of more or less the same shape.⁵⁹³ Both vessels reached their maximum diameter at the mouth. Their rims are strongly pronounced and have a lid seating, and are covered with horizontal grooves on the outside. They have a funnel neck. Only the handle of the smaller vessel survived. It starts from the rim, at the line of the lid seating, and runs in a strong curve to the shoulder. It has a rectangular cross-section with rounded corners. The body of both pots is only slightly bulging. The larger pot is ovoid, barrel-shaped, while the smaller pot widens very slightly from the neck down, and tapers a bit more strongly above the base.

Dimensions:

Bigger vessel: H=21.8 cm; RD=16.5 cm; BD=11.2 cm; WT=0.3 cm

Smaller vessel: H=13.4 cm; RD=11.6 cm; BD=8 cm; WT=0.3 cm

Decoration and other surface alterations: both vessels are unglazed on the outside. Inside, the larger one is covered with green glaze and the smaller one with orange glaze that also spilt onto the outer surface in one place. The glaze is of good quality and lustrous. Narrow, shallow grooves run around the rims of both vessels and below their necks, in the line of their shoulders. Furthermore, on the larger pot, the lower edge of the rim is decorated with a row of rouletted notches, and its body is covered with shallow, oblique fluting from the grooves found below the neck to the mid-line of the body.

Distribution: both vessels came to light from Pit No. 1.

⁵⁹³ BHM Inv. Nos. 2002.9.155; 2002.9.156.

Parallels: I found parallels only for some component parts of the pots. As observed in both the reddish and whitish ware groups, the strongly pronounced rim and the barrel-shaped body are usually characteristic of the 15th and early 16th centuries. Additionally, the application of oblique fluting is also an early feature.⁵⁹⁴ So far, I have seen the decoration of the rim with rouletted pattern on one pot fragment found in the vicinity of Kecskemét and another pot fragment discovered in Hódmezővásárhely, but apart from the technique, neither of them is similar to the pots described above.⁵⁹⁵

Ware type 1.4.2 (Fig. 37 3–8)

Forming technique: fast wheel-thrown

Fabric: fine, contains very few and very small, dark grains

Firing: oxidation, even, fired very hard

Colour: white or pale yellow, one item was burnt pink in patches, probably secondarily⁵⁹⁶

Shape: this ware type included three larger pots with a full profile, the fragments of the lower part of an identical pot, and the upper part of a smaller pot.⁵⁹⁷ They show rather uniform characteristics of shape, their bodies are very tall, narrow, ovoid, reaching their maximum diameter at the mid-line of the body, which is similar to the mouth diameter. They have a funnel neck and their rim is ribbed on the outside. The rim can be simple, with a straight-cut or rounded edge, or lid-seated. The handles that could be observed were wide, flat, and had a rectangular cross-section. They started horizontally from the upper edge or middle of the rim, and then turned almost at right angles downwards and ran to the widest part of the body.

Dimensions:

Height: 21.8–24.6 cm

Rim diameter: 12–15.8 cm

Base diameter: 7.8–9.2 cm

Wall thickness: 0.3 cm

Strikingly, the dimensions of the two pots discovered in Pit No. 4 were almost completely identical.⁵⁹⁸

Decoration and other surface alterations: the vessels are unglazed on the outside, and each has two narrow grooves running around the shoulder. Below this, one of the pots has very shallow, oblique fluting on the upper one-third of the body.⁵⁹⁹ Inside, they are all covered with yellow or brownish-yellow glaze. The glaze on the secondarily burnt piece is dark brown. The top and base glazes can be easily separated. Neither is of very good quality, but the base glaze is particularly grainy, lacklustre, and worn.

Distribution: a total of 56 fragments of five pots belonged to this ware type, which were discovered in Pits No. 2, No. 3, and No. 4.

Parallels: this ware type shares several characteristics with the other cooking vessels fired whitish, discussed in sub-chapter V.1.2. However, neither their fabric nor their shape is identical. So far, I have only found their parallels in the town, in the area of the royal palace, dated to the late 15th and early 16th centuries.⁶⁰⁰

⁵⁹⁴ See, for example, Ware type 1.1.1

⁵⁹⁵ SZABÓ 1938, 107 Fig. 498. LAJKÓ 2010, Plate XI, 1.

⁵⁹⁶ BHM Inv. No. 2011.10.37.

⁵⁹⁷ BHM Inv. Nos. 2011.10.37; 2011.10.38.1–2; 2011.9.55.1–2; 2014.167.2; 2014.167.3.

⁵⁹⁸ BHM Inv. Nos. 2014.167.2; 2014.167.3.

⁵⁹⁹ BHM Inv. No. 2014.167.3.

⁶⁰⁰ HOLL 2005a, 35; 83 Abb. 47 2.

Evaluation

Interestingly enough, almost all the vessels that can be classified into these two ware types were in relatively good condition. They included fragments with full profiles and pots that could be assembled almost completely from their shards. Ware type 1.4.1 was only discovered in Pit No. 1, which contained large fragments of late medieval vessels (probably from the time of the primary use of the pit) in addition to the early modern finds. One of the vessels belonging to Ware type 1.4.2 found in Pit No. 2 was strongly burnt secondarily, but it was not sooty on one side as it was customary for cooking vessels that were in daily use. Instead, it was subjected to uniformly high heat on its entire surface to the extent that the glaze was completely re-melted, which may rather indicate damage caused by a conflagration. No such traces could be seen on the other finds discovered in the pit. Based on these observations and the early (15th-16th-century) parallels of Ware type 1.4.2 from the area of the royal palace, and taking into account the shapes of both ware types similar to those of late medieval vessels, I find it plausible that these pots could have been taken to Buda before or shortly after the Ottoman occupation of the town. If this is true, the lack of parallels could be ascribed to the fact that the ceramics of the period shortly preceding the Ottoman occupation are little known. Nevertheless, considering the similarity of the fabric, glaze, and the shape of component parts of Ware type 1.4.2 to those of ware group 1.2 (i.e. pots with whitish fabric covered with lead glaze and/or red paint), it cannot be ruled out that this is a very early, somewhat atypical version of ware group 1.2.

V.1.5 UNGLAZED COOKING VESSELS AND MILK JUGS WITH COARSE REDDISH FABRIC

Unglazed fast wheel-turned cooking vessels with reddish fabric make up a considerable group of both medieval and early modern ceramics in many sites, but they did not have a major role in the find assemblages from Buda under discussion. I was only able to categorise the plain side fragments based on their fabric. It was not always possible to infer their original shape, and I did not find enough evidence for which fragments could have belonged to the same vessel, either. In this sub-chapter, therefore, I estimated the number of vessels only for those ware types where there were a substantial number of clearly identifiable fragments belonging to separate vessels. In such cases, the analysis could be done with greater certainty. Concerning the other ware types, in addition to the total number of fragments, I gave the number of pieces that could be evaluated in terms of shape.

This lack of characteristic features is also one of the reasons why, based on their form, I am describing the vessels called ‘milk jug’ (*‘tejesköcsög’* in Hungarian) after their special function here. They belong to liquid containers but their fabric – at least as far as it can be judged with the naked eye – is completely identical to that of the pots found together with them. The side and bottom fragments of these two types of vessels can only rarely be separated. Moreover, among the vessels to be described now, as we will see, “borderline cases” also occur. Their separation is difficult all the more because soot traces can sometimes also be seen on the sides of the jugs. Based on the ethnographic data, they were also used for heating and boiling milk, so they were not ‘just’ liquid containers.⁶⁰¹

Characteristics and research history

Three major groups of unglazed cooking vessels with oxidation firing could be distinguished among the analysed finds. Based on recent research, the first includes items that are similar to vessels made in the region of the Körösrév (Vadu Crişului, Romania) pottery manufacturing centre known from

⁶⁰¹ CSUPOR – CSUPORNÉ 1998, 63. On soot traces in the archaeological material see, for example, in Sümeg: KOZÁK 1966b, 84.

ethnographic literature. The reason for the cautious wording in this case – just as with the “Gömör” products – is that we still do not clearly see the connection between the archaeological finds dated to the 16th and 17th centuries and the 19th-20th-century earthenware. These are otherwise relatively coarse pots fired hard with a colour ranging from greyish-white to light, yellowish-red. They usually have a shoulder and their mouth is narrow. Their rim forms are varied; they can be simple, ribbed, or lid-seated, but no item with a collared rim has been published so far. They were sometimes made with a curved strap handle, and their body tapers more strongly towards the base. They are always unglazed. On the outside, they often bear characteristic red painted motifs consisting of oblique straight or wavy lines, probably often finger-painted, which may as well cross each other. This pattern is called a petal or flame motif.⁶⁰² István Méri was the first to publish such vessels from Túrkeve-Móric. Later Ibolya Gerelyes discussed them in the context of the archaeological material discovered in Békés-Palánkzug and Gyula Outer Castle.⁶⁰³ Several items are known from Gyója⁶⁰⁴ and more recently Orsolya Lajkó published several pieces from Hódmezővásárhely.⁶⁰⁵ For the time being, it is not completely clear to me how they are related to a group of vessels also comprising cooking pots and liquid containers. Their fabric is similar, but the painted decoration is much more detailed, it is made up of mesh patterns and may be complemented with green glaze in the case of tableware. Emese Szalai, who was most recently engaged in the type in connection with the finds discovered in the Gyula Inner Castle, treated the two groups of vessels together. On the other hand, Gábor Tomka observed differences between their distributions. So far, it can be stated with certainty that both vessel types were primarily popular in the central and eastern parts of the Great Hungarian Plain and in the southern borderlands of Hungary.⁶⁰⁶

The second group comprises pots, as well as milk jugs, and perhaps pipkins. Their material was fired to a more intense brownish-red colour and was relatively coarsely tempered with crushed gravel. The mouth of the pots is narrower, their shoulder is pronounced, and their body tapers towards the bottom. Their rim is usually simple, everted, or clubbed with an external thickening. They rarely have handles. If they do, this is usually a short rod handle running from the rim to the shoulder. Their decorations are mostly limited to one or more horizontal grooves running around the shoulder and sometimes the rim is ribbed. It is uncertain whether it belonged to the same group, but a similar pot type was first described by Ibolya Gerelyes in great detail from Ozora. In this case, the pots were continuously present in assemblages between the 15th and 17th centuries, and their changes could be easily observed, so the researcher found it plausible that the vessels were made by local workshops.⁶⁰⁷ At the same time, there are many other Transdanubian sites where the early modern assemblages included a group of pots that had similar component parts, fabric, and colour to those discovered in Ozora. These – starting in the vicinity of Buda – were discovered, for example, in late 17th-century assemblages from Válm⁶⁰⁸, in Székesfehérvár in contexts dated to the 16th and 17th centuries,⁶⁰⁹ in Várgesztes dated to the 15th and 16th centuries,⁶¹⁰ in a village located between Mórchida and Árpás, which perished in the 16th century

⁶⁰² TOMKA 2018, 102.

⁶⁰³ MÉRI 1954, 148, Plate XXV 7. GERELYES 1980, 108–110 Fig. 8/6; Fig. 9/2–5. SZATMÁRI – GERELYES 1996, 120–121; 96, Plates XXVIII–XXIX.

⁶⁰⁴ HORVÁTH – H. SIMON 1996, 445; 478 Fig. 9/8; 479 Fig. 10/2; 480 Fig. 11/4; 497 Fig. 28/11; 526 Fig. 56; 533 Fig. 63/1; 534 Fig. 64/2; 535 Fig. 65/1; 541 Fig. 71/5.

⁶⁰⁵ LAJKÓ 2010, Plate VIII; Plate IX, 2; Plate X, 2; Plate XIV, 4; Plate XV.

⁶⁰⁶ SZALAI 2018, 58–61. TOMKA 2018, 115–116.

⁶⁰⁷ GERELYES – FELD 1986, 174.

⁶⁰⁸ HATHÁZI – KOVÁCS 1996, 43; Fig. 23/2; Fig. 24/2.

⁶⁰⁹ SIKLÓSI 1982, 9–10. KOLLÁTH 2010, 22–23; 123 Cat. No. 55–58; 157 Fig. 26.

⁶¹⁰ KOVÁCS 2014, 36; Fig. VI.

at the latest,⁶¹¹ in Pápa in 16th- and 17th-century layers,⁶¹² in Sümeg-Sarvaly, which was destroyed in the 16th century,⁶¹³ and in Bajcsa from the last third of the 16th century.⁶¹⁴ Based on this, we can assume that there was a characteristic pottery-making tradition in Northern Transdanubia which was followed by many workshops from the late Middle Ages at least until the second half or end of the 17th century as attested by the items discovered in Ozora, Fehérvár, and Pápa. Judging from the discovery of milk jugs with the same fabric, these vessels may as well have been produced even later.

Finally, the third group included cooking pots and milk jugs, fired yellowish-red and red, but often with a grey fracture surface and rough but not too coarse fabric tempered with sand. Due to their plainness and the fragmentary character of the material processed here, it is difficult to tell in the case of the cooking pots which published finds are their closest analogues. Their rim forms are also varied. They usually represent variations of the everted or clubbed forms with an external thickening, while the collared rim is not common here either. They are always unglazed, and several of them have white, painted decoration. Károly Kozák was the first to identify this type of decoration in an early modern environment. He found it in the late 17th-century material unearthed in Sümeg.⁶¹⁵ Gyöngyi Kovács discussed the Vál milk jugs with similar fabric and decoration, and concluded that this vessel form emerges in Hungarian archaeological materials in the late 17th century.⁶¹⁶ She also published such vessels from Székesfehérvár discovered in assemblages dated to the 17th and 18th centuries. Gyula Siklósi published similar vessels from Székesfehérvár dated to the 18th and 19th centuries. Furthermore, their fragments were also unearthed in this city from the pits dug in the Angevin funerary chapel of the royal basilica.⁶¹⁷ At the site Csókakő Lower Castle, pieces of such vessels were found in the same layer as Hutterite fragment bearing the date inscription of (16)93.⁶¹⁸ The assemblage from Pápa-Fő tér included a considerable number of milk jugs of similar fabric and decoration in addition to items with coarser fabric presented above, but they mainly came from a later context than the latter.⁶¹⁹

Find material

The finds yielded by the thirteen features comprised a total of 296 shards belonging to unglazed cooking vessels or milk jugs, 84 of which were completely uncharacteristic wall fragments. In line with the grouping described above, they could be classified into three ware types, one of which could be divided into two further sub-types.

Ware type 1.5.1 (Fig. 38 1–5)

Forming technique: fast wheel-thrown

Fabric: it contains relatively coarse, rough, small-grained black sand of a medium quantity and larger-grained mica sand.

Firing: oxidation firing, even

⁶¹¹ TOMKA 2011, 332–333; 348 Plate 3/1–13; 349 Plate 4/1, 3, 5–11.

⁶¹² KOLLÁTH 2013b, 161–162.

⁶¹³ HOLL – PARÁDI 1982, 92–96, Abb. 42–44; Abb. 153–154.

⁶¹⁴ KOVÁCS 2001a, 199, Fig. 2/1, 4–9.

⁶¹⁵ KOZÁK 1966, 82, Fig 2/4; 84.

⁶¹⁶ HATHÁZI – KOVÁCS 1996, 47–48; Fig. 25/1; Fig. 26/5.

⁶¹⁷ KOVÁCS 2017, 341–345; Figs. 13–15. SIKLÓSI 2002, 26 Fig. 11/3; Figs. 88–90; Fig. 92. KOLLÁTH 2010, 38–40; 126–127, Cat. Nos. 104–112; 161 Fig. 35.

⁶¹⁸ HATHÁZI – KOVÁCS 2016, 129.

⁶¹⁹ KOLLÁTH 2013b, 163–164 Fig. 6.

Colour: yellowish-red or light tan-coloured

Shape: two rim fragments could be evaluated. Both belonged to a cooking pot with a pronounced shoulder, narrowing rather strongly downwards, the diameter of the mouth in one case being approximately equal, and in one case smaller, than the diameter of the shoulder. The rims are connected to the body with a straight neck. They are ribbed on the outside, but their shapes are different. One is simple, funnel-shaped,⁶²⁰ while the other is lid-seated and angular.⁶²¹

Dimensions:

Height: non measurable

Rim diameter: 16–16.6 cm

Base diameter: 10 cm

Wall thickness: 0.3–0.5 cm

Decoration and other surface alterations: all the cooking pots are unglazed. On three pieces, the characteristic diagonal stripes, and on one piece, the detail of mesh pattern could be seen, which were painted in red.⁶²²

Distribution: seven fragments belonging to five pots could be classified into the ware type. They were found in Pits No. 1, No. 2, No. 6, and No. 13.

Parallels: published finds most similar to the ones processed here were discovered at site Békés-Palánkzug dated to the 16th century,⁶²³ as well as the area of Gyula, Outer Castle,⁶²⁴ Gyója,⁶²⁵ and Debrecen⁶²⁶ dated to the 16th and 17th centuries.

Ware type 1.5.2 (Fig. 38 6–12)

Forming technique: fast wheel-thrown

Fabric: coarse, rough, tempered with a medium or large amount of white, translucent and/or dark gravel crushed in fine and varying quantities of mica sand

Firing: oxidation firing, even

Colour: quite dark, brick red or brownish red

Shape: The shape of eight vessels could be evaluated. Three of these definitely belonged to cooking pots, two of which represented the type with a narrower mouth and pronounced shoulder. However, one had a straight neck, and the other started to widen right below the rim. All three rim shapes differed from each other. One had an external thickening and was concave on the outside, and it had a triangular cross-section. Two were everted, but one was rolled back to the vessel wall, while the other was not.⁶²⁷ In the case of two rim fragments, it is conceivable that they belonged to pipkins, as their side wall was bulging outwards only slightly and had a horizontal rim bent at a right angle, which is common for this vessel type.⁶²⁸ At the same time, only late analogues dated to the 17th and 18th are known of this

⁶²⁰ BHM Inv. No. 2011.16.39.

⁶²¹ BHM Inv. No. 2002.9.119.

⁶²² BHM Inv. Nos. 2002.9.44; 2002.9.119; 2011.10.20; 2012.287.487.

⁶²³ GERELYES 1980, 108–110 Fig. 8/6; Fig. 9/2–5.

⁶²⁴ SZATMÁRI – GERELYES 1996, 120–121; 96 Plate XXVIII, 4; 7.

⁶²⁵ HORVÁTH – H. SIMON 1996, 533 Fig. 63/1.

⁶²⁶ LÜKŐ 1941, 159 Fig. 1, on the right – a cooking pot with mesh pattern.

⁶²⁷ BHM Inv. Nos. 2011.9.67; 2011.10.18; 2012.287.618.

⁶²⁸ BHM Inv. Nos. 2002.9.67; 2002.9.77.

rim form,⁶²⁹ but both fragments come from Pit No. 1 dated to the late 16th and early 17th centuries. It is, therefore, also possible that they belonged to some kind of wide-mouthed, evenly bulging cooking pot. Finally, it was possible to identify three milk jugs, one of which could be reconstructed with its entire profile. This is a vessel with a relatively wide mouth and a short neck compared to other known representatives of this ware type. It had an ovoid body, and clubbed rim thickened externally.⁶³⁰ The other two fragments of neck and shoulder presumably belonged to identical or very similar vessels.⁶³¹

Dimensions:

Height: non measureable
 Rim diameters: 13.2–21 cm
 Base diameters: 9.6 cm
 Wall thickness: 0.3–0.5 cm

Decoration and other surface alterations: the vessels were unglazed in all cases and often undecorated, as well. In some cases, it was possible to observe two or three horizontal grooves running where the neck and shoulder met. Additionally, sometimes a thin white coating covered the inner side of the pots, about which it is difficult to determine based on the available fragments whether they are traces of use or perhaps the remains of some kind of very thin slip.

Distribution: a total of 106 fragments could be classified in this ware type, of which 22 could be evaluated. Most of them came from the Pits No. 1 and No. 13, but the former yielded mainly cooking pots (and possibly pipkins), while the latter contained several milk jugs. In the backfill of Pit No. 13, the shards that can be definitely identified as milk jug fragments were discovered to a depth of 565 cm. The fragments of cooking pots, on the other hand, were found in the whole backfill, but they became more frequent below -750 cm. The ware type also appeared in very small numbers in Pits No. 3, No. 7, No. 8–9, No. 11, and No. 12.

The distribution of the fragments belonging to this ware type by pits is shown in the table below:

	Ware type 1.5.2
Pit No. 1	59
Pit No. 2	0
Pit No. 3	1
Pit No. 4	0
Pit No. 5	0
Pit No. 6	0
Pit No. 7	1
Pits No. 8–9	5
Pit No. 10	0
Pit No. 11	8
Pit No. 12	2
Pit No. 13	37
Total number	113

⁶²⁹ See chapter V.1.1.

⁶³⁰ BHM Inv. No. 2012.287.634.1–10.

⁶³¹ BHM Inv. Nos. 95.31.10; 2012.287.629.

Parallels: the few, very small, evaluable shards of cooking pots and perhaps pipkins reflect the general characteristics described above in relation to this group. It would be rather difficult to find closer analogues to them. From the milk jugs published so far, a late 17th-century item from Szigliget,⁶³² and another find discovered in the area of Barcs Shopping Centre in a context dated to the 18th and 19th centuries show the greatest similarity with the ones described above.⁶³³

Ware type 1.5.3.a (Fig. 38 13–20)

Forming technique: fast wheel-thrown

Fabric: it is slightly coarse, containing varying quantities of mica and black sand

Firing: oxidation firing, even

Colour: yellowish red or bright red

Shape: this sub-type probably included several vessels of various shapes, but only one pot fragment with a complete profile was discovered,⁶³⁴ and six other small rim fragments could be evaluated.

The vessel with a full profile was a small cooking pot, which was similar in many respects to the glazed cooking pots with red fabric and a collared rim. It reached its largest diameter at the rim, which is undercut straight, has a pronounced external thickening, and a cross-section of a roughly right-angled triangle. Underneath, the body is barrel-shaped, slightly bulging, and the base tapers only slightly. Only the lower part of his handle remained, which joined the middle section of the body.

From the other six evaluable rims, one was bent out in a curve, almost horizontally,⁶³⁵ one was everted and then pressed back to the vessel wall,⁶³⁶ two were everted and then more strongly inverted,⁶³⁷ one was simple,⁶³⁸ and one was a ribbed hammerhead rim.⁶³⁹ So few of them remained that it was not possible to infer what kind of pottery they could have once belonged to. I classified them as cooking vessels based on their diameter.

Dimensions:

Height: 16.7 cm

Rim diameters: 13–21 cm

Base diameters: 8.1–9.6 cm

Wall thickness: 0.3–0.6 cm

Decoration and other surface alterations: all the cooking pots are unglazed, and apart from the ribs on one of the hammerhead rims,⁶⁴⁰ no decoration or other surface alterations could be observed.

Distribution: The ware type was present in all the assemblages except for Pits No. 3–4 and No. 10, usually in very small numbers. Most of the fragments came from Pits No. 1 and No. 7.

⁶³² KOZÁK 1966, 85 Fig. 4/8.

⁶³³ RÓZSÁS 2004, 72 Fig. 10.

⁶³⁴ BHM Inv. No. 2011.18.79.

⁶³⁵ BHM Inv. No. 2012.287.614.

⁶³⁶ BHM Inv. No. 2002.9.76.

⁶³⁷ BHM Inv. Nos. 2012.287.620; 2012.287.632.

⁶³⁸ BHM Inv. No. 2011.10.36.

⁶³⁹ BHM Inv. No. 2012.287.626.

⁶⁴⁰ BHM Inv. No. 2012.287.626.

The distribution of the fragments belonging to this ware type is shown in the table below:

	Ware type 1.5.3.a
Pit No. 1	46
Pit No. 2	5
Pit No. 3	0
Pit No. 4	0
Pit No. 5	3
Pit No. 6	2
Pit No. 7	30
Pits No. 8–9	11
Pit No. 10	0
Pit No. 11	3
Pit No. 12	4
Pit No. 13	4
Total number	108

Parallels: the vessel with a collared rim, similar to glazed cooking pots, as well as all types of rims except the hammerhead rims, have equivalents in the find material discovered in the area of the Royal Basilica of Székesfehérvár, the fabric of which is also partly similar. However, since the finds coming from there are also very fragmentary, it is difficult to say something more specific.⁶⁴¹

Ware type 1.5.3.b (Fig. 39 1–7)

Forming technique: fast wheel-thrown

Fabric: slightly coarse, contains little mica and black sand, and sometimes very little pebbles crushed very fine or tiny whole pebbles.

Firing: oxidation, the fracture surfaces are often tricolour (red – grey – red).

Colour: yellowish-red or brick-red, rarely tawny

Shape: seven vessels of this ware type could be evaluated. The fragments of two of these showed nearly their entire profile of the vessels. Both of them were relatively large vessels found between cooking pots and milk jugs in terms of form. They had a short but narrow neck, a slightly widening mouth, a pronounced shoulder, and a body tapering more strongly downwards.⁶⁴² Furthermore, a vessel with a narrow, cylindrical neck and suddenly widening body, and a shoulder fragment belonged here, which must have been milk jugs.⁶⁴³ Two rim fragments of cooking pots could also be identified.⁶⁴⁴

The rims were very simple, convex, slightly thickened externally, or hooked and occasionally smoothed back to the vessel wall.

⁶⁴¹ KOLLÁTH 2010, 22–23; 123, Cat. Nos. 53–58; 156–157 Figs. 25–26. There are several similar fragments in the archaeological material, which were not involved in the catalogue of the thesis.

⁶⁴² BHM Inv. Nos. 2012.287.634.1–10; 2012.287.635.1–14.

⁶⁴³ BHM Inv. Nos. 2012.287.607.1–2; 2012.287.630.

⁶⁴⁴ BHM Inv. No. 2012.287.625; and one uninventoried fragment from Pit No. 10.

Dimensions:

Height: ca. 30–35 cm (vessels with a short neck)

Rim diameter: 13–15 cm

Base diameter: not measurable

Wall thickness: 0.3–0.4 cm

Decoration and other surface alterations: the vessels were all unglazed, and they were often decorated with pale white paint on the outside. In addition to the brush-painted decoration, patterns wiped back in wide bands could also be observed. This is not identical to the scraped-back patterns observed in red-painted ceramics, as the paint here remained slightly visible and the surface is not indented. Narrower and wider horizontal bands, wavy lines, rows of arches, and thin stripes running diagonally downwards are characteristic motifs.

Distribution: The majority of the fragments belonging to the ware type, a total of 67 shards, came from the upper layers of the backfill of Pit No. 13, and were discovered above the depth of 615 cm. In addition to these, a single fragment came from Pit No. 10a.

Parallels: based on the fabric of the ware type, the character of the painted patterns, and the transitional forms between cooking pots and milk jugs, vessels belonging to this ware type show similarities with finds known from Vál and Székesfehérvár dated to the late 17th century and the first half of the 18th century.⁶⁴⁵

Evaluation

The research of the items belonging to this product group – which do not appear in a very large proportion in the material processed here, but represent all the more diverse forms – suggests that they must have been produced by small, rural workshops and workshop districts. They seem to have followed similar traditions for a very long time in each region, but vessels with minor differences may indicate changes over time or different places of production.

Since – according to our current knowledge – such unglazed kitchenware with oxidation firing was not produced in Buda during the Ottoman occupation, these vessels also provide some clues as to which regions the town had more extensive relations with, from where the products of the smaller, local workshops reached its markets. (The situation is less clear in the case of liquid containers as we will see later.)

Painted vessels with flame motifs (Ware type 1.5.1) typical of the central, eastern, and south-eastern parts of the Great Hungarian Plain were discovered in small numbers, and based on their concentration in Pit No. 1 and their closer analogues, they may have arrived in the 16th century. Their colour is somewhat reddish in some places, which is an interesting feature as the items known from Túrkeve-Móric and Gyula Inner Castle, for example, are rather yellowish or almost white.

Red and reddish-brown vessels tempered more coarsely with crushed pebbles (Ware type 1.5.2), which were certainly common in the central part of Transdanubia from the late Middle Ages onwards, were mainly discovered in Pits No. 1 and No. 13. This might be explained by the fact that the sellers of such vessels reached Buda before the Ottoman occupation or in the first phase of it, but later they did not or did only to a very limited extent. After the recapture of Buda, however, their products re-appeared. This is supported by the presence of late types of vessels among the finds evaluated here, such as milk

⁶⁴⁵ HATHÁZI – KOVÁCS 1996, 47–48; Fig. 25/1; Fig. 26/5. KOVÁCS 2017, 341–345; Figs. 13–15. KOLLÁTH 2010, 38–40; 126–127, Cat. Nos. 104–112; 161 Fig. 35.

jugs. Based on the find material published from other sites, it is known that the workshops, or at least some of them, produced throughout the Ottoman period.

In general, we can tell about Ware type 1.5.3.a that it only sporadically appeared in pits that were filled back in the last third of the 17th century. The occurrence of Ware type 1.5.3.b in the find material processed now was limited to the upper section of Pit No. 13. It also appeared in Pit No. 10a containing several modern ceramics. Its distribution and parallels, therefore, equally suggest that it can be regarded as one of the characteristic ware types of the post-Ottoman period.

V.1.6 UNGLAZED COOKING VESSELS WITH REDUCTION FIRING

Characteristics and research history

The vessels fired in a reducing atmosphere, often with added graphite and stamp on the rim, were among the first types of medieval pottery that caught the attention of researchers in 19th-century Hungary. Although their dating was quite controversial for a while not only in Hungary but also in Austria, by the beginning of the 20th century it became evident that it was a very long-lived, but definitely medieval-origin ware group coming from German-speaking areas.⁶⁴⁶ In his work published in 1938, Kálmán Szabó, studying the finds of villages around Kecskemét abandoned in the 16th century, noted that these vessels, especially the cooking pots, were among the most common types of contemporary kitchenware at many sites, but their quantity decreased moving from the Danube towards the Tisza. Since in addition to the items with added graphite fired grey or black he also discovered brownish-red pottery without graphite bearing stamps unattested on Austrian and German sites, he assumed that this high-quality ware could have been imitated in local workshops.⁶⁴⁷ A decade and a half later, Imre Holl refuted this theory, mainly after examining find materials from urban sites located along the Danube (Buda, Pest, Visegrád, and Esztergom). He claimed that based on their rim stamps the majority of the vessels had arrived from Austria (predominantly from the workshops of Vienna, Tulln, Passau, and Ried) in the territory of the Hungarian Kingdom.⁶⁴⁸ This view remained dominant in Hungarian research for a long time. However, the increasing number of excavation finds raised more and more questions regarding the places of production and the role of rim stamps among Hungarian, Austrian, and Slovak researchers, alike.⁶⁴⁹

The find material from Buda assessed here did not provide any clues regarding these problems. Moreover, the dating of unglazed cooking pots fired in a reduction atmosphere identified in a relatively small number is also rather uncertain. The vast majority of them were found in two pits (No. 1 and No. 13), which also yielded a considerable number of medieval finds. Based on their detectable parallels, they do not seem to come from the Ottoman period, either. Due to these uncertainties, I will not discuss the further research history of this group in detail this time. I will present the analogues together with their evaluation and dating, but I will not take a stand regarding the provenance.

⁶⁴⁶ On the issue in detail, see KOLLÁTH 2021, 271.

⁶⁴⁷ SZABÓ 1938, 101–105.

⁶⁴⁸ HOLL 1955, 163–176.

⁶⁴⁹ For a summary of the problem, see FELD 2008, 310–311. Most recently, Anikó Tóth published the find assemblage discovered in a pottery kiln on Hajógyári Island, Budapest, dating from the second half of the 15th century. Among the pots fired in this kiln, there were also vessels closely related to the “Austrian” pots in terms of shape. Furthermore, among the finds of the estate centre that the kiln belonged to, there were further fragments with more uncertain origins. TÓTH 2016, 256 Plate 14. TÓTH 2017, 529.

Although the cooking pots with reduction firing of Austrian origin have a relatively wide range of forms, in the recently processed find material, I could only classify the fragments of pots and larger storage vessels into this ware group. They are fast wheel-turned and their shapes are proportionally identical. Their rim is pronounced, hooked, more or less thicker in the upper part, and tapering below. They were often supplied with a handle – a short, strongly curved rod handle – starting from the rim and running down to the shoulder. The body of the vessels is cylindrical, barely bulging, and the bottom is wide. Their fabric is highly varied for the reasons mentioned above, normally quite coarsely tempered, often porous, and the graphite grains, if present, are often clearly visible to the naked eye. They are always unglazed, and apart from the rim stamps their decoration often only consists of one or two grooves or narrow ribs running around the shoulder.

Find material

A total of 72 fragments could be classified in this ware group, which belonged to at least 25 vessels.

Ware type 1.6.1 (Fig. 39 8–12)

Forming technique: fast wheel-thrown

Fabric: contains a medium amount of coarse-grained mica sand, and usually, but not in all cases, few graphite particles, slightly porous

Firing: reduced, sometimes uneven, slightly patchy

Colour: various shades of grey

Shape: One whole vessel belonging to this type could be completed. The rim of this pot shows the shape described above. The small rod handle starts at the top of the rim and joins the shoulder of the vessel below. The neck is short and wide, and the shoulder hardly protrudes. A horizontal rib and under that a groove runs around the shoulder. The body of the vessel is bulging, at its largest diameter it is almost equal to the diameter of the rim, and then it tapers downwards. The side wall and the base meet at an edge.⁶⁵⁰

The other six fragments of rim and handle made of similar fabric have more or less the same shape as the cooking pot above with only a few differences.⁶⁵¹

Dimensions:

Height: 18 cm

Rim diameter: 15 cm – over 35 cm (I could not measure it precisely due to the large diameter)

Base diameter: 12 cm

Wall thickness: 0.3–0.6 cm

Decoration and other surface alterations: the vessels were all unglazed, and the grooves and/or ribs mentioned above could be observed on their outer side, around the shoulder. Two vessels were stamped on the rim. The cooking pot with a full profile shows a cross enclosed in a shield with a band above it, from which it is not sharply separated. When viewed from the front, between the horizontal stem of the cross and the band, a protruding dot is visible on the left side as a secondary mark. The stamp was misprinted by the potter and that is why it is incomplete.⁶⁵² Another rim was also stamped. This mark is circular with an isosceles cross inside.⁶⁵³

⁶⁵⁰ BHM Inv. No. 2002.9.39

⁶⁵¹ BHM Inv. Nos. 2002.9.47; 2002.9.115; 2002.9.116; 2002.9.117; 2002.9.159; 2002.9.160.

⁶⁵² BHM Inv. No. 2002.9.39.

⁶⁵³ BHM Inv. No. 2002.9.115.

Distribution: 46 fragments belonging to at least 14 vessels could be classified in this ware type. They were all found in Pit No. 1.

Parallels: in terms of form, several exact parallels of the completed cooking pot are known from the area of the Royal Palace in Buda dated to the 15th and 16th centuries.⁶⁵⁴ The 1935 excavations conducted by József Csalogovits at Decs-Ete, a settlement that perished in the late 16th century, yielded a cooking pot as a stray find, which had a similar shape. It was stamped at three places on the rim, probably with the same stamp as above.⁶⁵⁵ Imre Holl presented several similar stamps identifying them as the marks of a workshop in Vienna.⁶⁵⁶

Furthermore, from the Ilzstadt district of Passau, Herbert Böhmer published rim fragments with a very similar shape to the rims belonging to the ware type discussed here and with a stamped mark similar to an isosceles cross enclosed in a circle. They were among the finds dated to the middle and end of the 16th century belonging to a potter's house that operated from the late 15th century onwards.⁶⁵⁷ There were also fragments marked with a similar stamp among the finds of the estate centre excavated on the Hajógyári Island, Budapest, dated to the 14th and 16th centuries. Similar ceramic vessels with stamped rims are also known from Bratislava, which were discovered together with finds dated to the 16th and 17th centuries with certainty.⁶⁵⁸ Rim fragments similar in form were also published from Mautern an der Donau (Austria), dated to the late 15th and 16th centuries. The latter ones were identified as the products of Oberzell near Passau.⁶⁵⁹

Ware type 1.6.2 (Fig. 39 13–18)

Forming technique: fast wheel-thrown

Fabric: it always contains a variable amount of mica sand and white grains (probably calcite), and if it also contains graphite, it appears in the form of small lumps distinctly visible to the naked eye, even in a considerable amount.

Firing: reduction, more or less even

Colour: various shades of grey and the surfaces of the fragments are less patched than in the case of Ware type 1.6.1.

Shape: six rim fragments and two bottom fragments could be evaluated. The rims were all very thick, hooked, and particularly strongly thickened in the upper part. The lower edge of the rims was rounded. The base of the vessels had the usual wide shape.⁶⁶⁰

Dimensions:

Height: not measurable

Rim diameter: 16–30 cm

Base diameter: 11–13 cm

Wall thickness: 0.3–0.7 cm

⁶⁵⁴ HOLL 2005a, 26; 63 Abb. 27/1.

⁶⁵⁵ VIZI 2000, 197; 232 Fig. 2. (M.3.936.1.)

⁶⁵⁶ HOLL 1955, 180 Fig. 53/20; 182 Fig. 55/20 1–3.

⁶⁵⁷ BÖHMER 2006, 235–237.

⁶⁵⁸ TÓTH 2016, 256; Plate 14 Fig. 5. HAMPEL 1901, 324 Figs. 23–28.

⁶⁵⁹ CECH – KALTENBERGER 2003, 47; 142–143 Tafel 21; 146–147 Tafel 23.

⁶⁶⁰ BHM Inv. Nos. 2011.18.35; 2012.287.61; 2012.287.62; 2012.287.63; 2012.287.64; 2012.287.65. 2012.287.66; 2012.287.67.

Decoration and other surface alterations: one item had a groove running around the height of the shoulder. It is wider and deeper than the one belonging to Ware type 1.6.1.⁶⁶¹ Two rim marks could be identified, one is fragmentary and seems to be incised rather than made with a stamp. A dot in a circle and a detail of a line has remained of it.⁶⁶² The other is a clearly stamped rim mark. This one represents a cross in a footed shield, with a band above it.⁶⁶³

Distribution: 26 fragments could be classified in this ware type, which belonged to at least 11 vessels. Except for one stamped item, which came from Pit No. 7,⁶⁶⁴ all the fragments were discovered in Pit No. 13 were present in the whole backfill and showed an even distribution

Parallels: extremely thick rims typical of the ware type, which did not taper towards the bottom, were also discovered in the find material of the potter's house in Passau-Ilzstadt and among the finds of Mautern an der Donau dated between the late 14th and the late 15th centuries. They were also present among the finds of Kőszeg published by Imre Holl and dated to the late 15th century.⁶⁶⁵ I could discover a close analogue to neither the incised nor the stamped rim mark among the published finds. However, researchers in Austria regarded the former as typical of the 14th and 15th centuries.⁶⁶⁶ The latter was attributed by Imre Holl to a workshop in Vienna, and the majority of stamped items published in the territory of Hungary are the variants of this.⁶⁶⁷

Evaluation

Among the “Austrian”-type cooking pots fired in a reduction atmosphere, two ware types could be distinguished, which were distinctly different in terms of their fabric and rim forms, alike. The amount and fineness of added graphite also differed, but it should be noted that not all fragments in any ware type contained this additive as visible to the naked eye.

Their distribution and chronology also shed light on a very interesting phenomenon. With one exception, the items belonging to Ware type 1.6.1 all came from Pit No. 1, which had been completely filled back by the early 17th century, but there are also definitely earlier vessels in the pit. Based on their parallels, the cooking pots belonging to this ware type can be dated to the 15th and 16th centuries, so it is possible that they still arrived in the town before the capture of Buda, but it cannot be excluded either that they were already purchased during the Ottoman occupation. The possibility that the trade of these vessels continued in Buda during the first decades of the Ottoman period was already raised by Imre Holl in connection with find material discovered in the royal palace.⁶⁶⁸ The currently processed finds do not fully support this, but the question is certainly worth to be considered further in the future. All we can say is that there are no early modern stamped rims among the published finds of Buda and the castle district. On the other hand, they seem to appear in the find materials of Óbuda and Székesfehérvár, for example.⁶⁶⁹

⁶⁶¹ BHM Inv. No. 2012.287.61.

⁶⁶² BHM Inv. No. 2012.287.61.

⁶⁶³ BHM Inv. No. 2011.18.35.

⁶⁶⁴ BHM Inv. No. 2011.18.35.

⁶⁶⁵ BÖHMER 2006, 231–234. CECH – KALTENBERGER 2003, 44; 108–109 Tafel 4 A69; 112–113 Tafel 6 A115; 114–115 Tafel 7 A132–A133. HOLL 1992, 120 Fig. 59/1–8.

⁶⁶⁶ BÖHMER 2006, 231–233. CECH – KALTENBERGER 2003, 30; 39.

⁶⁶⁷ HOLL 1955, 181–182 Figs. 54–55. Examples from Óbuda: BERTALANNÉ 1998b, 198–205, Plates VIII–XV; from Decs-Ete: VIZI 2000, 233–248 Figs. 3–18; from Kőszeg: HOLL 1992, 120–126 Figs. 59–65; 139 Fig. 78; 142–144 Figs. 81–83.

⁶⁶⁸ HOLL 2005a, 89–90.

⁶⁶⁹ BERTALANNÉ 1998b, 203 Plate XIII, 1–2. SIKLÓSI 2010, 12 Taf. 20–24.

The presence of Ware type 1.6.2 in Pit No. 13, and the discovery of a fragment of this ware type in Pit No. 7, can be explained by completely different reasons. Based on their analogues, these vessels were made in the 14th and 15th centuries, so it is highly possible that they were mixed with the finds when the features were constructed and filled with earth taken there. All this well demonstrates that this type of pottery was a significant element of the material culture of the town in the late Middle Ages.

All in all, these items emerging in later contexts always require a thorough examination to ascertain whether they formed an integral part of the given assemblage dated between the 16th and 18th centuries or should be regarded as earlier stray finds.

V.1.7 FAST WHEEL-TURNED, UNGLAZED, CONICAL LIDS

Characteristics and research history

Lids represent one of the most under-investigated groups of medieval and early modern pottery. Until now in Hungary, only one study was dedicated to this artefact type, and with that, to its early items dated to the early 13th and 14th centuries. This study was authored by Nándor Parádi, who demonstrated that flat lids, which were more common at the beginning, were replaced by conical ones during the 14th century. The latter could fit better on the rims of cooking pots. This view was shared by Imre Holl and István Feld in their synthesising works.⁶⁷⁰ These medieval lids were much taller and have a more complex profile than their extremely simple variants that became widely used in the 16th century. The latter have a truncated cone shape and are surmounted by a knob of various forms. Their rims can be ribbed, cut straight, rounded, slightly flanged, or widening (“footed”). From this type, Gábor Tomka published a considerable number of finds discovered in Mohi, Ónod, and Szendrő, discussing the possibilities of their dating.⁶⁷¹

This basic form continued to exist up to the 20th century. Among the published early modern finds we can also find the so-called flanged lid with a smaller diameter, mainly used for tableware.⁶⁷² They are also mentioned in ethnographic literature besides several other variants of lids. Since the fabric and surface treatment of these lids are generally related to the vessel types they were made for, I discuss the few items discovered in the find material processed here together with those vessels.

In terms of their main characteristics, the unglazed lids made in the shape of a truncated cone (which will be described below) are very uniform. They have the same basic shape, are fired reddish in an oxidation atmosphere or light grey in a reduction atmosphere, and all of them are undecorated. However, they are extremely diverse in their details. It is almost impossible to find two identical pieces, as far as their tempering, and their knob or rim forms are concerned. Additionally, based on the assessed early modern finds, it is known that firing in an oxidation or reduction atmosphere is not decisive in this case, since the same potter could alternately make ceramics of different colours.⁶⁷³

In this case, therefore, I do not break down the otherwise not very abundant find material, as it would result in too many ware types with only a few fragments in each type. I present the observable tendencies for each description category. In the future, when processing other find materials, these can be used as a starting point for further classification.

⁶⁷⁰ PARÁDI 1958, 158–159. HOLL 1963, 341, 345. FELD 1987, 263–265.

⁶⁷¹ TOMKA 2018, 101–104; 285–290 Plates 139–144.

⁶⁷² See, CSUPOR – CSUPORNÉ 1998, 72.

⁶⁷³ In the early modern and modern archaeological material from Pápa, for example, the fabric and component parts of lids fired red and grey were the same. KOLLÁTH 2013b, 162 Fig. 5/4–7.

Find material

A total of 81 fragments belonging to 58 lids could be identified in the find material.

Ware type 1.7.1 (Fig. 40 1–19)

Forming technique: fast wheel-thrown

Fabric: they are usually not too coarse, but not fine either, mostly slightly calcareous, but without spalling. As tempering material, mostly a medium amount or a lot of fine-grained mica sand, or perhaps a little crushed gravel was added.

Firing: oxidation or reduction, even

Colour: the colour of the items fired in an oxidation atmosphere ranges from light yellowish red to brick red, while the ones fired in a reduction atmosphere are usually relatively light grey, but there are also some vessels fired almost black.

Shape: The whole profile of six lids, as well as another eight knobs and 26 rims could be evaluated. Two main versions of the basic form could be identified. In one, the body of the lid is relatively flat, and the proportionately narrow knob surmounts a taller, cylindrical handle.⁶⁷⁴ The body is usually disk-shaped, it can either be clearly separated from the knob or it can be nearly integrated with it. In one case the knob has a lathe-turned biconical shape.⁶⁷⁵ In the case of the other basic form, the body of the lid is relatively high, and the knob does not continue into a handle, but functions as a closure for the body. The knob has the shape of a wide, flat disc.⁶⁷⁶ Many transitions can be observed between the two variants.⁶⁷⁷ A narrow rib runs around most of the rims on the inside, near the outer edge, but this can also be missing. In most cases, their edge is rounded,⁶⁷⁸ but it can also be cut straight,⁶⁷⁹ supplied with a narrow, vertical flange,⁶⁸⁰ or flattened (“footed”).⁶⁸¹

Dimensions:

Height: 6.2–10 cm

Rim diameter: 12–20 cm

Wall thickness: 0.4–0.8 cm

Decoration and other surface alterations: the lids are in all cases unglazed, no decoration could be seen on them. In one case, a hole was drilled under the knob to facilitate the escape of steam.⁶⁸²

Distribution: lid fragments were found in all the features except for Pit No. 11. Apart from Pit No. 4, which yielded a relatively large number of fragments of three lids, generally only one or two fragments were discovered, which belonged to a few vessels.

⁶⁷⁴ BHM Inv. Nos. 2014.167.34; 2014.167.35; 2013.157.90.1–2; 2012.287.722.

⁶⁷⁵ BHM Inv. No. 2012.202.282.

⁶⁷⁶ BHM Inv. Nos. 2011.18.85; 2012.287.601; 2012.287.602.

⁶⁷⁷ For example, BHM Inv. No. 2011.16.40.

⁶⁷⁸ For example, BHM Inv. No. 2012.287.627.

⁶⁷⁹ For example, BHM Inv. No. 2011.10.51.

⁶⁸⁰ For example, BHM Inv. No. 2011.18.86.

⁶⁸¹ For example, BHM Inv. No. 2012.202.211.

⁶⁸² BHM Inv. No. 2012.287.602.

The distribution of the lids by the pit is shown in the table below:

	Number of vessels	Number of shards
Pit No. 1	6	6
Pit No. 2	2	5
Pit No. 3	1	1
Pit No. 4	3	14
Pit No. 5	17	19
Pit No. 6	2	3
Pit No. 7	3	4
Pits No. 8–9	4	8
Pit No. 10	2	2
Pit No. 11	0	0
Pit No. 12	3	3
Pit No. 13	15	16
Total number	58	81

Parallels: it could be observed that the lids show the general characteristics of such finds known from the same period.⁶⁸³ At the same time, it should be highlighted that the second, less composite basic form is more common among slow wheel-thrown items.⁶⁸⁴

Evaluation

What we find the most interesting thing about the lids is their wide range of variants and their relatively small number, which is quite typical of the find materials coming from the major centres of Ottoman Hungary. This phenomenon is probably related to the cooking and eating habits of the population; namely that they could have normally used lids made of other material than pottery or they did not use lids at all.

V.1.8 SLOW WHEEL-TURNED COOKING POTS AND LIDS

Characteristics

The pots and lids made on the slow wheel were mostly used for cooking, and sometimes, especially the larger vessels served storage. Their characteristics are very diverse, which is partly due to their production under local circumstances, but it will probably be possible to distinguish several groups of them during later research. Their fabric is often relatively coarse, containing a large amount of sand or broken gravel. Their firing is often uneven, and their colour is usually tawny, greyish-brown, or reddish. As a result of use, the cooking pots often got sooty almost all over their surface. In such cases, their original colour can only be seen in small patches.

⁶⁸³ See, for example, TOMKA 2018, 101–104; 285–290 Plates 139–144. SIKLÓSI 1982, 3. KOLLÁTH 2013b, 162 Fig. 5/4–7.

⁶⁸⁴ See, for example, NÁDAI 2016, 78; Plate 31. KOLLÁTH 2010, Cat. No. 75; 159 Fig. 30.

The quality of their workmanship is varied. Several sites yielded particularly fine cooking pots of higher quality, the fabric of which contained no crushed pebbles, but mica sand. These sometimes also differ from other pots in terms of the characteristics of their form and decorations, but it has not been possible to establish a more precise typochronology of them based on any of the processed assemblages, yet.⁶⁸⁵

The cooking pots usually have a pronounced shoulder and taper strongly towards the base, but barrel-shaped and spherical vessels also exist. In addition, there are pots with a bulging middle section, which are closer in form to fast wheel-turned pots that are often supplied with a handle. Their rims are normally more or less everted and can be straight, simple, rounded, or cut off, as well. The rims may as well be thickened at the outer edge or lid-seated.

They are always unglazed, and their decorations are diverse. Their rims may be thumb-impressed, and, especially on larger vessels, ribs were often applied around the outer wall, which could then be decorated by incisions and impressions. A groove or wavy line incised on the shoulder and a spiral line running around the body of the vessel are common, whereas pine branch-like incising occurs infrequently. Ornaments stabbed in one or more rows, as well as rouletted rows of small squares or rectangles also appear on the vessels, mostly around the shoulder, but there are also pieces decorated in this way on a larger surface. Some vessels were stamped on the base, but the frequency of their occurrence varies from site to site, and they are sometimes completely absent from the material.

The fabric and colour of the slow wheel-turned lids are the same as that of the cooking pots. They usually have the shape of a truncated cone, but they are rather shallow, rising only slightly towards the knob. The knob is disc-shaped, wide, flat, and its edges are often uneven, sometimes impressed wavy. The edges of the lids are usually simple, rounded, or cut straight, but sometimes divided by a rib. A hole was occasionally drilled in or near the knob, probably to facilitate the escape of steam. The inner side of the lids was sometimes decorated with incised wavy lines, and sometimes the knob was stamped.

Research history

It was as part of the 1936 study by Henrik Horváth that the photo of the complemented vessels of a 17th-century assemblage of finds from Tabán including a pot of this type was published as an illustration, but the author did not discuss it in detail in the text.⁶⁸⁶ Géza Fehér mentioned in his 1959 study when discussing the slow wheel-thrown jugs found in the assemblage from Pécs that cooking pots were also made in Bosnia and Herzegovina in the same way and with similar decoration.⁶⁸⁷ In the find material of the Márévár excavations supervised by Mária G. Sándor, Győző Gerő identified similar vessels, which clearly came from an Ottoman-period context, and within that from the late 16th century.⁶⁸⁸ Such vessels were also published by Ibolya Gerelyes from Ozora and by Gyöngyi Kovács from Törökkoppány, partly modifying and partly refuting previous conceptions of them.⁶⁸⁹

The next major results were given by the investigations that Gyöngyi Kovács carried out in Barcs and Bajcsa. They revealed that the use of slow wheels in Southern Transdanubia had not completely disappeared from local traditions by the time of the Ottoman occupation.⁶⁹⁰

⁶⁸⁵ GERELYES – FELD 1986, 177. KOVÁCS 1998, 156–162. PUSZTAI 2001, 58–61. GAÁL 2013, 219–227.

⁶⁸⁶ HORVÁTH, 1936 Fig. 53.

⁶⁸⁷ FEHÉR 1960, 126, Fig. 6.

⁶⁸⁸ G. SÁNDOR 1964, 126–127, footnote 45.

⁶⁸⁹ GERELYES – FELD 1986, 177. KOVÁCS 1991, 172–173. For further details, see KOLLÁTH 2021, 283–284.

⁶⁹⁰ KOVÁCS 1998, 156–162. KOVÁCS 2001a, 197–198. KOVÁCS 2003b, 261.

A considerable number of finds were published and analysed by Tamás Pusztai from Bátaszék,⁶⁹¹ Márton Rózsás from Pusztabarc,⁶⁹² and Attila Gaál from Szekszárd-Újpalánk,⁶⁹³ as well. Based on our current knowledge, we can say that slow wheel-turned cooking pots and lids had a major role in the materials of smaller Ottoman strongholds, mainly located in Southern Transdanubia. At the same time, in settlements with major garrisons lying in the north (Visegrád,⁶⁹⁴ Vál⁶⁹⁵), which were more actively engaged in trade, such vessels were either discovered in small quantities (Buda,⁶⁹⁶ Székesfehérvár⁶⁹⁷), or have not been published about (Szolnok, Eger).

From the Ottoman period of the Balkan Peninsula, slow wheel-turned pottery is only known from material publications with a few exceptions.⁶⁹⁸ Conversely, they represent a relatively popular topic in ethnographic literature, due to the fact that their production still has a living tradition in some settlements.⁶⁹⁹ In connection with the finds discovered in Belgrade, Vesna Bikić noted that these types of pottery were much rarer in the period when the city was under Hungarian rule (1389–1521) than before and afterwards. However, the pots made during the Ottoman occupation did not directly derive from the earlier types, which was due to a partial exchange of population according to her opinion. This resonates well with observation made by Gyöngyi Kovács regarding Southern Transdanubia, where the slow wheel-turned ceramic vessels made in the late Middle Ages also differed from those made in the Ottoman period.⁷⁰⁰

Find material

Altogether 203 fragments could be included here, which belonged to at least 49 pots. Additionally, two lids could be identified, 5 fragments of which have been preserved. Based on their material, they could be classified into two distinctly different ware types.

Ware type 1.8.1 (Fig. 41 1–9; Fig. 42 1–10)

Forming technique: slow wheel-thrown

Fabric: gritty, slightly oily to the touch, containing varying amounts of white or translucent gravel, usually crushed fine. In one case, grog was added to the clay fabric.⁷⁰¹ The fabric of some ceramic vessels is porous in places, especially inside, near the base.⁷⁰²

Firing: uneven, the surface of the vessels is often patchy. The fracture surface is nearly always of a different colour than the inner and outer surfaces of the shards.

⁶⁹¹ PUSZTAI 2001. PUSZTAI 2002. PUSZTAI 2003.

⁶⁹² RÓZSÁS 2006.

⁶⁹³ GAÁL 2013, 219–227.

⁶⁹⁴ GERELYES 1987a, 175–177.

⁶⁹⁵ HATHÁZI – KOVÁCS 1996, 41–42.

⁶⁹⁶ Royal Palace, Northern Forecourt: GERELYES 1991, 46; 66 Fig. 11/9. Csikós Courtyard: TÓTH 2011a, 231; 234–235; 237. Víziváros, Kacska utca – Ganz utca: ÉDER 2014, 286. NÁDAI 2016, 75; XII–XIII, Cat. Nos. 117–118; Plate 29.

⁶⁹⁷ KOLLÁTH 2010, 23; 27–28; 32; 123–124, Cat. Nos. 61–65, 75; 158 Fig. 28; 159 Fig. 30.

⁶⁹⁸ For example, RADIĆ – BOJČIĆ 2004, 163–179.

⁶⁹⁹ TOMIĆ 1983, 246–251. DJORDEVIĆ 2007. DJORDEVIĆ 2011, 33–56.

⁷⁰⁰ BIKIĆ 2003, 179. It was still not evident when the archaeological material from the castle of Kanizsa was processed (KOVÁCS 2003b, 260–261.). However, the differences could be more clearly identified since then. (Oral communication by Gyöngyi Kovács.)

⁷⁰¹ BHM Inv. Nos. 2012.287.500.1– 2.

⁷⁰² For example, BHM Inv. Nos. 2012.287.501.1–11.

Colour: reddish, less often tawny, with grey patches. The fracture surface is usually dark grey. Their outer side was often covered with black soot.

Shape: five vessels with a full profile and ten rim/shoulder fragments could be examined. Three main vessel forms could be distinguished. The first comprised five vessels with a shoulder and an elongated body strongly tapering downwards – one of these had a particularly narrow mouth and a slightly longer neck than the others.⁷⁰³ The second form was represented by four vessels with an almost globular body that had the largest diameter in the mid-section. Finally, there was one small vessel with a flattened body that had the largest diameter at the rim. The largest item identified among the processed finds of the ware type was a vessel with a shoulder.⁷⁰⁴

Under the rim, the wall of the vessel tapered strongly in all cases, thereby making the shoulder more pronounced. The type of rim used was not interrelated with the shape of the whole vessel. The following forms could be distinguished:

- straight, turning outwards, with a flat top, and either a completely simple or slightly thickened edge (9 fragments). In one case, the outer edge of the rim had a groove running around
- first turning outward and then forming an angle, with a lid seating and a flat top (4 fragments).
- hooked and turned back to the wall of the vessel, with a collar on the outside (2 fragments)

Dimensions:

Height: 12.2 cm (the vessel with a flat body); 26 cm (the large vessel);

the other vessels are 15–16 cm high

Rim diameter: 12.9–21 cm

Base diameter: 9.4–14 cm

Wall thickness: 0.4–0.8 cm

Decoration and other surface alterations: decoration could be observed in ten cases. A rib decorated with finger impressions was applied on one of the vessels, at about half of its height. On another vessel, there are two narrow, barely visible ribs around the shoulder.⁷⁰⁵ On the shoulder of six vessels, directly below the start of the inverted rim, one or two, and in one case several, simple grooves run around.⁷⁰⁶ In addition, the shoulder of one vessel is incised with one, and another vessel with two wavy lines.⁷⁰⁷ Greasy and sooty layers (probably burnt food remains) can sometimes be observed inside the vessels.⁷⁰⁸

Based on their fabric, the two lids with the shape presented in the general description could also be classified here. One of the lids had a complete profile. Its knob had an uneven, jagged edge, while its rim is simple, cut off. A hole was made next to the knob before firing.⁷⁰⁹ From the other item only the knob remained, the edge of which was cut more evenly. Its colour is grey, but it cannot be determined whether this is the firing colour or it became like this as a result of use.⁷¹⁰

Distribution: The ware type was discovered in Pits No. 5 (9 fragments – 8 vessels), No. 7 (24 fragments – 2 vessels), No. 9 (20 fragments – 2 vessels), No. 11 (3 fragments – 1 vessel), No. 12 (31 fragments – 2 vessels), and No. 13 (97 fragments – at least 24 vessels). A total of 184 shards could be classified here, which belonged to at least 39 items.

⁷⁰³ BHM Inv. No. 2012.287.511.

⁷⁰⁴ BHM Inv. Nos. 2012.287.501.1–11.

⁷⁰⁵ BHM Inv. Nos. 2012.287.501.1–11; 95.31.28.

⁷⁰⁶ BHM Inv. Nos. 2012.202.296; 2012.202.297; 2012.287.500.1–2; 2012.287.502; 2012.287.509; 2012.287.511.

⁷⁰⁷ BHM Inv. Nos. 95.32.21; 2012.287.503.

⁷⁰⁸ For example, BHM Inv. Nos. 2011.18.83.1–7; 2012.287.502.

⁷⁰⁹ BHM Inv. No. 2012.287.514.

⁷¹⁰ BHM Inv. No. 2012.202.400.

Ware type 1.8.2 (Fig. 42 11–16)

Forming technique: slow wheel-thrown

Fabric: it is relatively rough to the touch, but contains little or no crushed gravel. Mica sand, white and dark grains in varying amounts and sizes were added to the clay fabric. The fabric of one vessel is heavily porous on the inside, near the base.⁷¹¹

Firing: it is usually quite uniform in one vessel, not patchy, but the shades vary from dish to dish

Colour: the base colour is usually light tawny, sometimes reddish, grey, or greyish-brown. The outer and inner surfaces of the vessels may be of different colours. As a result of secondary burning, they were often completely blackened by soot, mostly on the outside, but sometimes on the inside, as well.

Shape: Two rim fragments could be evaluated altogether in terms of form. Both of them were straight, everted, with a flat top.⁷¹² The pots belonging to this ware type were wide in the shoulder and strongly tapered downwards.⁷¹³ A small side fragment of a larger storage vessel could also be identified.⁷¹⁴

Dimensions:

Height: not measurable

Rim diameter: 16 cm

Base diameter: 13 cm

Wall thickness: 0.4–0.6 cm (it can be up to 0.9 towards the base)

Decoration and other surface alterations: In one case, it was possible to observe a pattern consisting of small squares impressed with a notched wheel in several rows on the middle third section of the vessel, on the outer side.⁷¹⁵ On the fragment of the large storage vessel, there is an applied rib decorated with slant incisions, and below that an incised wavy line can be seen.⁷¹⁶

Distribution: The ware type was discovered in Pits No. 2 (2 fragments – 1 vessel), No. 5 (6 fragments – 4 vessels), No. 10 (3 fragments – 1 vessel), No. 11 (7 fragments – 1 vessel), and No. 13 (3 fragments – 3 vessels). A total of 21 shards could be classified here, which belonged to 10 objects.

Evaluation

The processing of the pottery shards discovered in the pits in Szent György tér has not significantly changed the view that pots and lids formed on the slow wheel are present in the Buda find material, but in small numbers compared to the earthenware thrown on the fast wheel.⁷¹⁷ Compared to other the slow wheel-thrown ceramics of the period, their quality is good, both in terms of fabric and workmanship. Their decoration is not very rich. We can see ribs applied on the larger vessels, as well as the grooves and incised wavy lines running around the shoulder of other vessels. Rouletted decoration could be observed in only one case, on one of the vessels belonging to the rarer Ware type 1.8.2. There are no stamped marks on the base of any vessel at all.

As far as their distribution is concerned, they were completely missing from Pit No. 1 unearthed in the area of Sándor Palace. From the features in and around the St. Sigismund Church, they were present

⁷¹¹ Pit No. 13; uninventoried.

⁷¹² BHM Inv. Nos. 95.31.29; 2012.287.508.

⁷¹³ BHM Inv. No. 2012.287.505.

⁷¹⁴ BHM Inv. No. 2012.287.267.

⁷¹⁵ BHM Inv. No. 2011.10.54.

⁷¹⁶ BHM Inv. No. 2012.287.267.

⁷¹⁷ GERELYES 1991, 46; 66 Fig. 11/9. ÉDER 2014, 286. TÓTH 2011a, 237. NÁDAI 2016, 75; XII–XIII, Cat. Nos. 117–118; Plate 29.

in Pits No. 2, No. 5, No. 7, and No. 9. In Pits No. 2 and No. 5, there were a very small number of fragments, each belonging to different vessels. In Pits No. 7 and 9, on the other hand, several shards of two vessels were discovered. From the features excavated in the area of the royal stables, Pit No. 10 contained three fragments of a single vessel, whereas Pits No. 11–13 yielded many pieces of relatively few pots that could be fit well together. The distribution of the two ware types in the pits can be considered even.

Relatively few finds of this type have been published from Buda. In terms of form, the type of cooking pot with a pronounced shoulder in the find material processed by me is similar to the item published by Ibolya Gerelyes from the Northern Forecourt of the Royal Palace, but there was no ribbed rim among the finds discovered in Szent György tér.⁷¹⁸ Concerning the whole shape, the vessels from Víziváros published by Zsófia Náday are also very close to these, but their fabric is different, yellowish, and highly porous all over, which is not so typical of the rather reddish items discussed above.⁷¹⁹

Considering the area of Ottoman Hungary, the vessels belonging to Ware type 1.7.1 have analogues from Székesfehérvár in terms of fabric and workmanship. In addition, the only lid known from there is also similar in its shape to the two lids discovered in Szent György tér.⁷²⁰ The vessels presented here are analogous with the considerable number of finds known from three other sites – Barcs, Báticaszék, and Szekszárd-Újpalánk – from the aspect that two groups can be distinguished in their find material based on their fabric. One group contained crushed pebbles, and the other was rather tempered with sand. Ceramics tempered with grog were found in Újpalánk.⁷²¹ In terms of shape, they have the closest parallels from Barcs, and the lack of stamped marks on the base is also a common feature of the two sites. Additionally, there are also some similar pots among the great variety of finds known from Újpalánk.⁷²² From other provinces of the Ottoman Empire, the Belgrade material is the most similar to that of Buda. On the one hand, the colour of the fired earthenware is similarly reddish there. On the other hand, in addition to the same, simple pot forms, vessels with a flat body and wide mouth also emerged there. One such vessel was discovered in the find material Szent György tér, but I could not find a parallel for it from other parts of Ottoman Hungary. Based on the ceramics known from Belgrade, I could also identify a vessel type in Buda with a particularly narrow mouth, long neck, and a broad shoulder, which was represented by very few items though.⁷²³

The currently processed find material still does not provide evidence for dating either concerning its context or its parallels. However, it can be observed that the pits that were presumably filled back around the time of the reoccupation of Buda show different taphonomic features than the earlier ones. The former contained fewer vessels, but those had much more fragments, and in many cases, they could be assembled almost completely. Conversely, in the features that were filled back earlier on the basis of the finds, more vessels were discovered, but they were represented by only one fragment each. At present, it is not possible to clarify the reason for this, but it is definitely worth to be mentioned.

⁷¹⁸ GERELYES 1991, 46; 66 Fig. 11/9.

⁷¹⁹ NÁDAY 2016, 75; XII–XIII, Cat. No. 117–118; Plate 29.

⁷²⁰ KOLLÁTH 2010, 23; 27–28; 32; 123–124, Cat. Nos. 61–65, 75; 158 Fig. 28; 159 Fig. 30.

⁷²¹ KOVÁCS 1998, 162. PUSZTAI 2001, 58 Fig. 18/3–5. GAÁL 2013, 220.

⁷²² KOVÁCS 1998, 156–162. GAÁL 2013, 280 Plate 5/5–7.

⁷²³ BIKIĆ 2003, 38–39 Tip II/7; Tip II/9; 41, Tip II/13; 117 Fig. 14.

V.2 BAKING PLATES AND BAKING LIDS

V.2.1 BAKING PLATES

Characteristics

Baking plates are relatively flat vessels with a large diameter, which were used for baking bread and flatbread on an open stove, on embers, and in hot ashes.⁷²⁴

Two large groups of clay baking plates⁷²⁵ can be distinguished in the archaeological material of Ottoman Hungary.

One type was moulded by the hand, from oily, high-quality clay, which was tempered with chaff, and sometimes gravel. They are poorly fired and often have yellowish, brownish, reddish colours. Their wall is thick, measuring between 3 and 5 cm. They often have a round hole in the middle of the base, and their base diameter ranges from 25 and 60 cm. The rim diameter is not much larger, as their wall is nearly straight or slightly curved. The rim is simple, rounded, and infrequently smoothed straight. They are undecorated.

The other type is usually turned on the slow wheel, although there are items that only show traces of being hand-made, while others appear to have been fast wheel-thrown. They contain more or less crushed pebbles and/or coarse-grained sand, their wall is thinner (0.8–2 cm), and their firing is more even. Their base diameter is usually between 20 and 40 cm and they also have a round opening in the middle of the base in many cases. Their wall is almost vertical or slightly outward bound. The rim is usually cut or smoothed straight. It can also be simple or pulled slightly outwards, or inwards, or in both directions. They are sometimes adorned with scratches, or very rarely with applied and incised decoration.

Research history

In Hungary, a find from Eger⁷²⁶ was the first ceramic baking plate to be published. Gyöngyi Kovács identified it with the object mentioned in contemporary sources as “tepszi”, “tepszija” from which she inferred that it originated from the Balkans.⁷²⁷ She also published such finds from Törökszentmiklós⁷²⁸ and Barcs.⁷²⁹ Other specimens are known from Buda,⁷³⁰ Ipolydamásd,⁷³¹ Vác,⁷³² Szeged,⁷³³ Ozora,⁷³⁴

⁷²⁴ DJORDJEVIĆ 2011, 7.

⁷²⁵ In Hungary, baking plates made of metal are known, for example, from Budapest: FEHÉR 1962, 156; Plate XXIII 4; from Esztergom: FEHÉR 1968, 285, Figs. 51–57; from Vál: HATHÁZI – KOVÁCS 1997, 203; 200 Fig. 5/6; from Szekszárd-Újpalánk: GAÁL 2013, 232.

⁷²⁶ FODOR – KOZÁK 1972, 157; 195 Fig. 45; 196 Fig. 47.

⁷²⁷ KOVÁCS 1984, 42. According to our current knowledge, this form is completely absent from the medieval Hungarian archaeological material.

⁷²⁸ KOVÁCS 1990, 247; 249 Fig. 6/1.

⁷²⁹ KOVÁCS 1998, 161. I would like to thank Gyöngyi Kovács for the possibility of having a look at the finds.

⁷³⁰ Budapest I, Szt. György tér, South-Western area, square 99/1, backfill of a cellar: TÓTH 2003, 275; 279 Ill. 5.3. Budapest I, Royal Palace, Pits No. 60 and No. 66: HOLL 2005a, 32–33. Budapest I, Csikós Courtyard, Pit 10.39: TÓTH 2011a, 232; 245 Fig. 6/5. Budapest, Víziváros, Kapás utca: ÉDER 2014, 287. Budapest, Víziváros, Csalogány utca: SÁROSI 2002, 521 Fig. 31/4.

⁷³¹ MIKLÓS 1989, 12; 15 Fig. 10/3.

⁷³² MRT 9, Site No. 31/3; footnotes 450–451.

⁷³³ HANCZ 2006, 36.

⁷³⁴ VIZI 2008, 234–236; 246–250 Plates 2–6.

Székesfehérvár,⁷³⁵ Gyula,⁷³⁶ and Szekszárd-Újpalánk.⁷³⁷ From Prizren in Kosovo early items dated to the 14th and 15th centuries are also known.⁷³⁸ In Belgrade, it was discovered at several sites, mostly in layers dated to the Ottoman period.⁷³⁹

This vessel type is still used in the Balkans. However, only the fast-turned variant has been made since the middle of the 20th century. In the 2000s, Biljana Djordjević carried out extensive ethnographic research on it.⁷⁴⁰

Find material

In the processed find assemblages, a total of 199 baking plate fragments were discovered, which belonged to at least 88 vessels.

Ware type 2.1.1 (Fig. 43 1–2)

Forming technique: hand-formed

Fabric: smooth, fine, contains very few, tiny gravel grains and some whole, small pebbles, and tempered with little to moderate amount of chaff.

Firing: poor, uneven, probably did not take place in a firing kiln.

Colour: reddish-yellow, uneven, secondarily burnt grey on the outside.

Shape: The fragments of two vessels belong here, one of which shows a complete profile. Its rim is inward-bound and cut straight. Its wall is straight on the inside and strongly curved on the outside, while the base is extremely thick and straightened on the outside. The other piece is a rim fragment, which belonged to a very shallow vessel. The rim is simple and rounded.

Dimensions:

Height: 6.6 cm

Rim diameter: 35 cm

Base diameter: ca. 26–27 cm

Wall thickness: 1.6–3.2 cm

Decoration and other surface alterations: none

Distribution: The ware type was yielded by Pits No. 5⁷⁴¹ and No. 13.⁷⁴² A total of four fragments could be classified here, which belonged to two vessels.

⁷³⁵ KOLLÁTH 2010, 35–36; 125–126; 160 Fig. 31.

⁷³⁶ SZALAI 2018, 55; Plate 51.

⁷³⁷ GAÁL 2013, 232–233; 260–261; 292 Plate 17/6; 296 Plate 18.

⁷³⁸ BIKIĆ 1996, 281 Fig. 2/11–12.

⁷³⁹ BIKIĆ 2003, 75–77 Typ IX/1–3; IX/5; IX/10.

⁷⁴⁰ DJORDJEVIĆ 2011; DJORDJEVIĆ 2013, with literature of earlier ethnographic research.

⁷⁴¹ BHM Inv. No. 2012.202.314.

⁷⁴² BHM Inv. No. 2012.287.538.

Ware type 2.1.2 (Fig. 43 3–7)

Forming technique: hand-formed

Fabric: coarse, tempered with varying amounts of crushed gravel and organic matter. (Based on the burnt traces, it is not certain that chaff was used in this case.)⁷⁴³

Firing: poor, uneven, probably did not take place in a kiln.

Colour: tan-coloured or reddish-brown, uneven, secondarily burnt grey on the outside in most cases.

Shape: The shape of five rim fragments could be observed. The upper edge of each is cut straight, four are simple, rectangular, and one is slightly extended outwards and inwards. Two rims are horizontal, two rims are internally bevelled and one is externally bevelled. All vessels are very shallow with a straight or slightly curved wall. The base of the plate could be examined in one case. It was very thin compared to the side wall. It was visibly convex and had a round hole in the middle.

Dimensions:

Height: 4.8–7 cm

Rim diameter: 29–31.6 cm

Base diameter: 27.6–28 cm

Wall thickness: 1.3–1.6 cm

Decoration and other surface alterations: none

Other features: The items belonging here clearly showed the signs of forming by the hand.

Distribution: 19 fragments were found in Pit No. 5, which belonged to a total of 4 pots; and 1 fragment was discovered in Pit No. 13.⁷⁴⁴

Ware type 2.1.3 (Fig. 43 8–10)

Forming technique: hand-formed

Fabric: relatively oily clay tempered with a lot of white gravel crushed fine.

Firing: oxidation, relatively even

Colour: yellow, secondarily burnt grey on the outside.

Shape: The rim of each of the four plates belonging to the ware type is straight, one is horizontal, three are internally bevelled, and three are slightly indented in the middle. Three of the four protruded slightly outwards. In one case, a narrow, slightly prominent rib runs around below the rim. The entire profile could be studied in two cases. The wall of one of these was straight and the other was slightly curved. Their bottoms were thick.

Dimensions:

Height: 6–6.8 cm

Rim diameter: 27–31 cm

Base diameter: 25–29 cm

Wall thickness: 1–1.2 cm

⁷⁴³ In the ethnographic literature, straw and even animal hair is mentioned to have been used as tempering material. DJORDJEVIĆ 2011, 13.

⁷⁴⁴ BHM Inv. Nos. 2012.202.302; 2012.202.313; 2012.202.346; 2012.202.347; 2012.287.519.

Decoration and other surface alterations: the surface of the plates was originally covered with some coating, perhaps a thin clay slip, which wore off from one of the pieces.

Distribution: 4 shards, each belonging to a different plate, all found in Pit No. 5.⁷⁴⁵

Ware type 2.1.4 (Fig. 43 11–14)

Forming technique: predominantly slow wheel-thrown, but there are also items that exclusively show the signs of forming by hand.

Fabric: tempered with a lot of, often translucent or white and brown, crushed gravel, and sometimes also contains tiny whole pebbles. The tempering material concentrates towards the base of the vessel.

Firing: oxidation, relatively even

Colour: reddish-brown, rarely red or greyish-brown, secondarily burnt grey on the outside in most cases.

Shape: 16 vessels could be evaluated in terms of shape. Except for two fragments with a horizontal rim, all the rims were internally bevelled, and with one exception, they were slightly pulled inwards or outwards, or possibly in both directions. In one case, a small, semi-circular lug was formed from the rim (it cannot really be called a real handle). The side wall is straight or has a slight curve in it and has approximately the same thickness as the base. The side wall and the base meet almost at right angles.

Dimensions:

Height: 7.7–8.6 cm

Rim diameter: 25–38 cm

Base diameter: 24–31 cm

Wall thickness: 0.8–1.6 cm

Decoration and other surface alterations: none

Distribution: 6 fragments were discovered in Pit No. 1,⁷⁴⁶ 1 fragment in Pit No. 2,⁷⁴⁷ 3 fragments (2 vessels) in Pit No. 4,⁷⁴⁸ 5 fragments (4 vessels) in Pit No. 5,⁷⁴⁹ 7 fragments (4 vessels) in Pit No. 11,⁷⁵⁰ and 4 fragments in Pit No. 13.⁷⁵¹ A total of 27 shards were found, which belonged to 21 vessels.

Ware type 2.1.5 (Fig. 43 15–19; Fig. 44 1–5)

Forming technique: slow wheel-thrown

Fabric: it contains a moderate amount of white and dark medium-grained crushed gravel, occasionally a small amount of large-grained mica sand. The tempering material gets considerably thicker towards the base of the vessel.

Firing: partly reduction, more or less even

Colour: rather light, yellowish-grey, often burnt secondarily grey on the outside.

⁷⁴⁵ BHM Inv. Nos. 2012.202.306–308; 2012.202.310.

⁷⁴⁶ BHM Inv. Nos. 2002.9.104–108; 2002.9.151.

⁷⁴⁷ BHM Inv. No. 2011.10.30.

⁷⁴⁸ BHM Inv. Nos. 2014.167.39.1–2; 2014.167.40.

⁷⁴⁹ BHM Inv. Nos. 2012.202.309.1–2; 2012.202.311–312.

⁷⁵⁰ BHM Inv. No. 95.31.36.1, the other fragments are uninventoried.

⁷⁵¹ BHM Inv. Nos. 2012.287.517; 2012.287.532; 2012.287.537, plus an uninventoried fragment.

Shape: 21 vessels could be evaluated in terms of shape. Their rims are not or only slightly pulled inward, usually internally bevelled and smoothed, slightly indented in the middle, but there are also fragments with outwardly bevelled, completely straight, horizontally cut, and rounded rims. Their side wall is slightly convex. The vessels taper towards the base, and the bottom is usually thicker than the side wall. There was always a round hole in the middle of the bottom.

Dimensions:

Height: 5.2–6.3 cm

Rim diameter: 26–35.4 cm

Base diameter: 23–28 cm

Wall thickness: 0.6–1.1 cm

Decoration and other surface alterations: Three fragments had incised decoration made up of dense wavy lines. In one case, multiple dense wavy lines run around the hole found in the middle of the bottom.⁷⁵² In two cases, a zigzag pattern or a wide wavy line runs around the side wall under the rim, also on the inside.⁷⁵³ On one item, a rather slight, rib-like protrusion could be observed under the rim on the outside.⁷⁵⁴

Other features: on two specimens, traces of repair could be observed. After the plate was broken into several pieces, holes were bore in its wall fragments and the pieces were held together with a piece of wire. A part of the iron wire remained corroded to the pottery vessel.

Distribution: 3 fragments (1 vessel) came from Pit No. 2;⁷⁵⁵ 2 fragments (1 vessel) from Pit No. 3;⁷⁵⁶ 25 fragments (3 vessels) from Pit No. 4;⁷⁵⁷ 5 fragments (3 vessels) from Pit No. 5;⁷⁵⁸ 10 fragments (at least 3 vessels) from Pit No. 7;⁷⁵⁹ 3 fragments from Pit No. 10;⁷⁶⁰ 8 fragments (6 vessels) from Pit No. 11;⁷⁶¹ and 11 fragments (8 vessels) from Pit No. 13.⁷⁶² A total of 67 shards were discovered, which belonged to at least 28 vessels.

Ware type 2.1.6 (Fig. 44 6)

Forming technique: slow wheel-thrown

Fabric: rather fine, it contains a medium amount of coarse-grained white mica sand.

Firing: relatively even

Colour: tan-coloured or yellowish grey, covered with grey soot on the outside.

Shape: 5 vessels could be evaluated in terms of shape. Their rims are cut straight, horizontal, or internally bevelled, often extended both outwards and inwards, sometimes only inwards. Their wall is slightly curved, tapering rather strongly downwards. The bottom and the side meet in a curve on the inside and in an edge on the outside. There is a round hole in the middle of the bottom.

⁷⁵² BHM Inv. No. 2014.167.37.

⁷⁵³ BHM Inv. Nos. 2011.9.10.1–2; 2014.167.38.1–3.

⁷⁵⁴ BHM Inv. No. 2012.202.304.

⁷⁵⁵ BHM Inv. Nos. 2011.10.55.1–2.

⁷⁵⁶ BHM Inv. Nos. 2011.9.10.1–2.

⁷⁵⁷ BHM Inv. Nos. 2014.167.37; 2014.167.38.1–3; 2014.167.41.1–2.

⁷⁵⁸ BHM Inv. Nos. 2012.202.303–305.

⁷⁵⁹ BHM Inv. Nos. 2011.18.175.1–2, the other items are uninventoried.

⁷⁶⁰ BHM Inv. Nos. 95.30.52.1–3, the other items are uninventoried.

⁷⁶¹ BHM Inv. No. 95.31.36.2, the other items are uninventoried.

⁷⁶² BHM Inv. Nos. 2012.287.522–523; 2012.287.534; 2012.287.536.

Dimensions:

Height: 5.1–7 cm

Rim diameter: 23–30.7 cm

Base diameter: 21–29 cm

Wall thickness: 0.7–1.1 cm

Decoration and other surface alterations: on the outer wall of one item, below the rim, two parallel straight lines run around.⁷⁶³

Distribution: 2 fragments (1 vessel) came from Pit No. 5,⁷⁶⁴ and 31 fragments (at least 5 vessels) from Pit No. 7.⁷⁶⁵ A total of 33 fragments can be classified here, which belonged to at least 6 vessels.

Ware type 2.1.7 (Fig. 44 7)

Forming technique: fast wheel-thrown, inferred from the even wall thickness, thinner side wall, and the uniform, pronounced marks of wheel-turning on each item,⁷⁶⁶ and the traces of cutting from the wheel seen on one bottom.⁷⁶⁷

Fabric: it contains a medium amount of white and darker, translucent pebbles crushed moderately.

Firing: oxidation, uneven at some places.

Colour: light, reddish brown.

Shape: The shape of 17 vessels could be studied. The rim is cut horizontally or it is slightly internally bevelled, usually straight, less often slightly extended inward. In one case, the outer side is slightly pulled up. The side wall of the vessels is slightly curved and meets the base at an obtuse angle. No fragment remained, which would have demonstrated whether a hole had been drilled in the middle of the bottom.

Dimensions:

Height: 5.4–6 cm

Rim diameter: 20–35 cm

Base diameter: 21–30 cm

Wall thickness: 0.5–1.1 cm

Decoration and other surface alterations: on the outer surface of one fragment, a rib runs around under the rim.⁷⁶⁸

Distribution: 5 fragments (2 vessels) came from Pit No. 12; 37 fragments (at least 20 vessels) came from Pit No. 13.⁷⁶⁹ A total of 42 shards of at least 22 vessels belonged to this ware type.

⁷⁶³ BHM Inv. No. 2011.18.41.

⁷⁶⁴ BHM Inv. No. 2012.202.305.

⁷⁶⁵ BHM Inv. Nos. 2011.18.39–41; 2011.18.87, the others are uninventoried.

⁷⁶⁶ For example, BHM Inv. No. 2012.287.515.

⁷⁶⁷ BHM Inv. No. 2012.287.527.

⁷⁶⁸ Pit No. 13, uninventoried.

⁷⁶⁹ From between -370–720 cm.

The distribution of the fragments by the pit and the estimated minimum number of vessels belonging to this ware type are shown in the two tables below:

	2.1.1 No. of shards	2.1.2 No. of shards	2.1.3 No. of shards	2.1.4 No. of shards	2.1.5 No. of shards	2.1.6 No. of shards	2.1.6 No. of shards	Total No. of shards
Pit No. 1	0	0	0	6	0	0	0	6
Pit No. 2	0	0	0	1	3	0	0	4
Pit No. 3	0	0	0	0	2	0	0	2
Pit No. 4	0	0	0	3	25	0	0	28
Pit No. 5	3	19	4	5	5	2	0	38
Pit No. 6	0	0	0	0	0	0	0	0
Pit No. 7	0	0	0	0	10	31	0	41
Pit No. 8	0	0	0	0	0	0	0	0
Pit No. 9	0	0	0	0	0	0	0	0
Pit No. 10	0	0	0	0	3	0	0	3
Pit No. 11	0	0	0	8	8	0	0	16
Pit No. 12	0	0	0	0	0	0	5	5
Pit No. 13	3	1	0	4	11	0	37	56
Total number	6	20	4	27	67	33	42	199

	2.1.1 No. of vessels	2.1.2 No. of vessels	2.1.3 No. of vessels	2.1.4 No. of vessels	2.1.5 No. of vessels	2.1.6 No. of vessels	2.1.6 No. of vessels	Total No. of vessels
Pit No. 1	0	0	0	6	0	0	0	6
Pit No. 2	0	0	0	1	1	0	0	2
Pit No. 3	0	0	0	0	1	0	0	1
Pit No. 4	0	0	0	2	3	0	0	5
Pit No. 5	1	4	4	4	3	1	0	17
Pit No. 6	0	0	0	0	0	0	0	0
Pit No. 7	0	0	0	0	3	5	0	8
Pit No. 8	0	0	0	0	0	0	0	0
Pit No. 9	0	0	0	0	0	0	0	0
Pit No. 10	0	0	0	0	3	0	0	3
Pit No. 11	0	0	0	4	6	0	0	10
Pit No. 12	0	0	0	0	0	0	2	2
Pit No. 13	1	1	0	4	8	0	20	34
Total number	2	5	4	21	28	6	22	88

V.2.2 BAKING LIDS

Characteristics

Baking bells or baking lids are large earthenware objects that were used to bake flatbread and other kinds of bread. They were placed on a baking plate or the stove, and were covered with embers or surrounded by hot stones.⁷⁷⁰

In this period, the vast majority of them were hand-formed, and made of clay tempered with chaff and large crushed or whole pebbles, poorly fired, probably on a pyre or in a burning pit,⁷⁷¹ which made their colour uneven.

They have the shape of a truncated cone or a dome. Their size is usually very large: their rim diameter can reach up to 60 cm. Their height is varied, including relatively flat and particularly tall items alike. At the top, they were provided with a very thick, curved handle, with an oval cross-section. Their rims could have a rounded edge or they were cut straight. In the latter case, the rim was angled inwards. Their wall is thickest at the rim. It could be up to 5–6 cm thick there and was getting thinner upwards.

They are mostly undecorated. In their upper part, on the inner side, they often contained lots of large pebbles for better heat preservation and distribution.⁷⁷² A hole was often drilled at the upper part, most often next to the handle, for controlling the release of steam.

There are also some more carefully executed items. Of these, two completed pieces and perhaps a fragment are known from Eger and Buda. Similar fragments were found in Szekszárd-Újpalánk according to Attila Gaál, who published them.⁷⁷³ The fabric of these items is finer, without chaff, and their colour is greyish-brown. The pieces from Szekszárd were slow wheel-thrown. The whole vessel from Buda seems to have been fast wheel-turned, and probably so was the one from Eger, which is a very similar item. They have the shape of a truncated cone, their upper closure is flat, and a strap handle is found at the top. They are decorated with ribs and incisions.

Research history

This type of artefact was first studied by ethnographers, as it was still in use in some regions of Hungary, particularly in the south, in the 20th century. Its vernacular names are "puplika", "cserepulya", "vörzsnyeg".⁷⁷⁴ In the 1930s, there was a minor dispute between Zsigmond Bátky and Béla Gunda regarding its origin. The 1966 study published by Béla Rómer based on an extensive collection of finds confirmed the view of the latter. According to this, in the period studied by them, the object was borrowed by the Hungarians from the Balkan Peninsula, where its use had a long tradition.⁷⁷⁵

This idea is also supported by archaeological finds. As Tivadar Vida demonstrated it in his study summarising the entire history of the object type, it was used the Carpathian Basin in the Avar period

⁷⁷⁰ RÓMER 1966, 390. HATHÁZI – KOVÁCS 1996, 41.

⁷⁷¹ RÓMER 1966, 399.

⁷⁷² RÓMER 1966, 400; 411–412 Fig. 10. HATHÁZI – KOVÁCS 1996, 41.

⁷⁷³ Budapest, Ostrom utca 13, archaeological square B. VÉGH 1999, 339 Fig. 13. Budapest, Kacsza utca 13–15, a stray find. NÁDAI 2016, 81; Cat. No. 143; Plate 32/143. – In this case, it is plausible that this was the wall fragment of a large storage vessel. FODOR – KOZÁK 1972, 155; 196 Fig. 46. Szekszárd-Újpalánk: GAÁL 2013, 231; 260; 297 Plate 19.

⁷⁷⁴ BÁTKY 1935, 17. The basking plate is called "crepulja" by the Serbs. The baking bell is called "vršnik" or different variants of the word "puplika". DJORDJEVIĆ 2011, 7. RÓMER 1966, 405–409.

⁷⁷⁵ BÁTKY 1935. GUNDA 1935, 179. BÁTKY 1936. RÓMER 1966.

and between the 10th and 12th centuries. However, it is almost completely absent from the archaeological material of the 13th to 16th centuries. From the early modern period, István Fodor and Károly Kozák were the first in Hungary to publish a very rare, wheel-thrown, decorated item with fine fabric discovered in Eger. Its function was well defined, but at that time, it was called a lid instead of a baking bell.⁷⁷⁶ Gyöngyi Kovács connected this type of artefact with the ethnographic data in her work dedicated to the finds discovered in Szolnok.⁷⁷⁷ In Szekszárd-Újpalánk, Attila Gaál uncovered baking surfaces lined with bricks next to free-standing ovens and stoves found in former houses, which were almost certainly used together with a baking bell, as one of the latter was discovered *in situ* among the debris of a stove in one of the buildings destroyed by fire. He has also recently summarised the research history of the object type connected to the publication of the finds from Újpalánk.⁷⁷⁸ In the past decades, such artefacts have been published from many other sites of Ottoman Hungary, which were once inhabited by South Slavic population.⁷⁷⁹ Such baking bells were also discovered in 15th- and 17th-century contexts in the Castle of Čanjevo, Croatia.⁷⁸⁰ Additionally, there were very similar ones among the medieval and Ottoman finds of Belgrade, but this type is still unknown from settlements inhabited by the Hungarian population.⁷⁸¹

Find material

There were a total of 31 fragments among the processed finds, which belonged to at least 16 vessels. Based on their material and craftsmanship, they could be classified into four ware types.

Ware type 2.2.1 (Fig. 44 8–9; 12)

Forming technique: hand-made

Fabric: fundamentally smooth, slightly oily to the touch, contains more or less medium-grained mica sand. It was also tempered with varying amounts of chaff.

Firing: rather oxidation, uneven, poor, probably did not take place in a kiln.

Colour: yellow, tan-coloured, reddish at some places. The vessels were burnt secondarily grey, greyish-brown on the outside.

Shape: This ware type includes a total of 5 rim fragments evaluable in terms of shape. Three rims are rounded, two of which are slightly thicker on the inside,⁷⁸² and the third one has the same thickness, but it is slightly inverted at the edge.⁷⁸³ The fourth and fifth rims have a rectangular cross-section, and their edge is roughly smoothed.⁷⁸⁴

Dimensions:

Height: not measurable

⁷⁷⁶ FODOR – KOZÁK 1972, 155; 196 Fig. 46.

⁷⁷⁷ KOVÁCS 1984, 42–43; Plate 34/1–5.

⁷⁷⁸ GAÁL 1986, 189. GAÁL 2013, 229–232; 258–260; 291 Plate 16/8–9; 292 Plate 17/1–5. GAÁL 2015, 146–147; 148 Figs. 1–3.

⁷⁷⁹ Buda: GERELYES 1991, 35. Visegrád: GERELYES 1987a, 171. Segesd: MAGYAR 1988, 147 Fig. 13/4. Babócsa: MAGYAR 1990, 139, Plate 30/1. Törökkoppány: KOVÁCS 1990–1991, 172; Plate VIII 7–8. Barcs: KOVÁCS – RÓZSÁS 1996, Fig. 15/7; KOVÁCS 1998, 155–156 Fig 1/1–5. Bátaszék: PUSZTAI 2003, 306. Székesfehérvár: KOLLÁTH 2010, 33–36; 125–126; 160 Fig. 31. VIDA 2011, 803 Fig. 25/1–2. Pécs: HANCZ – VARGA 2013, 83, lower image.

⁷⁸⁰ BEKIĆ 2008, 130–131 Fig. 21.

⁷⁸¹ BIKIĆ 2003, 75–77 Typ IX/4; IX/10–11.

⁷⁸² BHM Inv. Nos. 2011.9.9; 2012.202.315.

⁷⁸³ BHM Inv. No. 2011.10.29.

⁷⁸⁴ BHM Inv. Nos. 95.30.53; 2011.10.56.

Rim diameter: 29–40 cm

Wall thickness: 1.1–2.8 cm

Decoration and other surface alterations: undecorated. In two cases, it could be observed that the inner wall of the vessels was covered with pebbles. In one of the fragments it was also clearly visible that this was not applied directly above the edge, but was only started at a height of 7.8 cm.⁷⁸⁵

Distribution: The ware type was discovered in Pits No. 2 (3 fragments), No. 3 (1 fragment), No. 5 (3 fragments), and No. 10 (1 fragment). A total of 8 shards could be classified here, which belonged to 6 vessels.

Ware type 2.2.2 (Fig. 44 10–11)

Forming technique: hand-made

Fabric: It contains little medium-grained mica sand, and is tempered with a large amount of chaff.

Firing: oxidation, relatively even.

Colour: reddish-brown, generally covered with grey soot on the outside.

Shape: In one case, it was possible to infer the original shape of the bell. This item probably had the shape of a truncated cone. Its dome was broken below the upper closure and thus became straighter. This piece had a slightly thickened rim, the edge of which was shaped roughly rectangular.⁷⁸⁶ The other identifiable rim fragment was also thickened, and its lower edge was smoothed somewhat straight.⁷⁸⁷ Two handle fragments could be assigned to this ware type, both of which had a thick, oval cross-section.⁷⁸⁸

Dimensions:

Height: not measurable

Rim diameter: > 30 cm

Wall thickness: 2–2.2 cm

Decoration and other surface alterations: undecorated. On one object, it could be observed that this ware type was covered with pebbles on the entire inner surface of the vessel. Then, at the base, around the rim, and above that the wall of the vessel was coated with a layer of smooth clay up to a few cm high, so that it would not be rough there.⁷⁸⁹

Other: On one of the handle fragments, it was possible to observe the technique of attachment described by Attila Gaál. The ends of the piece of clay rolled to serve as a handle were thinned and then practically led through the top of the vessel. It seems that here one of the holes used for the attachment of the handle also served as an opening to let the steam out, which was carefully smoothed from the inside and covered with fine clay.

⁷⁸⁵ BHM Inv. Nos. 2011.10.29; 2011.9.9.

⁷⁸⁶ BHM Inv. Nos. 2011.18.88.1–5.

⁷⁸⁷ BHM Inv. No. 2011.10.28.

⁷⁸⁸ BHM Inv. Nos. 2012.287.539; 2014.157.81.1.

⁷⁸⁹ BHM Inv. Nos. 2011.18.88.1–5.

Distribution: This ware type was discovered in Pits No. 2 (2 fragments), No. 7 (12 fragments), No. 9 (2 fragments), and No. 13 (5 fragments). A total of 21 shards could be classified in this group, which belonged to at least 8 vessels.

Ware type 2.2.3

Forming technique: hand-made

Fabric: It is rough to the touch and contains a medium amount of white and darker, translucent pebbles crushed medium sized.

Firing: oxidation, even.

Colour: light, reddish-brown

Shape: A single fragment belongs here. This is the upper, flat closure of a baking bell in the shape of a truncated cone and the start of its wall, together with a piece of strap handle with a rectangular cross-section arching slightly above the dome.⁷⁹⁰

Dimensions:

Height: not measurable

Rim diameter: not measurable

Wall thickness: 0.9 cm

Handle diameter: not measurable

Decoration and other surface alterations: none.

Distribution: Pit No. 13

Ware type 2.2.4 (Fig. 44 13)

Forming technique: fast-wheel thrown

Fabric: It is rough to the touch and contains a medium amount of white pebbles crushed fine as well as a little mica sand.

Firing: oxidation, even,

Colour: reddish-brown

Shape: Only one fragment can be grouped here. This is the rim fragment of a baking bell projecting both internally and externally and being horizontal at the bottom.⁷⁹¹

Dimensions:

Height: not measurable

Rim diameter: 35 cm

Wall thickness: 0.6 cm

Decoration and other surface alterations: none.

⁷⁹⁰ BHM Inv. No. 2012.287.268.

⁷⁹¹ Uninventoried. Pit 12, Box 2, Bag 18.

Distribution: Pit No. 12

The distribution of the fragments vessels by the pit belonging to this ware type is shown in the table below:

	2.2.1 No. of vessels	2.2.2 No. of vessels	2.2.3 No. of vessels	2.2.4 No. of vessels	Total No. of vessels
Pit No. 1	0	0	0	0	0
Pit No. 2	2	1	0	0	3
Pit No. 3	1	0	0	0	1
Pit No. 4	0	0	0	0	0
Pit No. 5	2	0	0	0	2
Pit No. 6	0	0	0	0	0
Pit No. 7	0	3	0	0	3
Pit No. 8	0	0	0	0	0
Pit No. 9	0	1	0	0	1
Pit No. 10	1	0	0	0	1
Pit No. 11	0	0	0	0	0
Pit No. 12	0	0	0	1	1
Pit No. 13	0	3	1	0	4
Total number	6	8	1	1	16

Evaluation

All types of baking plates and baking bells identified so far could be found among the processed finds.

The majority of the baking plates are relatively carefully made, turned on the slow wheel, but their fabric, colour, and the characteristics of their component parts⁷⁹² show great variation. I could observe some relatively rare features such as the forming of handles (Ware type 2.1.4) or decoration with an incised wavy line, which only occurred on a few items belonging to Ware type 2.1.5. I did not find any item with such handles among the published plates. Three fragments of baking plates decorated with wavy lines were discovered in Kačsa utca, in the area Viziváros. One of them was yielded by a pit the backfill of which was dated to the late 17th and early 18th centuries but it also contained earlier finds. The second came from a pit that was used for a long time and started to be filled back in the late 16th and early 17th centuries, but its backfill was only completed after the recapture of Buda from the Ottoman. The third piece is a stray find.⁷⁹³ Further examples are known from the early Ottoman layers of Belgrade, which are dated after 1521 but still in the 16th century.⁷⁹⁴ The items found in Szent György tér otherwise show the general features of the finds known from Buda.⁷⁹⁵

⁷⁹² For example, the base is thicker or thinner than the sidewall, which suggests the use of different technical solutions. Interestingly, only slight trends could be observed in the rim shapes of the baking dishes within the ware types. They did not show consistency, which is typical of other types of dishes.

⁷⁹³ ÉDER 2014, 287. NÁDAI 2016, 81; 99; Cat. Nos. 141–142; Plate 32/142.

⁷⁹⁴ BIKIĆ 2003, 75 Tip IX/1.

⁷⁹⁵ TÓTH 2003, 275; 279 Ill. 5.3. TÓTH 2011a, 232; 245 Fig 6/5. SÁROSI 2002, 521 Fig. 31/4. NÁDAI 2016, 81.

There were also a total of nine fragments belonging to vessels (Ware types 2.1.2–2.1.3) that had the same features of form as the plates mentioned above but were thicker than those. They were exclusively hand-formed and tempered with organic material in addition to crushed pebbles. These are very similar to a whole vessel known from Eger.⁷⁹⁶

In addition, it was possible to identify baking plates thrown on the fast wheel (Ware type 2.1.7), which only occurred in Pits No. 12 and No. 13, yet in relatively large numbers. Their shape is also similar to the slow wheel-turned variants. However, their walls are thinner and their rims are more pronounced, which is caused by the different manufacturing techniques used. Similar, brownish-red, fast wheel-thrown pieces were found in Barcs and perhaps Belgrade, dating to the 17th century in both places.⁷⁹⁷

The two items discovered in Pits No. 5 and No. 13, on the other hand, represented a completely different form. They belonged to the simplest, hand-formed, thick-walled type (Ware type 2.1.1). Such, coarser baking plates appear in the published assemblages from Buda, but in rather small numbers and in fragments.⁷⁹⁸ In terms of shape, the closest parallel of the piece found in Pit No. 5 is known from Ozora.⁷⁹⁹

Concerning the baking bells, Ware types 2.2.1 and 2.2.2 represent the general features of the majority of finds known from Ottoman Hungary. However, technical differences could be observed between them, the latter being the better ones. The shaping and firing of pottery belonging to Ware type 2.2.2 is more even, and the use of additives seems less haphazard. Although the only fragment that can be classified into Ware type 2.2.3 is clearly hand-formed, it shows similarities with the second, slow wheel-thrown group of baking plates described above, due to its fine fabric, uniform firing, and the shape of its component parts. Additionally, the single fragment of Ware type 2.2.4 is directly related to the high-quality items known from Buda and Eger, which have very close analogues from Belgrade. The piece discovered in Szent György tér, on the other hand, has a simpler rim than all the other items, and – at least in the remaining part of the fragment – it is undecorated.⁸⁰⁰

The proportion of vessels within the assemblages was relatively low, but the baking plates were only completely absent from Pits No. 6 and No. 8–9. The small number of baking bells compared to baking plates is similar to the ratio of pots and lids. This phenomenon can be explained here as well by the fact that lids made of a different material could have been used. In this case, the lids were probably made of metal, which, due to the possibility of re-melting, were much less likely to survive. It also has well-researched ethnographic parallels in the entire area of the Balkan Peninsula, where people generally replaced the ceramic lids with their iron variants called “sač” as soon as they could.⁸⁰¹

⁷⁹⁶ FODOR – KOZÁK 1972, 155; 196 Fig. 47.

⁷⁹⁷ Oral communication by Gyöngyi Kovács. BIKIĆ 2003, 75 Typ IX/2. – In the case of the fragment from Belgrade, the description does not contain whether this was made on the fast wheel, but based on its wall thickness and rim form, it is likely to be so.

⁷⁹⁸ SÁROSI 2002, 481; 521 Fig. 31/4. TÓTH 2003, 275.

⁷⁹⁹ VIZI 2008, 246, Plate 2 III.3.8.

⁸⁰⁰ VÉGH 1999, 339 Fig. 13. NÁDAI 2016, 81; Cat. No. 143; Plate 32/143. FODOR – KOZÁK 1972, 155; 196 Fig. 46. GAÁL 2013, 231; 260; 297 Plate 19. BIKIĆ 2003, 77 Typ IX/11.

⁸⁰¹ DJORDJEVIĆ 2011, 16–17. RÖMER 1966, 403–410. It should be noted, that “sač” is a term also used in Turkish areas and refers to a similar metal object. However, it is not used for baking under it, but rather, serves as a ‘grill tray’. In other words, they bake on it and in its deeper variants, dishes with more gravy can also be prepared. HATHÁZI – KOVÁCS 1996, 41.

Both baking plates and baking bells had light variants fired somewhat unevenly tawny/yellowish-grey/yellowish-red (Ware types 2.1.1–3, 2.1.5–6, 2.2.1) and more vividly coloured items fired brownish-red (Ware types 2.1.4, 2.1.7, 2.2.2–4). In terms of its material, a fragment of a fast wheel-thrown baking bell classified into Ware type 2.2.4 (which was darker than the other items, rather brown than red) was the only piece that was more closely related to the plates of Ware type 2.1.7 made with the same technique. However, it contained considerably less crushed pebbles than the latter.

Great variation in the fabric, production techniques, and component parts of the vessels suggests that they were predominantly not products of continuous manufacturing on a large scale. At the same time, it could be observed that several assemblages had a dominant ware type of baking plates, which was sometimes missing from or was only present in small numbers in other assemblages.⁸⁰² Traces of intensive use could be clearly seen in the objects, their outer sides being very often evenly covered by grey soot. It is also thought-provoking that when a vessel was broken, the fragments were wired together. This phenomenon could be observed with baking bells and a slow wheel-turned pot from Szekszárd-Újpalánk, and with two baking plates found in Pit No. 7, Szent György tér.⁸⁰³ It should also be noted that so far only the roughest, hand-formed baking plates tempered with chaff have been known from Ozora, Gyula, and Székesfehérvár.⁸⁰⁴ All this probably shows that these vessels were not available all the time and everywhere, either because they were not produced locally, or because they were not made by a professional potter. Based on the low number of items formed on the fast wheel and their very close analogues known from Belgrade, it is conceivable that these objects were brought by people coming from the Balkans.⁸⁰⁵

None of the vessel types gave much clue to chronology. Based on the parallels from Belgrade, the baking plates with incised decoration can perhaps be dated to the 16th century, which is not contradicted by the known pieces from Buda, either. At the same time, the fast wheel-thrown items (including both the baking bells and the baking dishes), may have been more widely used in the 17th century. This is supported by the analogues known from Eger (taken by the Ottomans in 1596), Barcs (existing between 1567 and 1664),⁸⁰⁶ and Belgrade. From the assemblages processed by me, they were only present in Pit No. 12 filled back before 1684, and in the upper half (to -720 cm) of Pit No. 13 dated by a 1671 glass bottle.

⁸⁰² The hand-formed items (Ware types 2.1.1–3) came for Pit No. 5, except for one. Pit No. 1 contained only Ware type 2.1.4. Except for one fragment discovered in Pit No. 13, Ware type 2.1.6 was yielded by Pit No. 7. Vessels of the highest quality (Ware types 2.1.7 and 2.2.3–4) all came from Pits No. 12 and No. 13.

⁸⁰³ BHM Inv. Nos. 2011.18.87; 2011.18.175.1–2.

⁸⁰⁴ In Gyula, the fact that the processed material had been selected could explain this phenomenon, but in Ozora and Székesfehérvár the case was different. Concerning Ozora, Márta Vizi mentioned that she hypothetically grouped some pottery shards among the slow wheel-thrown baking plates. In the Székesfehérvár material I have seen so far, I have not found any fragment that could be even hypothetically classified in this ware type. SZALAI 2018, 55. VIZI 2008, 236.

⁸⁰⁵ On this issue, see also KOLLÁTH 2022, 157–158.

⁸⁰⁶ KOVÁCS 1998, 173–174.

V.3 OTHER SHAPES

V.3.1 JUG TURNED ON THE SLOW WHEEL

Characteristics and research history

This type of jug is one of the best-known, but relatively rare, representatives of the “South Slavic” pottery types, which is why I am presenting it here, after the other related goods. Its material is rough, similar to the finer pieces of baking plates, but only contains little gravel. It has a characteristic shape. Its mouth is cylindrical or truncated cone-shaped, usually with a flanged rim, and often, but not in all cases, a handle was attached to it. The body of the vessel widens evenly below the flange and then tapers slightly from about mid-height to the bottom. Their decoration is also special, consisting of finger impressions, applied ribs, intricate combinations of small patterns made with a cylinder seal, and sometimes textile prints. They were often stamped on the bottom.

This type was first observed by Géza Fehér, who referred to them as a “Prehistoric type of jugs” and found their analogues in the ethnographic material in Bosnia.⁸⁰⁷ Their more significant representatives are known from Kanizsa, Barcs, Bátaszék, and Szekszárd-Újpalánk.⁸⁰⁸

Find material

The side fragment of a single jar of this kind was found in the material processed here. It was discovered in Pit No. 13, and was decorated with an applied and finger-tip impressed rib, and with lines of tiny stamped squares parallel or perpendicular to the rib.⁸⁰⁹ (*Fig. 42 17*)

V.3.2 BASKET-HANDLED JAR, “RÖTYKE”

Characteristics and research history

This is a very rare, but diverse pottery group with a handle spanning the diameter of the rim over the top of the vessel. Otherwise, the shape of the vessels is more or less similar to cooking pots. They are sometimes equipped with a spout. Based on modern analogies, they were mainly used for carrying food. These “bucket-handled” jars were referred to as “rötyke” in the vernacular language. They were turned on the fast wheel.⁸¹⁰

The earliest vessels of this type could be identified in the assemblage discovered in a 15th-century pottery kiln excavated on Hajógyári Island. These items fired in a reduction atmosphere have a spout and clearly go back to Austrian parallels dated to the 13th and 14th centuries. Similar to the latter, they may have served as liquid storing vessels.⁸¹¹ Its classic early modern and modern variant, also found in the ethnographic material, is known to me from Székesfehérvár, from 17th-century and late 17th-century

⁸⁰⁷ FEHÉR 1960, 126–127; Plate XXXII.

⁸⁰⁸ KOVÁCS 2003, 159–160; 174 Fig. 8. KOVÁCS 1998, 175 Fig. 17/1–8. PUSZTAI 2003, 305–306 Ill. 2 5. GAÁL 2012, 300–305.

⁸⁰⁹ BHM Inv. No. 2012.287.540.

⁸¹⁰ CSUPOR – CSUPORNÉ 1998, 65.

⁸¹¹ TÓTH 2017, 529; 531 Fig. 9/1. Such 13th- and 14th-century vessels with a spout imported from Austria were found, for example, in the German Town of Vác: MÉSZÁROS 2016, 263–264 Cat. Nos. 29–30.

contexts,⁸¹² from Sándor Palace in Buda from a late 17th-century context,⁸¹³ and from Víziváros in Buda, from the 17th and 18th centuries. It can be glazed or unglazed, and fired in a reducing or oxidising atmosphere.⁸¹⁴

Find material and evaluation

Only one such vessel could be identified in the find material processed now. 11 fragments of this vessel were discovered in Pits No. 8–9.⁸¹⁵ (*Fig. 45 I*)

This vessel is red and its fabric contains a medium amount of fine-grained mica sand and calcite and remained from the handle to the mid-line of the body. The flat strap handle stretches over the rim. The latter is simple, upright, turning outside, and has an upper edge cut rectangular. It is without a neck and widens evenly under the rim. It could have reached its largest diameter at the mid-section of the body. Apart from the handle and the upper part of the rim, it is unglazed on the outside. A rib runs around the vessel where the rim and the shoulder meet. Below this and at the mid-section of the body, a double groove runs around the vessel. Poor quality, lustreless, green glaze can be seen on the handle and inside the vessel.

From the basket-handled jars known so far, the closest parallel of this vessel is a late 17th-century item discovered in Sándor Palace, in Buda. Based on the known analogues, this type could have emerged in Hungary at the end of the 17th century, and, in the light of ethnographic data, its use can be demonstrated to the 20th century.

⁸¹² KOLLÁTH 2010, 41; 127, Cat. Nos. 116–117; 162 Fig. 37.

⁸¹³ It was discovered in Sándor Palace, Pit 44/1, BHM Inv. No. 2002.14.6. I would like to thank Eszter Kovács for the information.

⁸¹⁴ NÁDAI 2016, 66; Plate 27/90; X 90–91.

⁸¹⁵ BHM Inv. No. 2013.157.42.1–5.

VI TABLEWARE AND LIQUID CONTAINERS

After describing the vessels primarily used for preparing food, I will be presenting the types of ceramics that must have had a more important role in serving, although – of course – they could also be used for kitchen purposes. In this section, I am also discussing some types the primary function of which was clearly storage, but their manufacturing and research history link them to certain groups of tableware.

It should also be noted that in the case of ware types with an extensive international research history, such as Chinese porcelain or Hutterite (Anabaptist) tin-glazed pottery, I only address those questions that are closely related to the Hungarian find material.

VI.4 FAIENCE AND PORCELAIN

Long-distance trade has existed since Prehistoric times, but in the Early Modern Period, previously unimaginable quantities of goods began to be transported around the world, covering greater distances than ever before. The ships sailing more regularly among Europe, Asia, Africa, and America, and later Australia and New Zealand, were the main promoters of globalisation, but the long-established overland trade routes also continued to be frequented.

In the area of material culture examined by me, this process is most visible in the apparently increasing number of Chinese porcelain objects, which enjoyed greater popularity from the second half of the 16th century onwards, both in Western Europe and in the territory of the Ottoman Empire. Although workshops striving to satisfy the demand, which were mainly located in the south-eastern part of China, produced countless different types of vessels, the use of porcelain – due to its identical origin – was closely intertwined with the custom of drinking tea, as well as that of drinking coffee (originating in North Africa, but requiring similar tools). The high quality and aesthetic standards of these vessels were also appealing, and they considerably influenced potters working in areas with a similarly developed pottery industry, such as the Low Countries, Persia under the rule of the Safavid dynasty, as well as Iznik and Kütahya in the territory of the Ottoman Empire.

It is certain that the consumption of the invigorating drinks mentioned above, as well as the possession of sets of porcelain and/or faience vessels, in general, had a certain prestige in the area of Ottoman Hungary. However, neither coffee nor tea was cheap,⁸¹⁶ and the vessels associated with them are rare finds. They are clearly concentrated in the administrative centres of the areas under Ottoman rule.⁸¹⁷

Although their number was higher than in less centrally located sites Eastern luxury ceramics were not common among the finds from Szent György tér processed by me. In their case, I will therefore only undertake a detailed description of their research history in a Hungarian context. Since, due to their small quantity, porcelain and faience vessels are usually presented together in the publications, I have also combined the sub-chapters discussing previous literature.

⁸¹⁶ KISBÁN 1988, 153–154.

⁸¹⁷ In detail, see KOLLÁTH *et al.* 2023, 253–254; KOVÁCS 2005, 82.

Research history

Sándor Garády, the first researcher of Ottoman pottery in Hungary, took notice of faience objects and rightly linked them to workshops located in Asia Minor and the Middle East.⁸¹⁸ Afterwards, for a while, some fragments of faience or porcelain were only published as illustrations in excavation reports or merely textual references were made to them. These items predominantly came from Buda and Eger, and also in a smaller number from other settlements, such as Székesfehérvár and Máraévár.⁸¹⁹ Katalin H. Gyürky studied Iznik faience artefacts discovered at the site of the Dominican Monastery in Buda, in contexts dating back to the first half of the 16th century.⁸²⁰ During these decades, it was mainly Győző Gerő who was most engaged in the topic, but he only published a few studies summarising his findings.⁸²¹

The first publication about porcelain and faience vessels with a detailed presentation of finds is attributed to Gyöngyi Kovács, who published the archaeological material found in the Castle of Szolnok.⁸²² Ibolya Gerelyes was the first to analyse the finds discovered in the territory of Ottoman Hungary using modern scholarly literature in 1994.⁸²³ Afterwards, in the early 2000s, several major assemblages were published. Edit Sárosi, for example, published some items formerly unearthed by Sándor Garády. Additionally, Anikó Tóth, András Végh and Tibor Sabján, as well as Zoltán Bencze and Adrienn Papp each presented an assemblage from the Castle District of Buda, while Gyöngyi Kovács published pottery fragments from the archaeological material of the Kanizsa Castle.⁸²⁴ The 2005 monograph by Imre Holl and his studies published in the same period are of extraordinary importance. In these, he analysed the assemblages that came to light during the excavations of the Royal Palace in Buda, and, based on a large number of faience vessels in them, he established his theory about Iznik pottery and – following Győző Gerő – the products of Persian pottery workshops. He typologised Chinese porcelain finds and supplemented the discussed assemblage with vessels found at other sites.⁸²⁵ The next comprehensive publications on the topic were authored by Gyöngyi Kovács and Ibolya Gerelyes. Furthermore, Erika Hancz has also been engaged in the subject for a long time. She published the description of the most spectacular finds from Pécs and Szigetvár beside a few concise studies.⁸²⁶

The past decade and a half saw an increasing number of publications of archaeological materials. First, Attila Gaál published finds from Szekszárd-Újpalánk, and then Gyöngyi Kovács presented an assemblage from Baja.⁸²⁷ Katalin Éder published faience finds from the area of Víziváros in Buda, and Anikó Tóth described the porcelain and faience items that came to light during the excavations of the Golden and Silver Bastions in Buda.⁸²⁸ In her theses, Orsolya Zay analysed the porcelain and faience artefacts unearthed in the Eger Castle.⁸²⁹ Several items from Buda and some from Eger were also

⁸¹⁸ GARÁDY 1944, 394; Plate CXXXIX Figs. 2–5; Plate CXL Fig. 4; Plate CXLI.

⁸¹⁹ ZOLNAY 1973, 251 Fig. 10. On further items from Buda, see KOVÁCS 2005, 84, notes 4–6. KOZÁK 1963, 131; 159 Fig. 35; KOZÁK 1964a, 233; 270 Fig. 56. SIKLÓSI 1982, 3; 11; 81.200. G. SÁNDOR 1964, 126.

⁸²⁰ H. GYÜRKY 1974, 413–423 Taf. XLIX–LII.

⁸²¹ GERŐ 1978. GERŐ 1985. GERŐ 1989.

⁸²² KOVÁCS 1984, 44–54; 125–130; Plates 28–32.

⁸²³ GERELYES 1994.

⁸²⁴ SÁROSI 2002, 475; 476; 482; 484; 527, Fig. 37/2; 533 Fig. 43/3. TÓTH 2003. SABJÁN – VÉGH 2003. BENCZE – PAPP 2004. KOVÁCS 2003a, 159; 175 Fig. 9/1–4.

⁸²⁵ HOLL 2005a, 100–160. HOLL 2005b, 212–221; 231–247 Figs. 16–40. HOLL 2006. GERŐ 1978, 348–349.

⁸²⁶ KOVÁCS 2005. KOVÁCS 2010b. GERELYES 2008. HANCZ 2008. HANCZ – VARGA 2013, 78–80. HANCZ 2020.

⁸²⁷ GAÁL 2005. KOVÁCS 2006, 275–279 Figs. 3–4. ÉDER 2007. ÉDER 2012. ÉDER 2013.

⁸²⁸ ÉDER 2007. ÉDER 2012. ÉDER 2013. TÓTH 2011b.

⁸²⁹ ZAY 2013.

subjected to material tests.⁸³⁰ Tünde Komori has recently been engaged in the porcelain finds coming from these two towns, and as part of her doctoral thesis, she is also researching problems related to Middle Eastern faience.⁸³¹ Emese Szalai presented Eastern luxury ceramics unearthed in the Gyula Castle.⁸³²

VI.4.1 NEAR AND MIDDLE EASTERN FAIENCE

Characteristics

Faience is a ceramic object the fabric of which differs from average earthenware. Its variant known in the Early Modern Period contained a considerable amount of quartz frit. This is glass in a transitional state, made of quartz and soda or vegetable ash, which has not yet been completely transformed from its raw materials, and the whole process of vitrification only takes place during the firing and cooling of the object made from it. This leads to properties different from simple ceramics, including a much denser material structure. It is also fired at a higher temperature (800–1000 °C). The technology was developed in the Middle East, and its use is evidenced from the 11th century AD. The earliest description of the process was recorded around 1300.⁸³³ They were usually decorated with underglaze paint, in many different styles, using one or more colours, but other methods also occurred.

In Persia, particularly high-quality objects were made with this technique. From the late 15th century on, such wares began to be produced in the Anatolian town of Iznik (Turkey, former Nikaia), which came under the control of the Ottoman Empire and had a long-established tradition in pottery production.⁸³⁴ Some of the workshops in Iznik were directly commissioned by the sultan's court and the decorations used were probably designed by the ruler's artists according to the currently fashionable style, which makes these products easy to date. At the same time, in the late phase, with the decrease in orders from the Sarai, the potters began to use a broader array of motifs, whereas the equally talented craftsmen of Kütahya (Turkey) could design their motifs themselves from the beginning.⁸³⁵ Production in Iznik reached its peak in the second half of the 16th century, but due to the crisis of the Ottoman state and the resulting decrease in the scale of orders, most of the potters had ceased working there by the mid-17th century. It is conceivable that some of them moved to Kütahya, which was less specialised and, therefore, more adaptable and was also on the rise at that time. In the latter place, pottery making flourished up to the 19th and 20th centuries.⁸³⁶

In Buda, the first Iznik vessels must have already appeared in the first half of the 16th century, which is not only demonstrated by their dating based on stylistic criticism but also by their excavation context at some places. According to a hypothesis proposed by Imre Holl, they must have been taken to Buda by nobles returning from an Ottoman delegation, by long-distance traders, or perhaps by the sultan's envoys as gifts.⁸³⁷ Based on the few written sources available to us, they were considered objects of relatively high prestige during the Ottoman period. They were mentioned separately from other types of vessels in the inventories of several affluent Ottoman residents.⁸³⁸ This is also suggested by an

⁸³⁰ ZAY 2014. BALLA – ÉDER 2017.

⁸³¹ KOMORI 2014a. KOMORI 2014b. KOMORI 2015. KOMORI 2017a. KOMORI 2017b. KOMORI 2018.

⁸³² SZALAI 2013. SZALAI 2014. SZALAI 2018.

⁸³³ ZAY 2014, 344–345.

⁸³⁴ CARSWELL 1998, 28.

⁸³⁵ CARSWELL 1998, 56–63; 74; 115–116. BILGI 2009, 22.

⁸³⁶ CARSWELL 1998, 106–113. CROWE 2008.

⁸³⁷ HOLL 2005a, 113–115. KOVÁCS 2010a, 94–95.

⁸³⁸ KOVÁCS 2005, 70–72; 82–83; 86, note 27.

assemblage of finds recently discovered in Esztergom. It included seven Iznik bowls carefully placed in a wooden box, which must have been hidden during one of the sieges against the town in the late 16th or early 17th century.⁸³⁹ Nevertheless, similar to the other groups of faience and Chinese porcelain vessels, their occurrence at settlements inhabited by Hungarians in the territory of Ottoman Hungary and the Kingdom of Hungary is sporadic, which can be explained by different eating habits and perhaps by the avoidance of apparently “Turkish” objects.⁸⁴⁰ Moreover, the number of identified Iznik wares is not particularly high in Ottoman Hungary, either. The discovered finds represent many different shapes. For example, bowls, plates, various liquid containers, cups, chalices, inkwells, and even the fragments of two mosque lamps were discovered in Buda. The different decoration styles also occur in a great variety, even within the same stratigraphic unit. All of this suggests that – although there is a piece of information about goods transported by a merchant from Iznik – they were predominantly brought by the newly arrived residents as personal belongings and often continued to be used for decades.⁸⁴¹

This may have mainly characterised the first decades of the Ottoman period, and the circumstances seem to have slightly changed in the 17th century. The number of Iznik products that can clearly be dated to the 1600s is extremely low, even compared to the rare occurrence of faience. However, the number of other faience objects decorated in various styles started to increase. Almost all of them were footed hemispherical cups (i.e. chalices or *finjans* in Turkish), or larger bowls of the same shape, possibly with a lid.⁸⁴² Győző Gerő and then Imre Holl regarded all of them to have been the products of Persian workshops, but this is questionable for several reasons.⁸⁴³ Firstly, it is unknown how active the trade between the territories ruled by the Safavid dynasty – which was not always in peaceful relations with the Ottoman Empire – was with the Ottoman provinces. Secondly, so far, it has not been possible to establish a direct, convincing connection between the decorative styles of wares clearly identified as produced in Persia and those of the artefacts discovered in Ottoman Hungary. However, this may as well be due to the fact that, from the vessels of Iranian origin mainly representative pieces, belonging to collections, have been published so far.⁸⁴⁴

It is also worth considering that similar cups published from territories of the Middle East that were once under Ottoman rule, such as Turkey and Israel, and even from Marseille that had close connections with all the coastal areas of the Mediterranean Sea, are almost always identified as made in Kütahya. However, the early products of the manufacturing centre dated to the 16th and 17th centuries are little known.⁸⁴⁵ Recently, Yolande Crowe also suggested that among the Kütahya potters who had connections with Armenia from the 16th century on, new potters of Armenian nationality coming from the Safavid territories may have appeared towards the end of the 17th century and in the early 18th century, which evidently resulted in an interchange of styles.⁸⁴⁶ What makes the identification of faience vessels even more difficult is that while the material tests conducted recently on such pieces from Buda and Eger showed a high degree of similarity in the composition of the objects considered to be from Iznik, in the

⁸³⁹ TARI 2016.

⁸⁴⁰ KOVÁCS 2005, 82–83. TOMKA 2003, 311–312. On coffee, see, for example, KISBÁN 1988, 153–154.

⁸⁴¹ KOVÁCS 2005, 82–83.

⁸⁴² KOVÁCS 2010a, 95–96.

⁸⁴³ HOLL 2005a, 116–128. GERŐ 1978, 348–349.

⁸⁴⁴ For example, LANE 1957, 68–77.

⁸⁴⁵ For example, AMOURIC – VALLAURI 2018, 50 Pl. II. 4–7; 10–11. ÖZDEMİR 2018, 446–447 Tablo 1–2. GÖK 2017, 130 Resim 11.

The figures found in the summaries by Faruk Şahin from 1981 and Garo Kürkman from 2007 equally show the lowest number of artefacts from this period. ŞAHİN 1981, 261–271. KÜRKMAN 2007, 51–78.

⁸⁴⁶ CROWE 2008.

case of the fragments thought to be of Persian origin, there were extremely large deviations, and the composition of a group of them was the same as that of the Iznik items.⁸⁴⁷

According to our current knowledge, we can only identify the classical, 16th-century vessels made in the state-run workshops in Iznik, while the rest may be Persian wares, or the products of Iznik workshops operating independently from the court, or made in Kütahya or some other, still unidentified production centres. That is why, during the analysis of the following, relatively small number of fragments, I will only give the origin of those products that can be regarded as undoubtedly made in Iznik, whereas for the others I will only list possible parallels and connections without advocating any idea about the origin. It should be noted here that in the parts on decorations, I am going to present similar items from collections of dating value and finds discovered during excavations in Iznik. In the parts on analogues, I am going to present related items found in Hungary.

Find material

A total of 16 fragments of oriental faience vessels were found in the processed archaeological material.

Ware type 4.1.1 (Fig. 45 2–4)

In this ware type, I am presenting ceramic fragments that can be clearly identified as Iznik products.

Forming technique: fast wheel-thrown

Fabric: fine, containing very few, tiny black grains

Firing: oxidation, even

Colour: light, pinkish or yellowish

Shape: Three fragments could be classified into this ware type. One belonged to a mug with a cylindrical body and a longitudinal handle attached to its sidewall.⁸⁴⁸ The other two were wall fragments of liquid containers that could not be determined more closely.⁸⁴⁹

Dimensions: The diameter and height of none of the pieces could be measured. Their wall thickness was around 0.5–0.6 cm.

Decoration and other surface alterations: It could be clearly seen on each fragment that the colourless top glaze became slightly brown, discoloured, and stained. Two fragments bear colourful floral motifs on a white background. Their decoration can be classified in the fourth (“Rhodes ware”, “four-flower style”) phase of the Iznik decorative styles; that is, they were made sometime between 1560 and 1600.⁸⁵⁰ The decoration of the third fragment with black outlines on a blue background, filled with visibly darker blue paint in a small part, can be dated to the same period, but it is less frequent. Its close analogues are known from the excavation material of the Roman theatre in Iznik.⁸⁵¹

Distribution: The mug fragment comes from Pit No. 2, while the other two shards come from Pit No. 10.⁸⁵²

⁸⁴⁷ ZAY 2014. BALLA – ÉDER 2017.

⁸⁴⁸ BHM Inv. No. 2011.10.37.

⁸⁴⁹ BHM Inv. Nos. 95.30.5; 95.30.10.

⁸⁵⁰ BILGI 2009, 30. For the analogues of the mug, see ALTUN 1991, 34–35, I. 42–44; ATASOY – RABY 1994, Cat. Nos. 693; 700; 706.

⁸⁵¹ ASLANAPA – YETKIN – ALTUN 1989, 60; 122. FINDIK 2001, 266 Fot. 295; 297.

⁸⁵² BHM Inv. No. 95.30.5.

Domestic parallels: vessels decorated in the “four-flower style” on a white background were discovered at many sites in Buda.⁸⁵³ A small shard decorated in the same way as the fragment painted in black on a blue background was published from Víziváros.⁸⁵⁴ Representatives of the “four-flower” decoration style are also known from Szolnok.⁸⁵⁵

Ware type 4.1.2 (Fig. 45 5–8; 11)

The shards classified in this type are very close to the easily identifiable items of Ware type 4.1.1 in terms of their fabric and glaze, but their decoration is of a lower standard and cannot really be associated with any of the classic Iznik styles.

Forming technique: fast wheel-thrown

Fabric: fine, containing very few, tiny black grains

Firing: oxidation, even

Colour: light, reddish pink or light yellow

Shape: Five fragments could be classified into this subtype. They included one fragment of an inkwell,⁸⁵⁶ one fragment of a straight-walled vessel (a bowl or maybe a chalice), while the other three could have belonged to small bowls with curved sidewalls or larger footed cups.⁸⁵⁷

Dimensions: it was not possible to measure rim diameters because of the nature of their fracture surfaces. The wall thickness was around 0.4–0.6 cm.

Decoration and other surface alterations: On three fragments, it was clearly visible that the colourless top glaze turned slightly brown, discoloured, patchy, and even iridescent, but on two shards, it remained bright. Each of the fragments was decorated with different motifs and colours, and they can be grouped mostly based on whether the patterns are outlined in black, or have a monochrome decoration painted in blue on the white background.

The remaining decoration of the inkwell consists of spirals contoured in black and circles filled in with turquoise paint. On the straight-walled vessel, the pattern was painted freehand, the remaining part of which was contoured in black and filled with pale blue ornament. The filling colour has overflowed the outlines.⁸⁵⁸ This type of floral motif – implemented in a less abstract way – can also be discovered on the inside of an Iznik vessel dated between 1580 and 1585.⁸⁵⁹

On the inner side of one of the cups bearing blue motifs on a white background, a thin blue horizontal stripe runs around just below the rim. On its outer side, in the narrow strip below the rim, a highly simplified, geometric version of the “wave-and-cloud” motif can be seen, which was very popular in Iznik.⁸⁶⁰ Below that, there is a detail of an otherwise frequently used leaf motif that is also unusually

⁸⁵³ KOVÁCS 2005, 70 Fig. 1. KOVÁCS 2010a, 94–95. BENCZE – PAPP 2004, 35–37; 44–45 Figs. 3–6. TÓTH 2003, 275–278 Ill. 3–4. TÓTH 2011b, 232–233 Ill. 6. ÉDER 2007, 245 Figs. 1–2. ÉDER 2012, 158 Fig. 7. ÉDER 2013, 192 Fig. 1. BALLA – ÉDER 2017, 97 Fig. 1/8.

⁸⁵⁴ ÉDER 2012, 158 Fig. 8. The trade of this ware type is demonstrated by the fact that a very similar fragment was published from Dubrovnik, where bolus-red flowers on a black stem were also painted over the glaze, MILOŠEVIĆ – TOPIĆ 2010, 156 Sl. 7–7a.

⁸⁵⁵ KOVÁCS 1984, Plate 28/1–2.

⁸⁵⁶ BHM Inv. No. 95.30.6.

⁸⁵⁷ BHM Inv. Nos. 2013.157.1; 95.30.9; 2012.287.84.

⁸⁵⁸ BHM Inv. No. 95.30.7

⁸⁵⁹ BILGI 2009, Cat. No. 176.

⁸⁶⁰ BILGI 2009, 28, 32.

filled with small spirals.⁸⁶¹ Inside another cup, there is also linear, blue decoration, which includes two stripes running around horizontally, and a curtain-arched line “perched on” the upper one.⁸⁶² Finally, a detail of a flower and leaf motif filled in with blue paint could be seen on a small fragment of a cup.⁸⁶³

Distribution: Three of the five fragments came from Pit No. 10,⁸⁶⁴ one from Pit No. 9,⁸⁶⁵ and another one from Pit No. 13.⁸⁶⁶

Domestic parallels: In terms of its execution, the straight-walled fragment is very similar to the pieces found in the northern part of Buda and in the Dominican Monastery of Buda.⁸⁶⁷ Vessels decorated similarly to the inkwell and the cup covered with blue spiral lines are also known from intra-urban sites.⁸⁶⁸ A particularly close analogue of the smaller bowl decorated in blue is known from Víziváros.⁸⁶⁹

Ware type 4.1.3 (Fig. 45 9–10; 12)

Forming technique: fast wheel-thrown or pressed in a moulding bowl

Fabric: fine, containing very few, tiny brown grains.

Firing: oxidation, even, fired hard

Colour: greyish white

Shape: This ware type included six fragments of three small cups or demitasses. Each vessel stood on a simple, low footring. The sidewall of one of them has remained almost to the rim. It is a narrow vessel with a high wall, flaring below the rim, in the shape of a flower cup.⁸⁷⁰ The other two represent the more common, evenly curved, hemispherical form. In one case, only the start of the sidewall has remained, its footring is slightly asymmetrical, as if it was pressed by something during production.⁸⁷¹ The third one was the largest piece of the ware type, which remained approximately to half its original height.⁸⁷²

Dimensions: the height and rim diameters could not be measured.

Base diameters:

2014.203.1: 2.8 cm

2014.203.2: 3.6 cm

2012.287.83: 5 cm

Wall thickness: 0.2–0.3 cm

Decoration and other surface alterations: on the broken surface of the fragments, the glaze separates well from the clay fabric, but the slip layer that was presumably between the two could not be made out with the naked eye. The glaze is basically of good quality and uniform, but on two items it became discoloured, slightly yellowish-brown, and iridescent. The third piece has preserved its lustre and transparency. In two cases, the glaze did not completely cover the foot ring, and in one case it formed a

⁸⁶¹ For its numerous variants, see BIROL – DERMAN 2004, 17–46.

⁸⁶² BHM Inv. No. 95.30.9.

⁸⁶³ BHM Inv. No. 2012.287.84.

⁸⁶⁴ BHM Inv. Nos. 95.30.6; 95.30.7; 95.30.9.

⁸⁶⁵ BHM Inv. No. 2013.157.1.

⁸⁶⁶ BHM Inv. No. 2012.287.84.

⁸⁶⁷ HOLL 2005a, 218; 238 Fig. 25, Fig. 27/2–3.

⁸⁶⁸ BALLA – ÉDER 2017, 97 Fig. 1/17; 99 Fig. 3/45.

⁸⁶⁹ NÁDAI 2016, Plate 1/4.

⁸⁷⁰ BHM Inv. No. 2014.203.1.

⁸⁷¹ BHM Inv. No. 2014.203.2.

⁸⁷² BHM Inv. No. 2012.287.83.

thick, uneven line probably because it was not runny enough. Here, it can be clearly seen that the cups were decorated with underglaze painting.⁸⁷³

The three cups are painted in three different styles. The remaining part of the small flower cup-shaped item was only decorated in its depression on the inner side. Here, thin black tendrils can be seen within a blue circle. On the outside, on the footring, and directly above that, two blue horizontal stripes were painted. From the upper one, black tendrils ran towards the rim. At the top of the fragment, the space between two tendrils was filled with blue, which might be a detail of a stylised flower. On the underside of the base, there is a master's mark in the shape of a simple spiral motif.⁸⁷⁴

The second item was also painted in black and blue, and the glaze of this one remained in good condition. In the middle of its depression, an "abstract peach blossom" motif can be seen, delicately contoured in black and filled in with dark blue.⁸⁷⁵ A thin, lighter blue line runs around it. On the outside, similar lines can be seen on the lower part, above which dark blue motifs with black outlines were painted, of which only small fragments have remained. On the underside of the base, there is a greyish-blue master's mark, resembling a Chinese character: two lines in a square, meeting at an acute angle.⁸⁷⁶

The decoration of the third, largest cup is monochrome, painted in blue. The inner side of the cup is undecorated, while the external side is divided into strips with horizontal lines, and the strips are filled with tendril motifs. It is worth noting that the leaves were not filled in with blue paint.⁸⁷⁷

Distribution: Two cups come from Square 0–1/A excavated in the area of St. Sigismund's Church. We have no further information about them, since they were put in separate bags, and their labels became wet rendering the writing on them illegible. Based on the finds placed in the same crate together with them, they presumably came from Pit No. 3 or No. 6.⁸⁷⁸ However, due to the uncertainty of these data, I did not take them into account when evaluating the finds yielded by these pits. The four fragments belonging to the third cup came from Pit No. 13.⁸⁷⁹

Domestic parallels: A large fragment of a bowl with a similar (but more carefully executed) pattern to the one on the first cup decorated with black and blue tendrils is known from the area of the Royal Palace of Buda. Imre Holl dated this fragment to around 1600.⁸⁸⁰ As far as we can tell from the small side fragment, a cup discovered in Viziváros may have been decorated in the same style. However, it appears to have had a thicker sidewall, in addition to black and blue, purple painting can also be seen on it. Thanks to the treasure ending with the mints of Murad III (1574–1595) discovered in the same feature, it could be dated with great certainty to the last third of the 16th century and the early 17th century. Katalin Éder linked another bowl found in Viziváros to this group.⁸⁸¹

⁸⁷³ BHM Inv. Nos. 2014.203.1; 2014.203.2.

⁸⁷⁴ BHM Inv. No. 2014.203.1.

⁸⁷⁵ This motif was identified by Imre Holl, and – after him – by all the Hungarian researchers with the depiction of the lucky "sacred mushroom" (*lingzhi*) used in Chinese mythology. However, based on Chinese and more recent Western literature, Tünde Komori considers this pattern, frequently appearing on both porcelain and faience vessels, to be an extremely simplified representation of a peach and/or peach blossom surrounded by leaves, which was a popular symbol of eternal life in China. The mushroom, on the other hand, is identified by her with another, yet often similarly depicted motif. KOMORI 2017a, 65.

HOLL 2005a, 119 Abb. 73–74; 120. The interpretation proposed by Holl is followed, for example, by GAÁL 2005, 212 Fig. 5; TÓTH 2011b, 230; SZALAI 2013, 162; KOLLÁTH 2016.

⁸⁷⁶ BHM Inv. No. 2014.203.2.

⁸⁷⁷ BHM Inv. No. 2012.287.83.

⁸⁷⁸ BHM Inv. Nos. 2014.203.1; 2014.203.2.

⁸⁷⁹ BHM Inv. No. 2012.287.83.

⁸⁸⁰ HOLL 2006, 494; 495 Abb. 15.2.

⁸⁸¹ ÉDER 2013, 152; 158 Figs. 9–10. ÉDER 2007, 246 Figs. 6–7.

The second black-and-blue cup, on the other hand, represents a relatively common type in the territory of Ottoman Hungary, the depression of which always bears the schematic “peach blossom” motif, abstracted into a simple flower, and the outer side is usually decorated with ornamental motifs. The paint on them can be plain blue or a combination of light blue and dark blue.⁸⁸² So far, I have not discovered any item among the published finds that would be completely identical to the cup under discussion, using the same three colours (black, light blue, and darker blue). Besides Buda, cups with such patterns are also known from Eger, Szekszárd-Újpalánk, and Gyula.⁸⁸³

The third cup, with monochrome decoration, belongs to a group also observed by Imre Holl in the archaeological material of the Royal Palace in Buda, which was dated by him to the second half of the 17th century.⁸⁸⁴ A piece from Szekszárd-Újpalánk is its closest analogue among the faience pieces published so far from other sites of Ottoman Hungary. Additionally, a porcelain cup was also discovered with a similar motif, yet with a freer composition, from the Castle of Eger.⁸⁸⁵

Among the master’s marks, the simple spiral also occurred in assemblages found in Buda and Baja. The other master’s mark, reminiscent of a Chinese character, represents a widespread type, but I could not find any exact parallel to it.⁸⁸⁶

Ware type 4.1.4 (Fig. 45 13–15)

Forming technique: fast wheel-thrown or pressed in a moulding bowl

Fabric: occasionally very small, brown grains are visible in it

Firing: fired hard, even, with conchoidal fracture surface

Colour: yellowish white

Shape: A total of seven fragments could be classified into this product type, all of which belonged to medium or larger hemispherical cups (soup bowls?) raised on a simple ring foot.

Dimensions:

Rim diameter: 8–9 cm

Base diameter: 3.6–6 cm

Wall thickness: 0.3–0.4 cm

Decoration and other surface alterations: Their glaze is lustrous, white, and thick, similar to that of porcelain vessels, and separates clearly from the base on the fracture surfaces. Three of them – a rim fragment, a sidewall fragment, and a base fragment – are undecorated.⁸⁸⁷ Four fragments belong to the type called “monochrome group” by Imre Holl.⁸⁸⁸ Two rim fragments are undecorated on the inside. On the outside, one has a relatively wide, quite light blue stripe running under the rim; the other has a similar stripe, with the contour of a simple floral pattern beneath, painted in a somewhat darker blue,

⁸⁸² HOLL 2006, 481–482 Abb. 4–5; 483.

⁸⁸³ HOLL 2006, 505 Abb. 24. 1. GAÁL 2005, Plate 2/21–22. SZALAI 2013, 170 Plate 4/2. At the same time, this ware only appears infrequently in international literature. I found only one clearly identifiable, high-quality item, which was published from Thebes, Greece: VROOM 2007, 82 Fig. 4.14.

⁸⁸⁴ HOLL 2006, 488 Abb. 10. 5–6; 489.

⁸⁸⁵ GAÁL 2005, 236, BHM Inv. No. 62; HOLL 2005a, 246 Fig. 38/1.

⁸⁸⁶ Cf. HOLL 2006, 480 Abb. 3.

⁸⁸⁷ BHM Inv. Nos. 2011.10.8; 95.30.4 and 2012.287.85.

⁸⁸⁸ HOLL 2005a, 215–216.

which slightly projects from the surface of the vessel.⁸⁸⁹ A detail of the “abstract peach” motif can probably be identified on the external side of the last, small sidewall fragment.⁸⁹⁰

Distribution: one shard comes from Pit No. 2, one shard from Pit No. 10, and five shards were found in Pit No. 13.

Domestic parallels: From Buda, Eger, and Baja, Imre Holl published items belonging to this group and dated them to the 17th century.⁸⁹¹ The closest analogue to the pattern depicting a simply outlined flower is known from Szekszárd-Újpalánk.⁸⁹²

Evaluation

Among the finds presented above, four ware types could be distinguished based on the fabric, glaze, decoration technique, as well as the colours and quality of the paints used. Subtype 4.1.1 includes items that can be clearly identified as Iznik pottery. Based on their decoration, they could be classified in the “four-flower” style, previously known as the “Rhodes ware”, characteristic of the last third of the 16th century. Vessels with this kind of decoration were discovered in a relatively large number of sites in Ottoman Hungary. This may be explained by the fact that the time of their production coincided with the consolidation of Ottoman rule in the region. Furthermore, these decades saw the heyday of the workshops in Iznik, which were at full production at that time.

The representatives of subtype 4.1.2 – as far as it could be determined with the naked eye – show similar technical characteristics to the Iznik items, but their glaze and decoration are of a lower standard and their motifs are not or only partially related to the decorative styles traditionally associated with this production centre. In her 2008 study, Ibolya Gerelyes and, based on the evidence of material tests, Katalin Éder also considered the possibility that certain groups of “Persian” faience vessels had been, in fact, manufactured in Iznik.⁸⁹³ I also find this plausible, and since the fragments presented here were yielded by Pits No. 9, No. 10, and No. 13 – the latter two being clearly dated to the 17th century, and Pit No. 9 having a mixed, but rather late backfill – in this case, they could be representatives of the “late Iznik” group, dated to the declining period of the workshops. However, in the absence of further material tests and closer analogues, this only remains a hypothesis for the time being.

The members of Ware type 4.1.3 belong to the group referred to as “poor-quality Persian faience” by Imre Holl. In terms of their macroscopic characteristics, their fabric is different from the former two ware types of goods. It is compact, well-fired, greyish-white, and this type’s wall is the thinnest in the ware group, measuring merely 0.2–0.3 cm. However, their glaze did not stand the test of time very well. Except for one fragment, their glaze turned discoloured, lost its lustre, or became iridescent. Only this group contained master’s marks, which were linked by Imre Holl to Persian workshops. I must return to this issue here because although Holl could truly identify marks that appear to be clearly connected to Iranian wares, variants of the same marks were also present in Kütahya.⁸⁹⁴ Although the three cups found in the assemblage from Szent György tér did not provide additional information about this, it may also be worth taking this into account in the future when analysing further finds.

⁸⁸⁹ BHM Inv. Nos. 2012.287.75 and 2012.287.77.

⁸⁹⁰ BHM Inv. No. 2012.287.82.

⁸⁹¹ HOLL 2006, 495–497; 496 Abb. 16.; 502 Abb. 21; 507 Abb. 27.

⁸⁹² GAÁL 2005, 233, Cat. No. 48.

⁸⁹³ GERELYES 2008. BALLA – ÉDER 2017, 101.

⁸⁹⁴ Cf. HOLL 2006, 480 Abb 3. LANE 1957, 115–118 and GOLOMBEK – MASON – PROCTOR 2001 on the Persian marks. KÜRKMÁN 2007, 260–271 on the Kütahya marks. KÜRKMÁN 2007, 268.

Finally, the items classified into Ware type 4.1.4 form a small but very characteristic group that appears infrequently among Ottoman finds in Hungary, in general. These are relatively larger cups of particularly high quality, hard to distinguish from porcelain. Their decoration is – if there is any – unusually minimalistic, always monochrome, painted in light blue. They came to light from Pits No. 2, No. 10, and No. 13, which – also considering the chronology of the few pieces discovered at other sites so far – suggests that they must have arrived in Ottoman Hungary in the 17th century.

From the description of the small number of faience fragments belonging to a total of 16 vessels, it can be clearly seen how diverse and therefore what a challenging ware group it is. The separation of Iznik and early Kütahya ceramics also causes trouble in international research,⁸⁹⁵ while the clearly identifiable, “ordinary” Persian wares are almost completely absent from the international scientific discourse, and the connections between the Safavid areas with Kütahya are far from being clarified.⁸⁹⁶ These problems can obviously only be resolved by archaeological research conducted in the original production sites and the publication of the results, as has already been more or less done with Iznik. From the periphery of great oriental empires, we can only offer complementary data, but the importance of such pieces of information should not be underestimated, either.

VI.4.2 CHINESE PORCELAIN

Characteristics

The beginnings of porcelain production in China can be traced back to the time of the Oriental Han Dynasty (25–220 AD), and until the 18th century, when the production technology was also developed in Meissen, no one else was able to produce it. The secret of the snow-white and compact, yet translucent fabric was the uses of the completely pure clay – kaolin – and the so-called porcelain stone, as well as the perfectly controlled, extremely high firing temperature (at around 1400 °C) and atmosphere. The body of the vessels was covered with a thin layer of slip, which is how they were fired first. After that, they were covered with the so-called porcelain or glass glaze, which, in contrast with simple lead glazes, completely vitrified to the body of the vessel during the second firing. Sometimes they can hardly be separated with the naked eye on the fracture surfaces. The vessels were formed on the wheel or in a moulding bowl and were usually decorated with underglaze painting, but many other techniques also existed.⁸⁹⁷

According to Imre Holl, the first pieces may have reached Hungary as early as the 14th century, but they were only present in the country in greater numbers from the Ottoman period onwards.⁸⁹⁸ The Ottomans – ordinary people just like the elite and even the Sultan himself – preferred porcelain and held it in high esteem. This is well demonstrated, for example, by the fact that the Topkapi Sarayi has one of the largest porcelain collections in the world.⁸⁹⁹ As I have already mentioned in the introduction, the 16th and 17th centuries saw a highly increased demand for such ceramics not only in the territory of the Ottoman Empire but also in the West, which was successfully met by the Chinese workshops increasingly prepared for mass production, until the fall of the Ming Dynasty (1368–1644).⁹⁰⁰ Although in the subsequent period of unrest and warfare, the porcelain production continued, there was a decline in quantity and quality, particularly because Jingdezhen – the most important workshop centre – also

⁸⁹⁵ CARSWELL 1998, 45–55. CROWE 2011.

⁸⁹⁶ On the problem, see GOLOMBEK 2003.

⁸⁹⁷ MEDLEY 1976, 97; 100–101. In Hungarian research, in detail, most recently see KOMORI 2017a, 15–22.

⁸⁹⁸ HOLL 2005a, 130–133.

⁸⁹⁹ BLEHAUT 2001, 17–19; 40.

⁹⁰⁰ MEDLEY 1976, 225. BLEHAUT 2001, 34–35.

suffered severe damages. It was only towards the end of the 17th century, after the consolidation of the power of the Qing Dynasty (1644–1911), during the reign of Emperor Kangxi (1662–1722) that the industry fully recovered.⁹⁰¹ In addition to the continuation of old traditions, new types of porcelain also emerged, partly to meet the growing demand in Europe. The most prominent ones of these were the so-called “*famille rose*” and “*famille verte*” wares, which were named after their characteristic colours.⁹⁰²

Find material

There were a total of 16 or 17 porcelain vessels in the material under discussion, which – as their fabric and glaze appear to be identical to the naked eye – were classified by me into four ware types based on their decoration. In addition to numbering them, I also gave them names to facilitate their identification. No master’s mark or inscription could be observed on them. Due to the similarity of their technical features, I discuss them together here, at the beginning of this chapter:

Forming technique: fast wheel-thrown or pressed in a moulding bowl

Fabric: solid, completely burnt through, slightly translucent in places. A few tiny, darker grains can be seen in it.

Firing: oxidation and reduction (porcelains are fired multiple times and both types of atmosphere are needed for the different work processes)⁹⁰³

Colour: very light greyish white, sometimes slightly yellowish

Ware type 4.2.1 – “blue and white cups with abstract peach decoration” (Fig. 46 1–7)

Shape: Ten fragments of nine vessels could be classified into this ware type. All of them belonged to medium-sized, hemispherical, simple demitasses standing on a ring foot.

Dimensions:

Rim diameter: 7–9 cm

Base diameter: 3.2–5 cm

Wall thickness: 0.2–0.3 cm

Decoration and other surface alterations: In each case, the glaze of the cups is of good quality and uniform, and occasionally, a little fine sand was stuck on the ring foot.⁹⁰⁴ Three items were burnt secondarily, which provided an opportunity for making interesting observations: their glaze re-melted, as indicated by impressed grains of sand and small pebbles, as well as the fragment of a green-glazed cooking pot fused to one of the shards, and when solidified, the surface became rough, but more vitreous than originally. Sometimes, the raw material was completely vitrified and became brittle, but despite the evidently extremely high temperature, they did not become deformed. Their colour remained white, and their painting got only slightly blurred.⁹⁰⁵

They were decorated with blue underglaze paint. The motifs are rudimentary, and the contours are often overfilled. On the outside, under the rim, there is a strip with leafy tendrils running around between thin, straight, horizontal lines. The sidewall is decorated with scattered “abstract peach” and *lingzhi* mushroom motifs. (In two cases, it was possible to observe that the two patterns were applied

⁹⁰¹ MEDLEY 1976, 240–241.

⁹⁰² MEDLEY 1976, 241–242.

⁹⁰³ For example, BHM Inv. No. 2012.287.81.

⁹⁰⁴ KOMORI 2017a, 23.

⁹⁰⁵ BHM Inv. Nos. 2012.287.72; 2012.287.74; 2012.287.78.

alternately.) Inside, under the rim as well as along the upper and lower edges of the depression, thin blue lines run around, and the depression is decorated with “abstract peach” motifs. This type was represented by eight fragments.⁹⁰⁶

Distribution: 3 shards came from Pit No. 10, and 7 shards came from Pit No. 13.

Domestic parallels: cups with this type of decoration appear most frequently among finds in Hungary. A total of over 100 fragments are known from Buda, and several pieces were also found in Eger, which were presented in detail by Tünde Komori.⁹⁰⁷ Apart from these two cities, they are known from Gyula and Székesfehérvár.⁹⁰⁸

Ware type 4.2.2 – “blue and white porcelain decorated with flowers and birds” (Fig. 46 10–13)

Shape: 5 fragments were classified into this ware type, of which two belonged to a bowl with a wavy rim, one to a cup with a wavy rim, one to a cup with a plain, everted rim, and there was one base fragment of a cup with an unknown rim type.

Dimensions:

Rim diameter of the bowl with inventory number 2012.287.70: 14 cm

Rim diameter of the cup with an everted rim: 8 cm

Base diameter: 3.2 cm

Wall thickness: 0.15–0.25 cm

Decoration and other surface alterations: The glaze is relatively thick, lustrous, and of good quality, but glaze defects could be observed on the only remaining base fragment. In this case, the glaze did not adhere properly at the joint and lower edge of the foot ring. In the depression of this vessel, the image of a bird perched on a rock was sketched with a few brushstrokes, while on the outer side, horizontal stripes run around the foot ring.⁹⁰⁹ The rim fragments of the cups and one of the bowls were decorated with a free composition, of which details of a flying bird and blooming branches have been preserved.⁹¹⁰

The other bowl was made in a mould, as shown by the slight protrusions on its surface. Its decoration is divided into panels on its internal and external sides, which are bordered by tendrils on the outside and more complex frame motifs on the inside. On the outside, the plant ornamentation was carefully but somewhat schematically implemented. On the inside, a more natural representation of a bird and an insect(?) flying between blooming branches can be seen.⁹¹¹

Distribution: All the shards come from Pit No. 13.

Domestic parallels: Both the plant motifs and the bird perched on a rock have numerous parallels from the territory of Ottoman Hungary (Buda, Eger, Szolnok, Kanizsa, and Szekszárd-Újpalánk).⁹¹²

⁹⁰⁶ BHM Inv. Nos. 95.30.1; 95.30.2; 95.30.3; 2012.287.71; 2012.287.72; 2012.287.74; 2012.287.78; 2012.287.81.

⁹⁰⁷ KOMORI 2017a, 65–68. KOMORI 2017b, 81.

⁹⁰⁸ SZALAI 2013, 169 Plate 3/2–3. Ottoman pits around the bases of pillars B, C, and D in the Angevine Funerary Chapel of the Royal Basilica in Székesfehérvár. Uninventoried and unpublished.

⁹⁰⁹ BHM Inv. No. 2012.287.263.

⁹¹⁰ BHM Inv. Nos. 2012.287.73; 2012.287.80.1–2.

⁹¹¹ BHM Inv. No. 2012.287.70.

⁹¹² KOMORI 2017b, 39–41; 81. GAÁL 2005, 23, Cat. Nos. 39–40. KOVÁCS 2003, 175 Fig. 9/3–4. KOVÁCS 1984, Fig. 30/1.

Ware type 4.2.3 “blue and white cups with abstract lotus decoration” (Fig. 46 8–9)

Shape: 2 fragments could be classified into this ware type. Both of them belonged to medium-sized, hemispherical demitasses, standing on a simple ring foot.

Dimensions:

Wall thickness: 0.15–0.25 cm

Decoration and other surface alterations: The glaze of the cups is of good quality and uniform. They are decorated with blue underglaze paint, the motifs of which are rudimentary, and the contours are often overfilled. On the inside, only thin, horizontal lines can be seen under the rim. However, their sidewalls are richly decorated with tendrils and *lingzhi* motifs painted with a light hand. Based on their parallels, there could have been a lotus flower in their impression, on the inside, and possibly on their external side, too. Nevertheless, none of these have remained on the two fragments.⁹¹³

Distribution: Both shards were found in Pit No. 7.

Domestic parallels: this type of cup also belongs to one of the most common finds in Hungary. A total of nearly one hundred pieces are known from Buda, and several items were also discovered in Eger, which were presented in detail by Tünde Komori.⁹¹⁴ In addition to these two cities, they are known from Baja and Szekszárd-Újpalánk.⁹¹⁵

Ware type 4.2.4 (Fig. 46 15)

Shape: a simple rim fragment of a single, rather small, hemispherical cup belongs here.

Dimensions:

Wall thickness: 0.2 cm

Decoration and other surface alterations: the cup is undecorated, and has been left white on the inside. The external side is covered with a light lavender-coloured glaze, with darker grains in it.

Distribution: the cup fragment comes from Pit No. 13.

Domestic parallels: I did not find any analogue of it in the Hungarian archaeological material.

Finally, there was a single fragment discovered in Pit No. 13 that I did not classify into any ware type. It was probably burnt secondarily as several brown grains could be observed in its fabric. The glaze lost its lustre, and marks reminiscent of needle punctures can be seen on it. This is a rim fragment of a medium-sized demitasse with a diameter of 8 cm. Very little of its decoration painted in blue has remained, but it is atypical. On the outside, under the rim, in a strip flanked by two lines, there are oblique strokes and perhaps a detail of a leaf, under which the start of another plant motif can be seen. Inside, only the lines below the rim have remained.⁹¹⁶ (Fig. 46 14) Among the porcelains, I found such a rudimentary pattern below the rim in the case of only one cup with an “abstract peach” motif among the finds of the Royal Palace of Buda. Nevertheless, a faience cup decorated in a similar style is also known from Szeged.⁹¹⁷ Because of this and the damage to the fabric, I could not decide whether it was porcelain or high-quality “hard faience”.

⁹¹³ BHM Inv. Nos. 2011.18.1; 2011.18.2.

⁹¹⁴ KOMORI 2017a, 65–68. KOMORI 2017b, 81.

⁹¹⁵ KOVÁCS 2006, 276; 277 Fig. 3/2–4. GAÁL 2005, Plate 1/1–7.

⁹¹⁶ BHM Inv. No. 2012.287.79.

⁹¹⁷ KOMORI 2017a, 107 Plate 3/5. HANCZ 2006, 35 Fig. 4.

Evaluation

The fragments of porcelain with blue and white decoration discussed above represent the most common types of porcelain discovered in the territory of former Ottoman Hungary. Based on the known find contexts and analogues, the production of porcelain with blue and white “abstract peach” (4.2.1) and the higher quality “bird and flower” (4.2.2) motifs was already dated by Imre Holl to the reign of Emperor Wanli (1573–1619). This was confirmed by Tünde Komori, based on a broader international outlook.⁹¹⁸ However, given the long journey these objects made (since they could have been in a merchant’s store for years before they arrived in Ottoman Hungary), as well as their use for several decades (for being high-quality, greatly appreciated vessels), their usage cannot be dated more closely within the 17th century.

The cups decorated with “abstract lotus” (4.2.3) are very close to the specimens decorated with peach motifs concerning their stylistic features. Nevertheless, several items with imperial marks came to light in Eger, which have revealed that they were already made under the Qing dynasty (1644–1911), and most probably during the reign of Emperor Kangxi (1662–1722).⁹¹⁹

Based on its colour, the cup glazed pinkish purple on the outside can probably be dated to the 18th century, since glazes of this shade began to be made more frequently by Chinese potters from the 1720s on.⁹²⁰ Its place of finding does not contradict this either, as it was discovered at a depth of 535 cm in Pit No. 13, and in this part of the backfill of the feature, there were still relatively many finds dated after the recapture of Buda.

It is instructive to examine the distribution of the porcelain finds by features together with the faience, because in the case of the now analysed find assemblages, the vast majority of them (30 out of a total of 34 vessels) came from Pits No. 10 and No. 13. Both features were unearthened in the southwestern part of Szent György tér, in the area of the Royal Stables, and this area is the richest oriental luxury ceramic deposit in Buda after the medieval Royal Palace and the Pasha’s Palace. In her analysis, Tünde Komori explained this by the fact that this area belonged to the military, and the apartments of higher-ranking Ottoman officers, who could afford such expensive wares, were probably located there.⁹²¹ This idea also seems to be supported by the rich and extremely high-quality glass finds yielded by Pit No. 13.⁹²² The two fragments of cups with lotus decoration dated to the Kangxi period were found in Pit No. 7, which was unearthened almost opposite the Pasha’s Palace.

Comparing the finds discussed above with the porcelain fragments discovered in Buda and other sites of Ottoman Hungary, it seems that – except for the pink cup – they all belong to the most frequently occurring types, and their proportion within each assemblage corresponds to what the evaluation of other archaeological materials found in Buda revealed.⁹²³

At the same time, seeking international parallels among porcelain objects also led to impressive results. The only yet quite close parallel of the “abstract peach” (4.2.1) type was found by Tünde Komori in the assemblage of the so-called Wanli shipwreck, which was presumably a Portuguese ship that had sunk near the shores of Malaysia. The cargo transported by the ship was supposed to be unloaded at several ports in Southeast Asia and then in Europe. Based on the material tests carried out on these finds, it was also possible to pinpoint their exact place of manufacture. They had been made in a private

⁹¹⁸ HOLL 2005a, 134–145. KOMORI 2017a, 65–70.

⁹¹⁹ KOMORI 2017b, 84–89.

⁹²⁰ MEDLEY 1976, 245–246.

⁹²¹ KOMORI 2017b, 107–108.

⁹²² For their most prominent representative, see KOLLÁTH 2013a.

⁹²³ Cf. KOMORI 2017a.

workshop called Guanying found in Jingdezhen, which was excavated in 2005. The absence of this type of cup in Western collections suggests that it was mainly produced for the – less researched – Asian markets, and it was from this direction that they could have reached the territory of the Ottoman Empire, as well.⁹²⁴

In the rich cargo of the Wanli shipwreck, there were a large number of bowls and plates with delicate decorations painted in blue and divided into panels, as well as small bowls and cups with wavy or everted rims, decorated with the figure of a bird perched on a rock in their depression. However, while the basic elements of the decorations are the same, their motifs and execution are both different from similar finds discovered in Hungary.⁹²⁵ The close parallels of the fragments from Buda analysed above could be identified by following the other main direction of Early Modern long-distance trade routes.

According to scholarly literature, the finds discovered the nearest to Jingdezhen, the porcelain production centre, were two cups with bird motifs, decorated in panels and made with wavy rims. They came to light in Macau when excavating the ruins of St. Augustine's Church.⁹²⁶ This Portuguese colonial city was located at one of the most important nodes of contemporary long-distance trade routes towards Europe.

The most similar blue and white bowls and cups to those discovered in Ottoman Hungary were found in the Netherlands, where porcelain was also very popular in the Early Modern Period. The ever-increasing demand for it was mainly satisfied by the Dutch East India Company, which was at a constant sea war with Portugal, their rivals for the possession of the trade routes in Southeast Asia in the 17th century. The popularity of these vessels and the local name of some types (*kraak porselein*) also go back to a case when a Portuguese carrack ship was captured and the porcelain vessels found it were sold in Amsterdam. The demand increased considerably in a few years, which was mostly met by the private workshops in Jingdezhen, with their high-quality but not particularly outstanding mass goods.⁹²⁷

Among the finds from Buda presented above, the plate with an everted rim and decoration divided into panels (Ware type 4.1.2) has almost exact analogues among vessels published from the collection of Jan Six (1618–1700). These vessels have very similar frames on both the outside and inside, the same composition and style in the panels, and identical motifs on the external side. In their depression, a mythological scene is depicted in a landscape, and on the underside of their base, there is a mark depicting a crane, symbolising good luck.⁹²⁸ (Fig. 47)

Fragments of the “abstract peach” and perhaps the “lotus” types were found at the site called Blauwhof in Steendorp – a garden for the Ximenez noble family of Spanish origin – located in the southern part of the Netherlands, in contexts dated between the middle of the 17th century and the beginning of the 18th century. At the same site, cups bearing a coffee-brown glaze on the outside and landscape and/or floral decoration on the inside were also discovered. Such cups are missing from the assemblages I processed, but are considered relatively common in Ottoman Hungary.⁹²⁹

⁹²⁴ KOMORI 2017a, 67.

⁹²⁵ SJÖSTRAND – IDRUS 2007, 135; 163; 164–207.

⁹²⁶ ZHANG 2008, 231; 232.

⁹²⁷ SJÖSTRAND – IDRUS 2007, 61. As a classic example, see, for example, MEDLEY 1976, 226 Fig. 173.

⁹²⁸ OSTKAMP 2015, 100–103.

⁹²⁹ BRUGGEMAN 2015, 269 Fig. 3; 277 Figs. 11–12; 279 Fig. 16.

“Bird cups” were also very popular among the Dutch. They were referred to as “crow cups” in scholarly literature from the 19th century on and were mostly used for drinking spirits in the early modern Low Countries.⁹³⁰

It is still uncertain whether these types occur in both regions because the merchants of unknown nationality who supplied the Ottoman Empire obtained the porcelain from the same source as the Dutch, or whether the ships of the Dutch East India Company unloaded some of their cargo in Ottoman territories. (Transport by land is highly unlikely, taking into account the historical situation and the fact that these objects are almost completely absent from the territory under Habsburg rule.) All we know is that the Dutch Republic tried to maintain good relations with Istanbul. In 1612, for example, their delegation to Ahmed I (1603–1617) paid their respects to the sultan by presenting him over eight hundred pieces of porcelain in addition to many other valuable gifts.⁹³¹ It is also a fact that among the few “ordinary” pieces of porcelain published from Istanbul, we can also find “bird cups.”⁹³² As we can see, although we cannot yet reconstruct the exact route of these objects to Ottoman Hungary, connections existed both towards the east and the west, and this demonstrates well the special situation of the Ottoman Empire between Europe and Asia.

⁹³⁰ OSTKAMP 2014, 62 Fig. 7; 65, note 254.

⁹³¹ THEUNISSEN 2008, 23.

⁹³² HAYES 1992, Plate 41 19.

VI.5 TIN- AND LEAD-GLAZED HUTTERITE-STYLE POTTERY

Characteristics

In this chapter, I am writing about those objects that – in terms of their shape and decoration, as well as their technical characteristics – are related to the pottery-making of the Anabaptist communities that arrived in the territory of the Hungarian Kingdom and the Principality of Transylvania in the mid-16th century. These groups – also called New Christians, Habans after the German name of their settlements (*Haushaben*), and Hutterites after one of their greatest leaders (Jakob Hutter) – were forced to leave their homeland in Germany and Switzerland because of their religion. Afterwards, they settled in organised communities on the peripheries of the Christian world, and they supported themselves mostly with occupations that required extensive and specialised expertise.⁹³³ Their skills were not only related to pottery-making, but also involved metalwork, bookmaking, and medicine, among other things. Thus many dignitaries with more liberal religious views employed them and permitted them to settle on their land for a longer or shorter period. This state of affairs was ended by the advance of Counter-Reformation, as a result of which their communities either became assimilated into the majority population or left Europe. In the United States of America, some of their groups still exist today.⁹³⁴

The most important features of the high-quality earthenware produced by them are the use of tin glaze and decoration painted on the glaze with a brush. At the same time, some types also have lead-glazed variants, which are discussed in this chapter, as well.

The earliest items found in Hungarian collections can be dated to the first decade of the 1600s.⁹³⁵ The heyday of their ceramic art was in the first half of the 17th century, and it had a great impact on the potters of the region where they settled for a longer period of time. As a result, Hutterite-style objects are still known from the 19th century. In the case of 18th-century items with no or only little decoration, it is impossible to decide which were made by the New Christian potters, so I am discussing all the known tin-glazed pieces in this chapter.⁹³⁶

Research history

Since the Anabaptist communities not only had special craftsmanship but their history and daily life were also extraordinary, many publications have already been dedicated to them.⁹³⁷

In Hungary, it is mainly art historians who have been engaged in the subject. The first and most prominent researchers were Béla Krisztinkovich, Imre Katona, and regarding the Transylvanian material, Magda Bunta. The three of them authored several significant comprehensive works.⁹³⁸ Most of the research in Upper Hungary is attributed to Jiří Pajer, while Horst Klusch carried out work mainly in Romania.⁹³⁹ Most recently, Mária Krisztinkovich and Jenő Horváth published a major monograph discussing the topic through the objects found in the Krisztinkovich Collection in Vancouver.⁹⁴⁰ Catalogues with summarising studies have been published in connection with numerous domestic

⁹³³ RADVÁNYI – RÉTI 2011, 15–17.

⁹³⁴ RÉTI 2007, 3; 15.

⁹³⁵ RIDOVICS 2008, 68.

⁹³⁶ KATONA 1974, 7.

⁹³⁷ In detail, see RADVÁNYI – RÉTI 2011, 21–23.

⁹³⁸ BUNTA 1973. KRISZTINKOVICH 1962. KATONA 1974. KATONA 1983.

⁹³⁹ See PAJER 2011 and ROȘCA 2015 with further literature.

⁹⁴⁰ HORVATH – KRISZTINKOVICH 2005.

exhibitions, and an entire volume dedicated to Hutterite ceramics has been authored by László Réti and Diána Radványi.⁹⁴¹ Some years ago, the Hungarian National Museum launched a thematic research project on Hutterite pottery under the supervision of Anna Ridovics. In the framework of this project, the known pieces were listed in a catalogue, and a planned excavation was carried out in the area of the Hutterite Court in Sárospatak. The results were published by István Ringer, the supervisor of the excavation. Additionally, several artefacts were subjected to material tests, which clarified important questions related to technology.⁹⁴² In connection with this research programme, a special issue of the journal *Acta Ethnographica* came out (issue No. 2015/2) where many authors summarised the results achieved in Hungary and neighbouring countries until then.⁹⁴³

Hutterite ceramics appear relatively rarely in the archaeological materials published from the territory of present-day Hungary and the area of former Ottoman Hungary. Although they did appear in areas that were once under Ottoman subjugation, they only became more widespread after the recapture of these territories, but such late finds are scarcely published. On the whole, extremely few assemblages have been published from the former territories of the Hungarian Kingdom and Principality of Transylvania.

In Buda, Sándor Garády studied them in connection with the finds discovered in Tabán, but since then it was only Orsolya Havasy who published a vessel with the year 1674 on it from Szent György tér.⁹⁴⁴ In addition to the highly significant assemblage from Sárospatak, mention should be made of the analysis of the finds from Szendrő carried out by Gábor Tomka.⁹⁴⁵ From Székesfehérvár, Gyöngyi Kovács has recently published many important pieces yielded by a refuse pit excavated in the area of the Hiemer House. Furthermore, several fragments are known from the centre of Székesfehérvár, and one – probably partly finished – piece was discovered in the western suburbs of the city.⁹⁴⁶ Further fragments are also known from Regéc, Nagykanizsa, Vál, Szekszárd, Eger, and Pápa.⁹⁴⁷

Hutterite-style ceramics also reached the territories of today's Serbia and Croatia, although it is likely that these pieces (also supported by the dates indicated on them) were only brought in the region after the 17th-century reconquering wars, by the advancing Austro-German troops. Vesna Bikić studied such finds discovered in the Belgrade Castle. The publication of glass and pottery artefacts discovered in the old Franciscan monastery in Osijek by Ida Horvat and Radmila Biondić also comprises such items.⁹⁴⁸

Archaeological material

The processed assemblages contained a total of 87 tin-glazed pottery shards, which belonged to 50 vessels. Their fabric looked relatively uniform when viewed with the naked eye, so – similar to the porcelain vessels – I am presenting it before discussing the ware types defined according to the base colour of their glaze followed by their decoration. In addition to the numbering, I also described the ware types in a few words for an easier overview of the groups here as well.

⁹⁴¹ RIDOVICS 2008. RÉTI 2007.

⁹⁴² RINGER 2014. RINGER 2015. RINGER 2016. BAJNÓCZI *et al.* 2011. BAJNÓCZI *et al.* 2015.

⁹⁴³ *Acta Ethnographica Hungarica* 60/2.

⁹⁴⁴ GARÁDY 1944, 395–396; Plate CXXXIX/1; 6; Plate CXL/3; Plate CXLII/1, 3. HAVASY 2016, 353–354; 355 Fig. 6/1.

⁹⁴⁵ TOMKA 2018, 62–64; 198–199 Figs. 52–53.

⁹⁴⁶ KOVÁCS 2017, 336–341, Figs. 11–12. KOLLÁTH 2010, 78–79; 139, Cat. Nos. 268–275; 175 Fig. 67. KOLLÁTH 2015, 131; 141 Plate 2/3.

⁹⁴⁷ PETŐ 2015. KOVÁCS 2003a, 176. HATHÁZI – KOVÁCS 1996, 46. GAÁL 2010, 450–451. SOMODI 2016, 26–28; Plates XXII–XIII. KOLLÁTH 2013b, 169–172 Figs. 10–11.

⁹⁴⁸ BIKIĆ 2012. HORVAT – BIONDIĆ 2007.

Forming technique: fast wheel-thrown and some handles were pressed in a mould

Fabric: it is well-fired, compact, containing no visible grains, or only very few, tiny dark grains

Firing: oxidation, even

Colour: light greyish-yellow, sometimes with a pinkish tint. The pieces unglazed on the inside were fired to a pale red colour.

Ware type 5.1.1 – white base colour, undecorated (Fig. 48 1–5)

A total of 7 fragments could be classified into this ware type, each belonging to a different vessel.

Shape: Six vessels must have been liquid containers, either oval-shaped vessels with a relatively long, cylindrical neck, and a vertical handle – that I refer to as jug or “bokály” using their popular Hungarian name – or pitchers with a spherical body, and a short, cylindrical neck.⁹⁴⁹ One fragment could not be categorised in terms of shape.⁹⁵⁰

Dimensions:

Height: could not be measured

Rim diameter: 8–11 cm

Base diameter: 5 cm

Wall thickness: 0.4–0.6 cm

Decoration and other surface alterations: the fragments were covered with white tin glaze on the inside and outside, which was often worn, lost its lustre, and got chipped. They are undecorated.

Distribution: one fragment came from Pit No. 5, two fragments from Pits No. 8–9, one fragment from Pit No. 12, and three fragments from the upper 500 cm of the backfill of Pit No. 13.

Ware type 5.1.2 – white base colour and decoration with blackish purple outlines (Fig. 48 6–15)

34 fragments belonging to 11 vessels could be classified here.

Shape: One fragment belonged to a smaller bowl with a ring foot,⁹⁵¹ and the rest were the shards of liquid containers. One of these must have been a jug (*bokály*) with a cylindrical neck and a roundish body. Its profile has almost completely remained.⁹⁵² Another piece probably belonged to a jug with a roundish body and a narrow mouth, as it was not glazed on the inside.⁹⁵³ A contiguous base and sidewall fragment belonged to a liquid container with a segmented, spherical body.⁹⁵⁴ The original shape of the other vessels could not be determined more precisely.

Dimensions:

Height: could not be measured

Rim diameter: 7 cm (“bokály”)

Bottom diameter: 5 cm (ring foot of a bowl)

Wall thickness: 0.3–0.5 cm

⁹⁴⁹ BHM Inv. Nos. 2012.202.213; 2013.157.45; one uninventoried fragment from Pit No. 12 (Box 3, Bag 27); 2012.287.107; 2012.287.867; 2012.287.868. A representative example of the two shapes can be found, for example, here Kovács 2017, 340 Fig. 12/1–2.

⁹⁵⁰ BHM Inv. No. 2013.157.48.

⁹⁵¹ BHM Inv. No. 2011.18.3.

⁹⁵² BHM Inv. Nos. 2012.287.86.1–8.

⁹⁵³ BHM Inv. No. 2013.157.44.

⁹⁵⁴ BHM Inv. Nos. 2012.287.860.1–2.

Decoration and other surface alterations: these fragments belonged to a ware type with one of the most complex decorations among the processed finds. They had white tin glaze on their inner and external surfaces. On some pieces, the glaze had a slightly different shade and appeared thinner on the inside. They had painted decoration over the glaze, which consisted of plant motifs contoured with blackish, dark purple. Among them, pomegranates, tulips, some kind of simple, five-petalled flowers, and leaf-wreaths appear on several items. These motifs are surrounded by dark tendrils and runners, and on the items of the best quality, they are also shaded with fine, dark lines. In addition to the white base colour and the blackish purple outlines, light and dark blue, light purple, pale turquoise green, as well as bright sunny yellow paints were used. The latter often protrudes from the surface of the vessel more than the other colours. Their composition – as far as can be judged from the small fragments – was relatively free. Below the rim, on the shoulder, and above the base of the “bokály”, which was the best-preserved vessel, there were narrow, light blue stripes, and at the bottom, there was also a wreath motif flanked by the stripes. The same narrow bands can also be observed around the neck of another fragment.⁹⁵⁵ At the same time, these do not strictly frame the central image field; the pattern runs into them and even runs beyond them at the top. The quality of the decoration is variable. The most beautifully executed – but unfortunately severely damaged – piece came from Pits No. 8–9. The details of two spatially represented pomegranates can be seen on them. Their execution is particularly elegant, but hardly anything has remained of the colours.⁹⁵⁶ The floral representation of another fragment from the top 500 cm of the backfill of Pit No. 13 is, on the other hand, completely schematic. The contours are thick and there is no trace of any shading.⁹⁵⁷ The other shards are found between these two extremes. On a neck fragment, probably the detail of an inscription or a date can be seen painted in blue, but there is not enough left of it to be legible.⁹⁵⁸ Finally, in the case of the liquid container with a segmented body, only the lower border of decoration painted purely in blue has remained. Above it, just a tiny detail shows that in the mid-section – that is in the main image field – it had a decoration outlined with dark contours and filled with light purple.⁹⁵⁹

Distribution: Three vessels came from Pit No. 5,⁹⁶⁰ one vessel from Pit No. 7,⁹⁶¹ one from Pits No. 8–9,⁹⁶² four vessels from Pit No. 13,⁹⁶³ and two shards were placed in the same bag with an illegible label as the two similarly problematic faience cups discussed above.⁹⁶⁴ The latter may have been yielded either by Pit No. 3 or Pit No. 6.

Parallels: the fragments – just like the undecorated items of Ware type 5.1.1 – belonged to the most common shapes of Hutterite pottery. For example, not only the form of the bowl with a footring decorated with a multi-branched flower but also its type of decoration has numerous parallels among vessels preserved in collections. The most similar motifs appear on items dating between the last third of the 17th century and the first decades of the 18th century.⁹⁶⁵ The same period is suggested by the fine contours seen on the fragments (with two exceptions), the occasionally noticeable attempt for achieving

⁹⁵⁵ BHM Inv. No. 2014.203.11.

⁹⁵⁶ BHM Inv. No. 2013.157.44.

⁹⁵⁷ BHM Inv. No. 2012.287.90.

⁹⁵⁸ BHM Inv. No. 2014.203.11.

⁹⁵⁹ BHM Inv. Nos. 2012.287.860.1–2.

⁹⁶⁰ BHM Inv. Nos. 2012.202.214; 2012.202.215; 2012.202.435.

⁹⁶¹ BHM Inv. No. 2011.18.3.

⁹⁶² BHM Inv. No. 2013.157.44.

⁹⁶³ BHM Inv. Nos. 2012.287.86.1–8; 2012.287.90; 2012.287.91.

⁹⁶⁴ BHM Inv. Nos. 2014.203.11; 2014.203.12.

⁹⁶⁵ For example, RADVÁNYI – RÉTI 2011, 153, Cat. No. 209 (with the date 1673); 206, Cat. No. 288 (with the date 1680); 207, Cat. Nos. 291–292 (with the date 1689).

a spatial effect, as well as the painted blue border decoration of the vessel with a segmented body, which were still not common in the first half of the 1600s.⁹⁶⁶ Nevertheless, based on stylistic criticism, the bottle, which was the best-preserved vessel among the finds, should be dated to the second half of the 18th century, as its decoration covering its entire surface is almost completely devoid of the earlier, clearly visible organising principles.⁹⁶⁷ The fragment decorated with schematic flowers found in the upper part of Pit No. 13 is probably also a late find. It shows some similarities with the shard from Pápa discovered in an 18th–19th-century context.⁹⁶⁸

Ware type 5.1.3 – white base colour, blue decoration (Fig. 48 16–21)

Six fragments could be classified into this ware type, each belonging to a different vessel.

Shape: Three side fragments and a small piece of a handle could be identified as liquid containers.⁹⁶⁹ Another handle fragment belonged to a relatively small and deep, straight-walled bowl without carination that originally had two handles formed in moulds and placed on the vessel horizontally, opposite each other.⁹⁷⁰ Finally, a small, flanged lid could also be included here, which was preserved almost intact.⁹⁷¹

Dimensions:

Height: 2.8 cm (lid)

Rim diameter: 9.5 cm (lid); 12 cm (small bowl)

Base diameter: 6.6 cm (lid)

Wall thickness: 0.4–0.5 cm

Decoration and other surface alterations: each fragment is covered with white tin glaze on the internal and external surfaces. The handle of the small bowl pressed into a mould has the shape of a simple leaf. On the inside, two thin blue bands run around below the rim of the bowl. The lid and the external surface of one of the liquid containers – which was otherwise burnt secondarily – were decorated in the same way. The simple handle fragment with an oval cross-section must have also been blue-striped, but its glaze has largely chipped off. On one fragment, it was possible to observe blue paint applied in wide, irregular bands, while on another, splashed blue paint could be seen. They belonged to vessels bearing the so-called “marbled” or “cloud” decoration.⁹⁷²

Distribution: one fragment was yielded by Pit No. 5,⁹⁷³ two fragments by Pits No. 8–9,⁹⁷⁴ one fragment by Pit No. 10,⁹⁷⁵ and another one by Pit No. 13.⁹⁷⁶

Parallels: at many sites, these simple pieces decorated exclusively in blue on a white background represent the majority of “Hutterite-type” pottery, but they appear quite infrequently in assemblages from Buda. In this recently processed archaeological material, the handle pressed in a mould has a lead-

⁹⁶⁶ RADVÁNYI – RÉTI 2011, 29–30; 334–335, Cat. Nos. 508–509 (with the date 1713).

⁹⁶⁷ BHM Inv. Nos. 2012.287.86.1–8. RADVÁNYI – RÉTI 2011, 30.

⁹⁶⁸ BHM Inv. No. 2012.287.90. KOLLÁTH 2013b, 171; 170 Fig. 10/6.

⁹⁶⁹ BHM Inv. Nos. 2012.202.216; 2013.157.46; 2013.157.47; 2012.287.93.

⁹⁷⁰ BHM Inv. No. 95.30.35.

⁹⁷¹ BHM Inv. No. 2012.287.110.

⁹⁷² RADVÁNYI – RÉTI 2011, 30.

⁹⁷³ BHM Inv. No. 2012.202.216;

⁹⁷⁴ BHM Inv. Nos. 2013.157.46; 2013.157.47.

⁹⁷⁵ BHM Inv. No. 95.30.35.

⁹⁷⁶ BHM Inv. No. 2012.287.93.

glazed analogue from Pit No. 13, as well as from Pápa. Each of them forms a winged angel's head.⁹⁷⁷ According to Mária Krisztinkovich, this type of handle was very scarce in "real" Hutterite vessels. However, it occasionally does occur, for example, on a bowl from 1690, preserved in a collection, and also in the excavation materials of Hutterite settlements in Slovakia and Moravia. In Austria, on the other hand, it was very popular in the 18th century. It was attached to small but relatively deep bowls called *porringer*, which were used, among other things, to collect blood from medicinal bloodletting procedures. Based on their description, these bowls could have been more or less like the fragment from Buda discussed above.⁹⁷⁸ We can also find good parallels to the striped handles and marbled pottery among the finds of Pápa and Székesfehérvár dated to the late 17th century and 18th century. Additionally, many pieces have been published from Belgrade from the period of the Austrian rule.⁹⁷⁹ Based on stylistic criticism, these types of decoration are dated after the 1660s.⁹⁸⁰

Ware type 5.2.1 – blue base colour (Fig. 49 1–7)

13 fragments belonging to 9 vessels could be classified into this ware type.

Shape: one of the vessels was a pitcher with a short cylindrical neck and a rounded, segmented body.⁹⁸¹ There was also a lid.⁹⁸² One fragment may have belonged to a bowl,⁹⁸³ and the rest were shards of liquid containers of an unidentified shape.⁹⁸⁴

Dimensions:

- Height: could not be measured
- Rim diameter: 7 cm (lid flange)
- Base diameter: could not be measured
- Wall thickness: 0.4–0.5 cm

Decoration and other surface alterations: each fragment is covered with blue tin glaze on the outside, which, however, varies considerably in quality and shade.⁹⁸⁵ The lid is unglazed on its internal surface. Three fragments with a particularly dark blue, lustrous glaze on the outside were also covered with high-quality but lighter blue glaze on the inside, while one fragment had white tin glaze on the inside. The other pieces had originally also been glazed on the inside, but their glaze was damaged, which is why we may only assume that it could have been blue. In one case, this damage was evidently caused by secondary burning. In other cases, both the clay and the decoration remained in good condition. On two shards, the outer glaze is also intact. However, the glaze on the best-preserved vessel has lost its colour

⁹⁷⁷ KOLLÁTH 2013b, 174–175; 171 Fig. 11/9. BHM Inv. No. 2012.287.723. The archaeological material of the late 18th-century pottery workshop unearthed in Kapás utca, Budapest, also comprised a mould like this. BENDA 2006, 300; 310 Fig. 20.

⁹⁷⁸ HORVATH – KRISZTINKOVICH 2005, 125–127.

⁹⁷⁹ KOVÁCS 2017, 341; 340 Fig. 12. KOLLÁTH 2013b, 171; 170 Fig. 10/10–14. BIKIĆ 2012, 215 Fig. 8. a–b.

⁹⁸⁰ RADVÁNYI – RÉTI 2011, 30.

⁹⁸¹ BHM Inv. Nos. 2012.287.87.1–3.

⁹⁸² BHM Inv. No. 95.30.34.

⁹⁸³ BHM Inv. No. 2012.287.92.

⁹⁸⁴ BHM Inv. Nos. 2011.18.4; 2011.18.5; 2011.18.6; 95.30.8; 2013.203.13; 2012.287.94.

⁹⁸⁵ Previously, researchers believed that the blue colour was achieved by the use of slip containing cobalt and colourless lead-glaze, but recent material tests have revealed that it was, in fact, a single layer of tin glaze, coloured with cobalt-oxide and uranium-oxide. (RIDOVICS *et al.* 2015. BAJNÓCZI *et al.* 2015) This is also supported by the ceramic finds under discussion. I could only observe one layer of coating on all of them. The slip applied in theory did not "stick out" from under the glaze anywhere, which, based on my experience so far, would be hard to imagine if there had been any slip on them.

and lustre on both sides. It is plausible that there was some defect in the composition of the glaze, or the vessels may have come into contact with substances during their use that only affected the blue glaze.

One shard is undecorated. Three fragments only have white decoration, which, in the case of the lid, consists of simple, concentric circles.⁹⁸⁶ A tiny fragment probably shows a detail of a floral motif,⁹⁸⁷ while the third piece is adorned with dense plant ornamentation, which may have been arranged in horizontal bands.⁹⁸⁸ One fragment bears simple yellow stars painted as lines intersecting each other.⁹⁸⁹ The other shards are decorated in white and yellow; one has a floral motif, and another one was probably covered with white scales, in which yellow dots were painted.⁹⁹⁰ The best-preserved vessel had a horizontal white stripe around the shoulder, below which, schematic white and yellow plant motifs(?) alternated in vertical strips aligned with the segments of the body.⁹⁹¹ On one fragment, so little of the decoration has remained that its character could not be inferred.⁹⁹²

Distribution: three fragments come from Pit No. 7; two fragments were found in Pit No.10; the pieces of three vessels were yielded by Pit No. 13; and there was also one shard in the bag with an illegible label mentioned above.

Parallels: the vessels with a blue base colour were somewhat rarer than the white ones, but they are still known in large numbers. Their earliest dated representative bears the year 1620.⁹⁹³ A vessel with white decoration and the year 1674 on it had similar motifs to one of the fragments discussed above. It was found in a pit with late backfill in Szent György tér, south of St. Sigismund's Church.⁹⁹⁴ However, it is only the item with star motifs that has identical analogues. One such flagon with white stars and the year 1669 is preserved in the collection of the Hungarian National Museum.⁹⁹⁵ During the 1979 excavations in Buda supervised by László Zolnay, at least three pitchers with a spherical body bearing such decoration were discovered. However, they are only known from the publication by Mária Krisztinkovich and Jenő Horváth, and their exact location is unknown (at least to me). Pieces with the same decoration are known among the surface finds of the Hutterite settlements in Čhtelnica and Košolna, Slovakia. Concerning the Hungarian archaeological materials, parallels were found in Szekszárd-Újpalánk.⁹⁹⁶ A beaker with a pattern similar to the fragment with scale decoration has been published with the year 1672 on it. The closest analogue to the liquid container with a segmented body is a vessel with the date 1671, which also has a blue base colour, yet it is of much better quality.⁹⁹⁷

Ware type 5.3.1 – brownish purple base colour (Fig. 49 8–13)

12 fragments belonging to 6 vessels could be classified into this ware type.

Fabric: this ware type included pieces burnt to both bright red and light yellow.

⁹⁸⁶ BHM Inv. Nos. 2011.18.6; 95.30.34.

⁹⁸⁷ BHM Inv. No. 2011.18.5.

⁹⁸⁸ BHM Inv. No. 95.30.8.

⁹⁸⁹ BHM Inv. No. 2012.287.94.

⁹⁹⁰ BHM Inv. No. 2011.18.4.

⁹⁹¹ BHM Inv. Nos. 2012.287.87.1–3.

⁹⁹² BHM Inv. No. 2014.203.13.

⁹⁹³ RADVÁNYI – RÉTI 2011, 30.

⁹⁹⁴ HAVASY 2016, 352; 355 Fig 6/1. BHM Inv. No. 95.30.8.

⁹⁹⁵ RADVÁNYI – RÉTI 2011, 124, Cat. No. 160.

⁹⁹⁶ HORVATH – KRISZTINKOVICH 2005, 301–302. GAÁL 2010, 450 Plate 14/21–23.

⁹⁹⁷ RADVÁNYI – RÉTI 2011, 171, Cat. No. 234.

Shape: three vessels showed the classic “bokály” jug shape, with a slightly ovoid body,⁹⁹⁸ while the others belonged to liquid containers with a spherical body. One of these had a short, wide, cylindrical neck,⁹⁹⁹ and another was a jug with a narrow mouth and a segmented body.¹⁰⁰⁰ The base fragment of another vessel and an additional sidewall fragment also had such segmentation, but these probably had a wide, cylindrical mouth, since – unlike the jug mentioned above – they were also glazed on the inside.¹⁰⁰¹

Dimensions:

Height: could not be measured

Rim diameter: 5–9 cm

Base fragment: 5.8 cm (both measurable base fragments)

Wall thickness: 0.4–0.5 cm

Decoration and other surface alterations: each shard is covered on the external surface with a characteristic dark purplish-brown glaze, coloured with manganese, and based on the marble-like patches clearly visible on some fragments, it may contain tin. Underneath, it can be observed in some places that the surface was coated with white slip before glazing. On the internal surface, one of the vessels was unglazed, which can probably be explained by its having a narrow mouth. The other vessels were white on the inside. In some cases, this was clearly achieved by the use of white tin glaze,¹⁰⁰² while in other cases it seems that slip and lead glaze on top of it, were applied.¹⁰⁰³ On one vessel, however, the tin glaze appears to have been used around the rim, but below, the texture of the glaze changes, as if colourless lead glaze was applied on white slip.¹⁰⁰⁴ They were not decorated in any other way. The narrow-mouthed jug had a mark incised on the underside of its base before firing, which consisted of an arch and a triangle above that.

Distribution: two vessels came from Pit No. 5, one vessel was found in Pit No. 10, and four vessels were discovered in the upper 400 cm of the backfill of Pit No. 13.

Parallels: these finds can be associated with a rare type of Hutterite pottery, the so-called “Arad bottles.” Several such pieces were collected from Arad (Oradea, Romania), hence their name. In addition to the characteristic, more or less marble-like brownish-purple glaze, one of their items also had a gilded ornament. Béla Krisztinkovich dates the beginning of their production to the 1520s. According to Imre Katona, they are from the 19th century. However, such bottles were found in the cellar of Kittsee (Köpcsény) Castle, walled up since 1704. Consequently, they were certainly used at the very beginning of the 18th century.¹⁰⁰⁵ The finds from other sites also contradict such a late dating. In Szendrő, for example, they were discovered in late 17th-century assemblages.¹⁰⁰⁶ Semi-finished (fired with the slip on but still unglazed) pieces with a segmented body and a narrow mouth are known from the area of the Hutterite Court in Sárospatak. In the western outskirts of Székesfehérvár, a slightly more elongated,

⁹⁹⁸ BHM Inv. Nos. 2012.202.218.1–2; 95.30.20; 2012.287.105.

⁹⁹⁹ BHM Inv. No. 2012.287.106.

¹⁰⁰⁰ BHM Inv. No. 2012.202.219.

¹⁰⁰¹ BHM Inv. Nos. 2012.287.108; 2012.287.89.

¹⁰⁰² BHM Inv. No. 2012.287.108.

¹⁰⁰³ BHM Inv. Nos. 2012.202.218.1–2.

¹⁰⁰⁴ BHM Inv. No. 2012.287.106.

¹⁰⁰⁵ HORVATH – KRISZTINKOVICH 2005, 240–244, Cat. Nos. 80–81.

¹⁰⁰⁶ TOMKA 2018, 65; 201 Plate 55/2–3.

but probably semi-finished specimen was discovered in a mixed context.¹⁰⁰⁷ Their finished items with several glaze colours are known from Szendrő, from a late-17th-century context.¹⁰⁰⁸

Evaluation

The tin-glazed fragments were completely absent from Pits No. 1–4 and No. 6. One or two secondarily burnt pieces were yielded by Pits No. 11 and No. 12. A dozen shards unearthed from Pit No. 13 were in such bad condition that I could not even determine the base colour of their glaze. In addition to such burn marks, wear, discolouration, and damage to the glaze were also common in this ware type. These vessels must have been subjected to very intensive use (and were perhaps not only used for serving). The most beautifully executed and best-preserved specimens came to light from Pits No. 5, No. 10, and No. 13. The identifiable fragments all represented the most typical Hutterite vessel forms: long-necked “bokály” jugs, spherical pitchers, and liquid containers with segmented bodies. There were also two lids in the assemblages. However, only two bowl fragments could be identified with absolute certainty, and one of them may as well be a later, Austrian product.

Concerning their decorations, the representatives of the early Hutterite style are completely absent. The typical 18th-century marbled ceramics and the “Delft-style” vessels, decorated merely in blue on the white background, were only represented by a few shards. The majority fit well into the decorative style dated between the second half of the 17th century and the early 18th century, which is also supported by their parallels known from archaeological contexts. It can also be noticed that, except for the extremely rare items with a yellow base glaze, all the main variants appeared in this material, but each in small numbers. The same phenomenon could be noticed in Szekszárd-Újpalánk, from where the only major Hutterite material of Ottoman Hungary has been published so far.¹⁰⁰⁹ This may perhaps suggest that small groups of vessels could have arrived from several workshops with Hutterite traditions, or even individual vessels intended as gifts for Ottoman office-holders, since some prestige was evidently attributed to these objects in the territory of the Hungarian Kingdom and Transylvania. As almost all of the pieces known so far from Ottoman Hungary were liquid containers, it is conceivable that in this case not just the vessel, but its content mattered as well. They may have been presented filled with wine, spirits, perfumes, or spices. However, this hypothesis cannot be supported with written evidence in the current state of research.

¹⁰⁰⁷ RINGER 2016, 160; Plates 167–168. KOLLÁTH 2015, 131; 141 Plate 2/3.

¹⁰⁰⁸ TOMKA 2018, 66; 203 Plate 57/3.

¹⁰⁰⁹ GAÁL 2010, 422–426; 449–451 Plates 13–15.

VI.6 CENTRAL EUROPEAN-TYPE TABLEWARE AND LIQUID CONTAINERS

VI.6.1 CERAMICS WITH LIGHT FABRIC, SINGLE OR MULTI-COLOURED LEAD-GLAZE COATING, AND CUT-GLAZED DECORATION

Characteristics

The main features of the vessels of this pottery type are that their fabric is fine, light, greyish or yellowish-white, and has a characteristic, often slightly uneven thickness. They are coated with a lustrous, high-quality lead glaze, but tin glaze was also used for some decorations. Their most common shapes are steep-walled and carinated bowls, jugs with a handle flange, and pitchers with short or long necks. Occasionally, pedestalled bowls, lids, and some rare forms, such as drinking bottles, and animal- or shoe-shaped vessels also occur among them.¹⁰¹⁰

The objects belonging to this category according to their fabric, glaze, and form, may be undecorated or have extremely simple decoration. For example, the rim and the depression of the carinated bowls are often lead-glazed in two different colours. Additionally, there may be one or two grooves running around the shoulder of the jugs. At the same time, this group also includes cut-glazed ceramics, representing ware with one of the characteristic decorations in early modern Hungary. The surface of these vessels is decorated with scratched and scraped patterns consisting of geometric or stylized plant and sometimes animal motifs. The resulting fields were then filled with glazes of different colours, and sometimes tin glaze was also used for the white parts (which is called mixed-glaze decoration).¹⁰¹¹ The incised patterns could be supplemented with applied and stamped ornaments. In the case of applied decorations, in addition to the “blackberry” or “strawberry” appliqués with significant late medieval antecedents, the so-called “dragon’s crest” was quite widespread. This was mostly placed vertically on the body of the jugs, and less frequently on the handles. It could be implemented in various ways. It could either consist of pyramidal appliqués or be a simpler, toothed band. Stamped decorations – which also appear on vessels glazed with a single colour – could be made with simpler, round or star-shaped tools, or stamp seals with more complex patterns.¹⁰¹²

This special group of tableware first appears in contexts dated to the late 15th and early 16th centuries, and its use continued to the end of the 17th century at the latest.¹⁰¹³ Although the workshops where such vessels were certainly made could not be identified yet, the vast majority of them were discovered in the North Hungarian Mountains. Furthermore, their light fabric and glaze are also similar to the kitchenware typical of this region, so their production centres were probably located there.¹⁰¹⁴

¹⁰¹⁰ TOMKA 2018, 30–34.

¹⁰¹¹ The term ‘cut-glazed’ is the direct translation of the currently most-used Hungarian expression, *metélt-mázas*. See MORDOVIN 2016, 319; VÉNINGER 2016a; TOMKA 2018, 31.

¹⁰¹² MORDOVIN 2016, 319.

¹⁰¹³ TOMKA 2018, 38–40.

¹⁰¹⁴ MORDOVIN 2016, 334 Fig. 12.

Research history

Cut-glazed ware is one of the best-studied pottery types in Hungary.¹⁰¹⁵ Kálmán Szabó published the first securely identifiable pieces from the broader Kecskemét area.¹⁰¹⁶ Sándor Garády compared cut-glazed ceramics to *sgraffito*-decorated pedestalled bowls and correctly noted that the former group was not an Ottoman pottery type and had been made in Hungary.¹⁰¹⁷ Focusing on the finds discovered in Buda, reviewing excavation material unearthed during the large-scale excavations in the Royal Palace supervised by László Gerevich and László Zolnay, the representatives of this pottery type were studied by Imre Holl and Pál Voit in 1956,¹⁰¹⁸ as well as by Katalin Iránsné Melis in 1984.¹⁰¹⁹ Herta Bertalan published many items from Óbuda.¹⁰²⁰

The problems of the production centres and dating have been largely resolved by Gábor Tomka and Maxim Mordovin based on the results of their excavations carried out in Mohi, Ónod, and Szendrő, as well as in Szécsény, respectively. In addition to the finds yielded by the sites unearthed by them, both researchers studied a vast amount of data on cut-glazed pottery found in other published and unpublished excavation materials. As a result, they managed to refine the chronology of the vessels, with special regard to the time when their production ceased.¹⁰²¹

Despite the important achievements above, the question remains: What is the relationship between the early variants of cut-glazed pottery and the “decorative ceramics of Buda” identified by Imre Holl? Their shapes, decorations, and distribution equally show several common characteristics, so further research would be needed to answer this question.¹⁰²²

Find material

This ware group comprised a total of 58 fragments belonging to 28 vessels, which have been classified into three ware types based on the character and quality of their decoration. Since it is mentioned in both major publications of this pottery that there were vessels with red-fired fabric, which are not different from the rest of the group in any other way, I have not classified such pieces into a separate ware type either.¹⁰²³

Ware type 6.1.1 (Fig. 50 I)

Includes a single item of the so-called “decorative ceramics of Buda” reconstructed from two fragments.

Forming technique: fast wheel-thrown

Fabric: fine, tempered with a small amount of small-grained mica sand

Firing: oxidation, even

¹⁰¹⁵ The undecorated items as well as their parallels were evaluated in detail by Gábor Tomka. TOMKA 2018, 85–90; 96–97; 118–119.

¹⁰¹⁶ SZABÓ 1938, 108–109 Figs. 504–506.

¹⁰¹⁷ GARÁDY 1944, 386; Plate CXXXIV.

¹⁰¹⁸ HOLL – VOIT 1956, 131–134.

¹⁰¹⁹ IRÁSNÉ 1984.

¹⁰²⁰ BERTALANNÉ 1998a.

¹⁰²¹ TOMKA 2016. TOMKA 2018, 31–40; 109; 112–114. MORDOVIN 2016. The studies of the two authors practically comprise all the currently known sites of cut-glazed ware. The small number of finds under discussion does not justify listing them again. When discussing the parallels, I refer to the authors above when possible.

¹⁰²² TOMKA 2018, 112–113. Imre Holl also dealt with the question peripherally: HOLL 2005a, 88–89.

¹⁰²³ TOMKA 2018, 85.

Colour: greyish white

Shape: A large uncarinated bowl belonged here. Its steep, slightly curved sidewall once met the ring foot (which gradually broke off) almost at right angles. It used to have a narrow, horizontal rim projecting externally.¹⁰²⁴

Dimensions:

Height: ca. 9–10 cm

Rim diameter: could not be measured

Base diameter: could not be measured (the ring foot broke off completely)

Wall thickness: 0.8 cm

Decoration and other surface alterations: The remaining part of the bowl is coated with dark green glaze on the inside and outside. The glaze has somewhat lost its lustre; it is worn and chipped off in some places. Grooves used to run around its rim, of which only a small part has remained. A row of stamped motifs (triangles facing each other) runs along the line where the depression and the sidewalls of the bowl meet.¹⁰²⁵

Distribution: The bowl was yielded by Pit No. 2.

Parallels: This bowl represents a very rare type, but good 15th-century analogues are known from Buda, which were discovered in the Royal Palace and in the cellar of a building located south of St. Sigismund's Church ("the provost's house") that had been filled up in the first half of the 16th century. In most cases, a Gothic minuscule inscription runs around the rim of these vessels, and their depressions are decorated with a seal cylinder.¹⁰²⁶ In terms of its pattern, the most similar bowl to the one under discussion was discovered in the Palace of Visegrád but that was more richly decorated.¹⁰²⁷ Several 15th-century unglazed items with fine white fabric and stamped decoration are known from Kőszeg, but the sidewalls of those are straight and their profile is slightly different. According to Imre Holl, they were used as hand-wash basins.¹⁰²⁸ The earliest cut-glazed bowls identified by Gábor Tomka have the same basic forms. They were made of light fabric, bear stamped decoration, and are lead-glazed, but tin glaze was not applied to them.¹⁰²⁹

Ware type 6.1.2 (Fig. 50 2–11)

Under this ware type, I classified undecorated vessels with the same or similar shapes as cut-glaze wares. They were lead-glazed in one colour or two different colours. A total of 28 fragments from 13 vessels belonged here.

Forming technique: fast wheel-thrown

Fabric: fine, tempered with a little or medium amount of small-grained mica sand

Firing: oxidation, even

Colour: usually yellowish-white, and in three cases red

Shape: This product type included fragments of five jugs with a handle flange, one pitcher with a cylindrical neck, and nine carinated bowls. The shapes of two jugs could be assessed. The mouth of these is truncated cone-shaped. A flange divided by several grooves runs around the joint of the mouth

¹⁰²⁴ BHM Inv. No. 2011.10.46.

¹⁰²⁵ BHM Inv. No. 2011.10.46.

¹⁰²⁶ VERES 1999, 76; 79 Fig. 10/1. HOLL 2005b, 375 Abb. 45.

¹⁰²⁷ TÓTH 2006, 52; 71; 90 Fig. 75.

¹⁰²⁸ HOLL 1992, 29; for example, 116 Fig. 55/1–3. HOLL 2005b, 375.

¹⁰²⁹ TOMKA 2018, 39–40 Fig. 14.

and the neck, and this is where the flat handle with a rectangular cross-section starts. The neck is narrow, short, cylindrical, and slightly flaring in its lower part. The neck and the broad, projecting shoulder meet at an obtuse angle.¹⁰³⁰ From the pitcher, the joint of the shoulder and neck have remained, from which only the basic form could be inferred.¹⁰³¹ With one exception, the bowls have a wide base, a shallow depression with a curved sidewall, and an extremely wide, projecting, slightly upright rim, the outer edge of which was pulled up vertically.¹⁰³² One rim has a simple, rounded edge, and this bowl is also smaller than the others.¹⁰³³

Dimensions:

Height: could not be measured

Rim diameter: 17 cm (bowl with a simple rim), 26–29 cm (bowls with pulled-up rims)

Base diameter: 9–15 cm (bowls)

Wall thickness: 0.3–0.7 cm

Decoration and other surface alterations: In part, each fragment is lead-glazed. The glaze is lustrous, of good quality, and hardly grainy, but it does not cover the surface evenly. Its colours include green, amber, and tawny. The outer surface of the jugs was glazed from the mouth to the shoulder line. The line of the glaze was irregular and the glaze often flowed into the vessel. They are all monochromatic. The remaining part of the pitcher is evenly covered on the outside by the orange-hued glaze. Four of the bowls were glazed in one colour. On one bowl, the green and brown glazes blended into each other, while on three items the depression was glazed in a different colour than the rim. The edge of the rim of a bowl was grooved, and its underside was cut wavy.¹⁰³⁴

Distribution: Two vessels came from Pit No. 1, one item from Pit No. 2, one item from Pit No. 3, three items from Pit No. 5, one item from Pit No. 7, two items from Pits No. 8–9, two items from Pit No. 11, one item from Pit No. 12, and also one item from Pit No. 13.

Parallels: The bowls and flanged jugs have good analogues from both Buda and Óbuda,¹⁰³⁵ as well as from Ónod, Szendrő, Mohi, and several other Hungarian and Slovakian sites. Conversely, liquid containers with a cylindrical neck seem to be much sparser in this ware group. They were discovered in Ónod and Szendrő, but even from there, small fragments are known.¹⁰³⁶ In her article on the decorative pottery of Buda, Katalin Irásné Melis dated the appearance of bowls glazed in two colours to the late 15th century. However, these items only emerged in well-dated archaeological assemblages from the 16th century on.¹⁰³⁷ As far as can be judged from the relatively few and very fragmentary pieces, the bowls discussed here were carinated and shallow, and in one case the horizontal loop handle was formed by attaching a piece of a clay band to the vessel,¹⁰³⁸ which point to the late 16th century and the first half of the 17th century.¹⁰³⁹ Jugs with handle flanges were most popular in the second half of the 16th century

¹⁰³⁰ BHM Inv. Nos. 2012.202.221.1–2; 2012.202.222; 2002.9.91.1–2; 2002.9.128; 2011.9.12.

¹⁰³¹ An uninventoried fragment from Pit No. 11.

¹⁰³² BHM Inv. Nos. 95.31.6; 95.32.12.1–2; 2011.10.10; 2011.18.27; 2012.287.582; 2012.202.237; 2013.156.14; 2013.156.15.

¹⁰³³ BHM Inv. No. 2014.167.28.

¹⁰³⁴ BHM Inv. No. 2014.167.28.

¹⁰³⁵ IRÁSNÉ 1984, 213 Fig. 8/1; 215 Fig. 11; 218, Cat. Nos. 43–44. BERTALANNÉ 1998a, 221 Plates XI–XII; 222 Plate XIII; 224–227 Plates XX–XXV; 228–229 Plates XXVII–XXIX; 230 Plates XXXI–XXXII. ÉDER 2014, 305 Fig. 16.

¹⁰³⁶ TOMKA 2018, 85–90; 239–256 Plates 93–110. LAJKÓ 2015, Pate 2/1.

¹⁰³⁷ IRÁSNÉ 1984, 220. TOMKA 2018, 96.

¹⁰³⁸ BHM Inv. No. 95.31.6.

¹⁰³⁹ TOMKA 2018, 96.

and the first quarter of the 17th century, while cylindrical necked, “bokály”-jug-like liquid containers are more likely to have appeared in the second half of the 17th century.¹⁰⁴⁰

Ware type 6.1.3 (Fig. 50 12–23)

I have classified the “classic” cut-glazed ceramics into this ware type, except for one vessel. 29 fragments of 13 vessels belonged here.

Forming technique: fast wheel-thrown

Fabric: fine, tempered with a little or medium amount of small-grained mica sand

Firing: oxidation, even

Colour: yellowish-white or greyish-white

Shape: This ware type included fragments of four bowls, seven liquid containers, and a vessel of unknown shape. The bowls were all carinated. One of them was a simple, projecting rim fragment, cut straight and rounded at the edges, which belonged to a medium-sized bowl.¹⁰⁴¹ The other bowls may have had a more strongly projecting rim with a pulled-up edge.¹⁰⁴² In one case, the lower part of the bowl has remained, which was rather shallow, with a curved sidewall.¹⁰⁴³

Among the liquid containers, it was possible to identify three characteristic jugs with a “dragon’s crest” and a handle flange. One item was preserved from the mouth to the mid-section, one had fragments from the lines of the shoulder and midsection, and one had the base. The multiple ribbing on the remaining neck part below the handle flange, the segmentation of the shoulder with protruding ribs, and the high, cylindrical base are very typical of this vessel shape. (However, the latter was hollow and did not separate from the body of the jug as it was turned together with that.)¹⁰⁴⁴ Two vessels most likely represented another typical shape, the so-called baluster jug,¹⁰⁴⁵ and one fragment – mainly based on its characteristic vertical banded decoration – could have belonged to the pot-like group called “mugs” by Maxim Mordovin.¹⁰⁴⁶ I was not able to determine the basic form of two vessels. All I know is that they were some kind of liquid containers. Additionally, one fragment might have belonged to a vessel of some special shape, but due to its small size, we cannot tell anything more about it.¹⁰⁴⁷

Dimensions:

Height: could not be measured

Rim diameter: 27–35 cm (bowls)

Base diameter: 8 cm (jug with a “dragon’s crest”)

Wall thickness: 0.3–0.6 cm

Decoration and other surface alterations: Each fragment is lead-glazed, while tin-glaze could be observed on one item. In two cases, the white colour was achieved with uncoloured lead glaze applied to the surface of the vessel with a light base colour. The bowl with a simple rim (which was not pulled up) was glazed green on the outside. There were horizontal grooves below the rim, the lower edge of which was cut wavy. A motif consisting of a five-petalled flower and leaves was cut on the top of the rim. The background was filled with yellow lead glaze; the leaves were filled with green lead glaze,

¹⁰⁴⁰ TOMKA 2018, 96–97.

¹⁰⁴¹ BHM Inv. No. 95.31.2.

¹⁰⁴² BHM Inv. Nos. 2012.202.224; 2012.202.225.1-2..

¹⁰⁴³ BHM Inv. No. 2012.202.26.

¹⁰⁴⁴ BHM Inv. Nos. 2011.10.44; 2012.202.220; 2012.287.95.1–4.

¹⁰⁴⁵ BHM Inv. Nos. 2011.9.62; 2011.10.45 (belonged to the same vessel); 2014.167.29.

¹⁰⁴⁶ BHM Inv. No. 2011.10.11.

¹⁰⁴⁷ BHM Inv. No. 2014.167.31; one uninventoried fragment from Pit No. 5; 2014.167.30.

while the flower was coated with high-quality, white tin glaze.¹⁰⁴⁸ Three further vessels were decorated with triangular and semi-circular fields.¹⁰⁴⁹ The fragment of a liquid storing vessel was decorated with characteristic green and brown vertical bands. On another item, the shape of the cut fields may have had a more complex shape; however, very little has remained of it.¹⁰⁵⁰ In addition to the “dragon’s crest” appliqués, green and brown, as well as green, yellow, brown, and white bands were used to decorate the jugs. Moreover, an incised rib runs around the shoulder of a jug.¹⁰⁵¹ The same appliqué ornament was visible on a fragment of one of the baluster jugs, but it was coated with green and tawny glazes, which flowed into each other forming irregular patches.¹⁰⁵² One vessel was decorated with stamped bands, and besides incision these were highlighted with a green glaze on top of the brownish-yellow base glaze.¹⁰⁵³ The glazing of liquid containers on the inside is variable. In some cases only stripes of glaze could be observed that flowed into the vessel, while other items were covered with an even layer of yellowish-green glaze on the inside.¹⁰⁵⁴ The inner glaze of the stamped vessel may have suffered damage; it turned greyish with brown patches on it.¹⁰⁵⁵ One of the dragon-crest jugs is covered with brown coating on the inside. It cannot be determined whether this is the remains of some kind of glaze or slip, or whether it coated the vessel during use or after it was discarded.¹⁰⁵⁶ Finally, there is a bowl that belongs here based on its shape and decoration, but it is rather unusual in terms of its decoration. Its depression is decorated with motifs outlined with dark brown glaze and filled with brown and green glaze on a light background.¹⁰⁵⁷

Distribution: Three vessels came from Pit No. 2, and one fragment was yielded by Pit No. 3 but it matched one of the fragments found in Pit No. 2. Three pieces were found in Pit No. 4, five vessels came from Pit No. 5, and one vessel was yielded both by Pit No. 11 and Pit No. 13.

Parallels: I could not find an exact parallel to the fragment with flower decoration. A few similar pieces are known from Fülek, but there the flowers are on their own, without leaves. Concerning design, a late 15th- or early 16th-century tin-glazed cup from the Citadel of Visegrád has similar flower decorations but they are appliqué ornaments.¹⁰⁵⁸ The high-quality, complex, mixed-glaze decoration is also typical of this period.¹⁰⁵⁹ The other bowls with simple, geometric decoration are very similar to a pedestalled bowl from Szécsény in terms of their motifs and glaze colours.¹⁰⁶⁰ Based on the shapes of their component parts, the sketchiness of their decoration, and the lack of tin glaze, the dragon-crest jugs can be classified into a relatively late variant of this vessel type, dated to the late 16th century and the first half of the 17th century.¹⁰⁶¹ I only have information of one pedestalled bowl fragment discovered in Székesfehérvár that is decorated similar to the bowl painted with glaze, but the colour of its fabric is pink.¹⁰⁶²

¹⁰⁴⁸ BHM Inv. No. 95.31.2.

¹⁰⁴⁹ BHM Inv. Nos. 2012.202.224; 2012.202.225.1–2; 2014.167.30.

¹⁰⁵⁰ BHM Inv. Nos. 2011.10.11; 2014.167.31.

¹⁰⁵¹ BHM Inv. Nos. 2012.202.220; 2012.287.95.1–4; 2011.10.44.

¹⁰⁵² BHM Inv. No. 2014.167.29.

¹⁰⁵³ BHM Inv. Nos. 2011.9.62; 2011.10.45 (belonged to the same vessel)

¹⁰⁵⁴ BHM Inv. Nos. 2012.287.95.1–4; 2014.167.29.

¹⁰⁵⁵ BHM Inv. Nos. 2011.9.62; 2011.10.45 (belonged to the same vessel)

¹⁰⁵⁶ BHM Inv. No. 2012.202.220.

¹⁰⁵⁷ BHM Inv. No. 2012.202.226.

¹⁰⁵⁸ KALMÁR 1959, Plate LXX/1, 2, 4. TÓTH 2006, 82 Fig. 2.

¹⁰⁵⁹ TOMKA 2018, 38.

¹⁰⁶⁰ MORDOVIN 2016, 333 Fig. 11/1.

¹⁰⁶¹ TOMKA 2018, 38.

¹⁰⁶² KOLLÁTH 2010, 72; 137, Cat. No. 250; 173 Fig. 63.

VI.6.2 WHITE POTTERY WITH PAINTED BANDS¹⁰⁶³**Characteristics and research history**

These vessels are characterized by a light, greyish or yellowish-white, possibly light yellow fabric, which is particularly fine with some ware types and coarser with others.¹⁰⁶⁴ They are fast wheel-thrown, and the most typical elements of their decoration are the red or reddish-brown painted stripes, which are often – but not always – complemented by scratched patterns revealing the light colour of the clay. The liquid storing vessels are usually unglazed, while the bowls are mostly yellow or green lead-glazed (and the two glaze colours may as well be used together). The liquid containers comprise jugs with a handle flange and a narrow mouth, or a flaring mouth with a spout, as well as pitchers with a wide mouth.¹⁰⁶⁵ The shape of the bowls is very characteristic; they are deep, uncarinated, and the rim is upright, vertical or slightly slanting inward, and they may also protrude from the plane of the sidewall at the bottom. On their sides, they usually have a horizontal lug for suspension, which may be formed from a strip or a solid rod of clay.¹⁰⁶⁶

This ware group has little research history. The late medieval pottery with white fabric and red paint (whose connection with early modern ceramics is still largely unexplored) was investigated by Imre Holl and István Feld, whereas the types dated between the 16th and 18th centuries were comprehensively discussed by Gábor Tomka.¹⁰⁶⁷ The rest of the vessels are all known from the publications of minor assemblages, which will be presented under the specific ware types.

Find material**Ware type 6.2.1 (Fig. 50 24)**

Forming technique: fast wheel-thrown

Fabric: relatively fine, containing medium amount of large-grained sand, partly mixed with mica particles

Firing: oxidation, even, fired hard

Colour: yellowish-white

Shape: The shards of one or two medium-sized, funnel-mouthed jugs could be classified here, which belonged to the rim and flange, as well as the mid-section and the base. They were yielded by the same feature, but could not be attached to each other, so it is uncertain whether they belonged to the same vessel.¹⁰⁶⁸ The mouth part was funnel-like, cup-shaped, and the flat, wide strap handle was attached to its lower part. The shoulder was pronounced, and the body was ovoid, tapering downwards.

¹⁰⁶³ I borrowed the name of this ware group from Gábor Tomka. However, while he also included cooking pots in this group, I am only discussing bowls and liquid containers here because of the different typological system I use. For the cooking pots and the pipkin, see Chapter V.1.2.

¹⁰⁶⁴ In this case, I made only one exception, because there were two fragments – probably belonging to the same vessel – which had the same decoration as the bowls described here. The only difference was that they had red fabric and were decorated with white slip; that is, they were the inverse of the items with white fabric. I will also address this phenomenon in the evaluation.

¹⁰⁶⁵ TOMKA 2018, 74–75.

¹⁰⁶⁶ TOMKA 2018, 81.

¹⁰⁶⁷ HOLL 1963, 343–345; 349–351. FELD 1987, 264–270. TOMKA 2018, 74–82. For the other archaeological sites, see TOMKA 2018, 75, note 749; 81.

¹⁰⁶⁸ BHM Inv. Nos. 2002.9.81; 2002.9.168.

Dimensions: The height and diameters could not be measured.

Wall thickness: 0.4 cm

Decoration and other surface alterations: The fragments were unglazed and decorated with slightly worn red paint on the outside. The upper part of the mouth was painted in a strip up to the edge, and another strip ran vertically along the handle. The side fragments show a relatively complicated, but not clearly identifiable pattern that ran from the shoulder to the lower third of the height of the vessel.

Distribution: All fragments (ten pieces) came from Pit No. 1.

Parallels: The jug or jugs represent a late, high-standard variant of a fast wheel-thrown type that had certainly appeared in Buda by the 14th century.¹⁰⁶⁹ Concerning the painted decoration, it can be stated that it may be a variant of the curved, rouletted decoration, which was popular in the 14th and 15th centuries, but I have not found an exact parallel of this.¹⁰⁷⁰ Based on this and the other finds discovered in Pit No. 1, this ware type can presumably be dated to the first half of the 16th century.

Ware type 6.2.2 (Fig. 50 25–26; 29)

Forming technique: fast wheel-thrown

Fabric: It contains a lot of small, translucent pebbles.

Firing: oxidation, even

Colour: It can be light yellow on the surface, and white or evenly greyish-white on the fracture surfaces.

Shape: The mouth and handle fragments of a jug, a bigger section of a jug's body and a sidewall fragment could be classified into this ware type. The latter must have belonged to a liquid container rather than a cooking pot.¹⁰⁷¹ The mouth of the jug was funnel-like, cup-shaped, and a spout was formed in it by pressing the mouth together from the opposite sides. The flat, wide strap handle was attached to the lower part of the cup. The neck was short and cylindrical; the shoulder was pronounced, which could be observed by the other jug-fragment as well.

Dimensions: The height and the diameters could not be measured.

Wall thickness: 0.3 cm

Decoration and other surface alterations: The fragments of the vessels have red-painted and scratched decoration. The ornament is elaborate and dense and consists of straight and wavy lines scratched into the red bands. Additionally, the mouth fragment bears painted oblique lines. It can be well observed that the handle was only attached to the body after the latter was painted, like in the case of the cooking pots.

Distribution: The sidewall fragments were found in Pit No. 3, and Pits No. 8–9 and the mouth fragment (put together from three pieces) came from Pits No. 8–9.

Parallels: In terms of shape and decoration, close analogues are known from Ónod and Szendrő. According to Gábor Tomka, the painted-scratched decoration on the jugs may have appeared in the middle third of the 16th century, and was applied with varying frequency, but probably continuously up to the 20th century.¹⁰⁷² The decoration of the sidewall fragment from Pit No. 3 is very similar to a 16th-century cooking pot published from Vác.¹⁰⁷³

¹⁰⁶⁹ FELD 1987, 264 Fig. 15.

¹⁰⁷⁰ HOLL 1963, 349.

¹⁰⁷¹ BHM Inv. Nos. 2013.156.16; 2013.157.68; 2011.9.59.

¹⁰⁷² TOMKA 2018, 78; 214–215 Plate 68–69 Figs. 5–6.

¹⁰⁷³ MÉSZÁROS 2016, 290 Cat. No. 80; 316 Fig. 86/6.

Ware type 6.2.3a-b (Fig. 50 27–28; Fig. 51 1–6)

This ware type comprised a total of 23 vessels. 22 vessels (41 fragments) belonged to subtype “a” and one vessel (2 fragments)¹⁰⁷⁴ to sub-type “b”.

Forming technique: fast wheel-thrown

Fabric: It is mostly coarse, containing medium amounts of very small black grains and sometimes small pebbles. However, some fragments are finely tempered; these do not contain visible grains. The latter feature is also characteristic of sub-type “b”.

Firing: oxidation, even, fired hard

Colour: With sub-group “a”, it is greyish-yellow, and the fracture surfaces are greyish-white or sometimes pinkish. With sub-group “b”, it is dark, brownish-red.

Shape: The entire profile of one bowl has been preserved,¹⁰⁷⁵ and another nine rims¹⁰⁷⁶ and two base fragments¹⁰⁷⁷ could be evaluated. In this case, it was also possible to infer the original form based on the sidewall fragments. With one exception,¹⁰⁷⁸ they are uncarinated and their profile is also continuous at the rim. The rim is upright, vertical or inward sloping; it is mostly cut horizontally or sometimes rounded at the top, and may as well project from the pane of the sidewall at the bottom. The sidewall flares evenly upwards. The suspension lugs are small, horizontal, clay rod loops stuck to the vessel wall.¹⁰⁷⁹ Their base diameter could have been approximately one-third, or at most half, of the rim diameter.

Dimensions:

Height: 13.7 cm¹⁰⁸⁰

Rim diameter: 22–30.5 cm

Base diameter: 10–11.5 cm

Wall thickness: 0.2–0.7 cm (thicker towards the base)

Decoration and other surface alterations: representatives of the sub-type “a” are unglazed and undecorated on the outside. Very strong marks of wheel-throwing on their external surface are typical. On the inner surface, they were coated with a reddish-brown slip, which was scraped away to create patterns in it. Concentric circles or spiral lines are visible in the depression of the bowls.¹⁰⁸¹ Then, following a plain strip, the sidewall is decorated to the rim. The following basic types could be distinguished among the patterns:

1. rows of arches running around and bulging towards the middle of the vessel¹⁰⁸²
2. horizontal stripes running around the vessel¹⁰⁸³
3. horizontal stripes running around the vessel inside which one or more wavy lines were also scraped away¹⁰⁸⁴

¹⁰⁷⁴ BHM Inv. Nos. 2012.287.489–490.

¹⁰⁷⁵ BHM Inv. No. 95.30.19.

¹⁰⁷⁶ BHM Inv. Nos. 2011.18.24; 95.31.3.1–2; 2012.287.541; 2012.287.542; 2012.287.543; 2012.287.545; 2012.287.556.1–2; 2012.287.557.1–2; 2012.287.558.

¹⁰⁷⁷ BHM Inv. Nos. 95.31.7; 2012.287.554.

¹⁰⁷⁸ BHM Inv. No. 2012.287.545.

¹⁰⁷⁹ BHM Inv. Nos. 95.30.19; 2012.287.546; 2012.287.547.

¹⁰⁸⁰ BHM Inv. No. 95.30.19.

¹⁰⁸¹ BHM Inv. Nos. 95.30.19; 2012.287.546; 2012.287.547.

¹⁰⁸² BHM Inv. Nos. 95.31.3.1–2.

¹⁰⁸³ BHM Inv. Nos. 2012.287.550; 2012.287.553.

¹⁰⁸⁴ BHM Inv. Nos. 95.31.7; 2012.287.546

4. multiple rows of arches starting from a horizontal stripe running around the vessel¹⁰⁸⁵
5. dense wavy lines running around the vessel¹⁰⁸⁶
6. rows of arches bulging towards the rim combined with dense wavy lines, and horizontal bands above them¹⁰⁸⁷

The main decorative band is often bordered by narrower, horizontal stripes towards the middle and rim of the vessel. After finishing the decoration, the bowls were covered with an uncoloured glaze, which resulted in a yellow colour on the white clay and a brown colour on the red slip. Sometimes they were also dotted with green glaze, while in other cases the depression of the bowl bay was completely coated with green glaze.¹⁰⁸⁸

The fabric of the single vessel representing sub-type “b” is reddish-brown. It was covered with white slip, and then the pattern corresponding to the third variant of the decorations was scraped away. This vessel is unglazed.¹⁰⁸⁹

Distribution: The fragments of one vessel were yielded both by Pits No. 7 and No. 10 each, two vessels by Pit No. 11, and the rest of the shards came from Pit No. 13.

Parallels: Olivér Soproni was the first to write about this type, but he combined them with other types of vessels that differed in terms of the techniques used and probably in origin, too.¹⁰⁹⁰ A useful summary of them was prepared by Gábor Tomka, who, in addition to the items discovered in Ónod and Szendrő, also collected numerous analogues. He dated the appearance of the type to the second half of the 17th century and the start of its widespread use to the late 17th and early 18th centuries.¹⁰⁹¹ Further items are known from Buda, from a pit south of St. Sigismund’s Church, which also contained a faience lid from Iznik and a Hutterite ceramic vessel with a date on it,¹⁰⁹² as well as from the settlement part excavated in Csikós Courtyard that ceased to be used at the end of the 17th century.¹⁰⁹³ Additionally, it was discovered in Óbuda,¹⁰⁹⁴ Szekszárd-Újpalánk,¹⁰⁹⁵ Pásztó,¹⁰⁹⁶ and in a 17th-century context in Óföldreák.¹⁰⁹⁷ It should be noted that two bowls dated by Herta Bertalan to the 16th and 17th centuries, one item found in a pit together with early Ottoman artefacts processed by Orsolya Havasy, and a vessel published from the “Schoolmaster’s House” in Pásztó were made with the same technique, but had much simpler decoration than the other known pieces. On the sides of these, a single, thick, scraped-away wavy line can be seen running around, which, in the case of the item known from Pásztó was flanked by two narrower wavy lines.¹⁰⁹⁸ This variant did not occur among the objects evaluated by me. However, in the future, it may be worth researching whether these bowls are early representatives of this ware type.

¹⁰⁸⁵ BHM Inv. No. 2012.287.555.

¹⁰⁸⁶ BHM Inv. No. 2012.287.541.

¹⁰⁸⁷ BHM Inv. Nos. 95.31.3.1–2.

¹⁰⁸⁸ For example, BHM Inv. No. 2012.287.541. BERTALANNÉ 1998a, 213.

¹⁰⁸⁹ BHM Inv. Nos. 2012.287.489–490.

¹⁰⁹⁰ SOPRONI 1981, 107–108.

¹⁰⁹¹ TOMKA 2018, 81–82.

¹⁰⁹² HAVASY 2016, 353–354 Figs. 4–5.

¹⁰⁹³ TÓTH 2011a, 242 Figs. 3/3–4.

¹⁰⁹⁴ BERTALANNÉ 1998a, 216–217 Plates II–III; 227 Plate XXVI; 231 Figs. 2–3; 242 Fig. 24.

¹⁰⁹⁵ GAÁL 2010, 447 Plate 11/5–6.

¹⁰⁹⁶ VALTER 2018, 251 Fig. 166/2; 253 Fig. 168/3; 254 Fig. 169/1.

¹⁰⁹⁷ LAJKÓ 2010, 803 Fig. 3/3. This item appears to be unglazed, and the scraped-away motif played a minor role in its decoration.

¹⁰⁹⁸ Ilona Valter dated this find assemblage before 1551. However, the other artefacts unearthed from the same pit do not support this, and the interpretation of the excavation context does not seem entirely convincing either. VALTER 2018, 239. Cf. the relevant chapters in TOMKA 2018.

VI.6.3 CENTRAL EUROPEAN-TYPE CERAMICS WITH RED FABRIC WITH A MONOCHROME OR COULÉ (RUN) LEAD-GLAZE

Characteristics

In this ware group, I included bowls that usually had red, or (in the case of specimens glazed both inside and outside) sometimes grey, slightly calcareous fabric, which was usually lead-glazed in a single colour or two different colours on top of the light slip. The two glaze colours could be used alternatively on the external and internal surfaces of the vessel, but dotted or *coulé* (run) decoration could also be created with the glazes of different colours. Such bowls do not have a significant research history, and they occur relatively rarely in the publications of excavation materials. In the assemblages from Buda under discussion, such fragments form a small, highly fragmented, and not even very characteristic group, which could be separated into three ware types.

Find material

Ware type 6.3.1 (Fig. 51 7–9)

The common feature of these bowls is that their material and glaze are very similar to that of Balkan/Turkish-type tableware, but overall of lower quality, and their shapes are closer to local types.

Forming technique: fast wheel-thrown

Fabric: spalled; tempered with little, very fine-grained mica sand

Firing: oxidation, even

Colour: bright red (some pieces are secondary burnt to grey)

Shape: The fragments of ten vessels could be classified here. A smaller bowl had the entire profile. It was strongly carinated and had a wide rim, a shallow depression, and a curved sidewall. The edge of the rim was simple and rounded. An interesting feature about the base is that it does not form an angle with the sidewall, the latter continues in the flat bottom with a curve.¹⁰⁹⁹ Presumably, the majority of the other vessels were also carinated. The opposite of this could be confirmed with certainty in the case of one vessel, the sidewall of which was slightly curved from the rim to the base.¹¹⁰⁰ The rims were usually simple, rounded or slightly upright; ribbing could be observed in a single case.¹¹⁰¹

Dimensions:

Height: 3.5 cm (small green-glazed bowl)

Rim diameter: 12–20 cm

Base diameter: 5.5 cm

Wall thickness: 0.5–1 cm

Decoration and other surface alterations: The bowl with the full profile was coated with a thick, lustrous, dark green glaze on the outside and inside over the light slip. Something quite visibly stuck in the glaze at several places, and the glaze flowed to and bottom of the bowl and thickened there. The glaze of the other vessels was usually in extremely poor condition, worn, and chipped. It was variable whether slip was used under the glaze, which usually only covered the inner surface. The glaze could be brown, brownish-yellow, and brownish-green.

¹⁰⁹⁹ BHM Inv. No. 95.32.11.

¹¹⁰⁰ BHM Inv. No. 95.31.43.1–2.

¹¹⁰¹ BHM Inv. No. 2013.157.39.

Distribution: Three vessels were found in Pits No. 8–9, one fragment was yielded by Pits No. 10, No. 11, and No. 12 and four pieces came from Pit No. 13.

Parallels: Two extremely close analogues of the green-glazed bowl were discovered in Székesfehérvár, in the Ottoman pits dug in the area of the Angevine Funerary Chapel of the Royal Basilica.¹¹⁰² In this find assemblage, there were further fragments of bowls with fabric and glaze similar to those of the the “Turkish”-types, but with a different shape. Only the two vessels above demonstrated such a great similarity.

Ware type 6.3.2 (Fig. 51 13–15)

Forming technique: fast wheel-thrown

Fabric: tempered with a medium amount of very fine-grained mica sand

Firing: oxidation, even

Colour: brownish-red

Shape: four vessels could be classified here, three of which had the rim and one had the entire profile.¹¹⁰³ The latter bowl was very slightly carinated. It had an extremely widely protruding, upright rim, and a shallow, strongly curved depression. The vertical suspension lug is drilled through and was placed where the carination and the rim met. The rim is very characteristic. Each item had a rolled rim with a rounded edge.

Dimensions:

Height: 4.5 cm

Rim diameter: 12–28 cm

Base diameter: 13 cm

Wall thickness: 0.5 cm

Decoration and other surface alterations: The three rim fragments are monochrome, worn, and coated with a brown to brownish-green glaze. The vessel with the full profile is yellow-glazed on top of the white slip, and decorated with green glaze dots. Its glaze is also worn and heavily chipped off.

Distribution: Two vessels (4 shards) came from Pit No. 5, one fragment from Pits No. 8–9, and one fragment from Pit No. 10.

Parallels: The rim formed by rolling the rim edge back on itself also has good parallels from the “Turkish” pits dug in the Angevine Funerary Chapel of the Royal Basilica in Székesfehérvár.¹¹⁰⁴ Sándor Garády published a close analogue of the full-profile bowl among the finds unearthed in Tabán.¹¹⁰⁵ Additionally, a vessel of similar proportions but with a different rim is known from Vál.¹¹⁰⁶

Ware type 6.3.3 (Fig. 51 10–12)

Forming technique: fast wheel-thrown

Fabric: spalled; tempered with little, very fine-grained mica sand

Firing: oxidation, even

Colour: bright red

¹¹⁰² Unpublished. King St. Stephen Museum Inv. Nos. 2009.102.0181; 2009.101.3879.

¹¹⁰³ BHM Inv. Nos. 80; 2012.202.34; 2013.156.12; 95.30.97.

¹¹⁰⁴ Unpublished. King St. Stephen Museum Inv. Nos. 2009.106.0298; 2009.102.3410.

¹¹⁰⁵ GARÁDY 1944, 391 Fig. 39/A.

¹¹⁰⁶ HATHÁZI – KOVÁCS 1996, Fig. 33/10.

Shape: The rim fragments of three larger bowls could be classified here.¹¹⁰⁷ A common feature of their shape is that the rim is upright, relatively high, curved inward, and ribbed in two cases.

Dimensions:

Height: could not be measured

Rim diameter: 26–30 cm

Base diameter: could not be measured

Wall thickness: 0.4–0.8 cm

Decoration and other surface alterations: On the inside, all three vessels, and on the outside, two of them are coated in relatively high-quality glaze similar to that of the Ottoman type tableware. One has an uncoloured glaze on the inside and a green glaze on the outside; the second is green-glazed on the inside and outside; and the third is unglazed on the exterior surface and decorated with green dots on top of uncoloured glaze on the inner surface. The items glazed both inside and outside have a ribbed rim. The lower rib of the vessel glazed green on both surfaces is decorated with incisions.

Distribution: The bowl adorned with glaze dots was yielded by Pits No. 8–9. The other two vessels were found in Pit No. 10.

Parallels: The glaze-dotted vessel has a good parallel from Szendrő in terms of both shape and decoration.¹¹⁰⁸ From Pápa, several similar rims are known also among bowls with coulé and dotted-glaze decoration.¹¹⁰⁹

VI.6.4 SLIPWARE WITH REDDISH FABRIC

Characteristics and research history

This group of tableware has well-defined characteristics from a technical point of view. Their fabric is reddish or brownish, usually fine – but not too much. It contains mica sand and often some lime grains. These include fast wheel-thrown vessels, mostly bowls of various sizes and shapes. To a lesser extent liquid containers and some rarer shapes (e.g. lids) are also represented among them. Their common feature is their decoration: the vessels were coated with a light- or dark-coloured slip, on which the motifs were drawn with slip and glaze paint of a markedly different colour using a goat or cattle horn, or a hollow tool made of clay.¹¹¹⁰ The vessel was then glazed once again, normally with an uncoloured glaze.

Nevertheless, we can hardly say anything else about them, because the component parts of the vessels, the typical colours of slip used for the background, and the decorative motifs distinctly changed from region to region as early as the early modern period. The slip-painted technique itself began to spread in Western Europe around 1500, but – according to the evidence of the vessels bearing the year of manufacturing – we can date the start of their large-scale production to the mid-sixteenth century. Based on this, they appeared quite early in Hungary. The earliest items emerged in the last

¹¹⁰⁷ BHM Inv. Nos. 2013.156.11; 95.30.70; 95.30.73.

¹¹⁰⁸ TOMKA 2018, 160 Fig. 14/6.

¹¹⁰⁹ The most similar item from the published find assemblage, KOLLÁTH 2013b, 172 Fig. 12/6.

¹¹¹⁰ CSUPOR – CSUPORNÉ 1998, 32–33.

third of the 16th century, first mainly in the form of wares brought from German-speaking areas.¹¹¹¹ Their local production must have started in some regions in the first half of the 17th century, but they gained widespread popularity from the late 17th century and maintained it up to the 20th century.¹¹¹² Due to this chronology, although they have always been comprehensively studied by ethnographers,¹¹¹³ relatively few archaeologists have taken an interest in them. For a long time, many uncertainties and misunderstandings surrounded the early modern representatives of the ware group, some of which have not been satisfactorily cleared up to this day.

The slip-painted bowls already raised the attention of Henrik Horváth and Sándor Garády in connection with the excavation material from Tabán. They associated them with Turkish pottery-making and decorative art.¹¹¹⁴ This tradition was continued by Gyula Mészáros and Olivér Soproni, but the works published by both of them were considerably influenced by their predecessors' preconceptions about Turkish characteristics.¹¹¹⁵ Ibolya Gerelyes and Gyöngyi Kovács started to refine these views by re-evaluating the assemblages discovered in Tabán and evaluating the finds from Szolnok, followed by Törökszentmiklós, and Törökkoppány.¹¹¹⁶ However, in this case, the significant breakthrough took place in ethnography. Teodóra Janka Nagy traced the well-dated, 18th-century German origins of the pottery made in Szekszárd and Mórágý, which had formerly been associated with influences coming from the Ottoman Empire. These findings – at least concerning Transdanubia – were in strong contrast with the previous theories.¹¹¹⁷ This was complemented by the 18th-century potter's workshop unearthed in Kapás utca, Víziváros, Buda, by Judit Benda. This workshop was certainly associated with potters of German nationality, who used similar techniques and motifs as those in Mórágý.¹¹¹⁸

In the meantime, Gabriella Vida pointed out in her work on pottery-making in Miskolc that a very strong Italian Renaissance influence can be demonstrated in the decorative style of slip-painted ceramics found in Northern Hungary.¹¹¹⁹ Gábor Tomka evaluated the finds from Ónod and Szendrő, while Orsolya Lajkó studied the slip-painted pottery from Hódmezővásárhely. Interestingly, while such vessels yielded by the early modern sites above were analogous, no direct connection could be demonstrated with the modern bowls from Hódmezővásárhely.¹¹²⁰ Although it is still unknown exactly where the production centres of these slip-painted vessels were, their stylistic features and chronology are relatively well-known thanks to the works mentioned above.

In Western Hungary on the other hand, the picture is less clear. Apart from the findings made in Mórágý and Víziváros, Buda, for a long time such vessels could only be found in reports on excavation materials, the most significant of which was published about the finds discovered in Szekszárd-Újpalánk.¹¹²¹ Regarding this region, important studies were written about 16th-century slip-painted

¹¹¹¹ STEPHAN 1987, 18. HOLL 2005a, 92–93. TOMKA 2018, 58. One of the best examples of this phenomenon is offered by the excavation material of the fortification of Bajcsa (1578–1600) supplemented by the Styrian Orders. The survival of the early, western types can be clearly seen in the ceramics made in the Hutterite Court in Sárospatak by potters who strongly preserved their Swiss-German traditions. KOVÁCS 2001a, 208–209 Inv. Nos. 293–295. RINGER 2016.

¹¹¹² TOMKA 2018, 58–59.

¹¹¹³ For example, KRESZ 1991b, 541–547. NAGY 1995.

¹¹¹⁴ HORVÁTH 1936, 213. GARÁDY 1944, 389–394.

¹¹¹⁵ MÉSZÁROS 1968. SOPRONI 1981.

¹¹¹⁶ GERELYES 1985. KOVÁCS 1984. KOVÁCS 1991, 170–171.

¹¹¹⁷ NAGY 1995.

¹¹¹⁸ BENDA 2006.

¹¹¹⁹ VIDA 1999, 18.

¹¹²⁰ TOMKA 2018, 114. LAJKÓ 2002, 316.

¹¹²¹ GAÁL 2010.

wares coming from German-speaking countries. For example, they were discussed by Gyöngyi Kovács in relation to the assemblages discovered in Bajcsa, as well as by Imre Holl through the Buda and by Edit Kocsis through the Visegrád finds.¹¹²² In addition to these, I used the partly published finds unearthed in Pápa and Székesfehérvár for the analysis of the vessels under discussion.¹¹²³

Find material

Fragments of a total of 41 vessels could be classified here. Apart from two liquid containers and a lid, all the ceramics were smaller and larger bowls, which I grouped according to the background colour of their decoration. Their fabric was quite uniform. It was rarely possible to determine major differences among them with the naked eye. Additionally, relatively little has remained of most of them, and their glazes were often chipped off or burnt. These factors make it difficult to evaluate the vessels based on the component parts and decorative motifs, although this was also possible for some types of goods. I will start the description with the most common vessels decorated on a white background, and then continue with the much sparser slip-painted ceramics with a brown, green, and black base.

Ware type 6.4.1 (Fig. 51 16; Fig. 52 1–4)

Approximately 37 fragments¹¹²⁴ of 5 or 6 vessels¹¹²⁵ belonged to this ware type.

Forming technique: fast wheel-thrown

Fabric: slightly calcareous, but without spalling, and sometimes containing a few, very small dark grains or mica sand

Firing: oxidation, even

Colour: red or brownish red

Shape: It was possible to evaluate the shape of a bowl and a liquid container with a cylindrical neck. The bowl is without carination, similar to the items with painted bands and scraped-away motifs described above. It has a truncated cone shape and a vertical, upright rim, with a horizontal suspension lug in the middle of the body, made of a rod of clay attached to the sidewall.¹¹²⁶ The shape of the other bowls is unknown. The liquid container is a vessel with a cylindrical neck. It has the shape of a “bokály”-jug with a simple rim, a wide mouth, an ovoid body, and a strap handle with a rounded rectangular cross-section that runs from the neck to the pronounced shoulder, forming nearly a right angle.¹¹²⁷

Dimensions: Since this ware type included very few evaluable vessels, which had different shapes, I will not summarise their dimensions.

Decoration and other surface alterations: The bowls are unglazed and undecorated on the outside. Inside, they are coated with a white slip, on top of which they are decorated with slip-painted motifs contoured with dark brown and filled with green and red, and in one case filled with green and orange. Finally, they were coated with an uncoloured glaze. The almost completely remaining depression of

¹¹²² KOVÁCS 2001b, 208–209 Inv. Nos. 293–295. HOLL 2005a, 91–95. KOC SIS 2016, 271–273.

¹¹²³ KOLLÁTH 2013b, 172–176. KOLLÁTH 2010, 75–77.

¹¹²⁴ One of the bowls was completed, so the original number of fragments could not be determined with certainty.

¹¹²⁵ The fragments inventoried under BHM Inv. Nos. 2013.157.35.1–7 and 2013.157.36.1–3 may have belonged to the same vessel.

¹¹²⁶ BHM Inv. No. 95.31.8.

¹¹²⁷ BHM Inv. Nos. 2013.157.35.1–7.

the bowl is covered with a four-pointed, star-like motif, and leafy tendrils stemming from that.¹¹²⁸ This is framed by lines running around horizontally, and the band around the rim is alternately filled with arches and leaf motifs. On another fragment, a detail of a “pine tree-like” motif filled with red can be seen under the horizontal stripes running around the vessel.¹¹²⁹ From the pattern on the other two fragments so little has remained that it was not possible to interpret them, and I included them here based on their colours.¹¹³⁰ The liquid container was made with the same technique. The external side is decorated on a white slip background, but unlike the bowls, the inside is also covered with uncoloured glaze. Its decoration is divided into bands both horizontally and vertically. Its neck and handle bear vertical lines and horizontal lines framing them. The band on the body is also bordered by horizontal lines at the bottom, and the field flanked by them is divided into “segments” filled with alternating three-petalled flowers and circles filled with green and brown as well as with green respectively.¹¹³¹

Distribution: The liquid storing vessel(s) came from Pits No. 8–9, the bowls were found in Pits No. 10, No. 11, and No. 13. The restored bowl was found in Pit No. 11.¹¹³²

Parallels: Although the restored bowl does not show a full picture due to its being fragmented and burnt, it clearly has Renaissance characteristics. Based on its rotationally symmetrical composition, its motifs, and the light-handed, thin lines of the slip-painting, it can be compared with a vessel from Diósgyőr, several items from Szendrő, and perhaps one find from Vál.¹¹³³ A motif similar to the “pine tree-like” motif seen on one of the fragments also appears on an item discovered in Diósgyőr.¹¹³⁴ The bokály-jug shape of the liquid container dates it to the middle-late 17th century at the earliest. Its decoration divided into bands both horizontally and vertically has forerunners known from Szendrő and Diósgyőr, but the patterns of the latter are more complex.¹¹³⁵ I came across a closer analogue among the finds yielded by the planing layer that demolished the Turkish settlement, which had stretched at the outer part of the Lower Castle in Visegrád. This dates the vessel to the second half or the end of the 17th century at the earliest, but rather to the 18th century.¹¹³⁶

Ware type 6.4.2a–b (Fig. 52 5–10; Fig. 53 1–7)

At least 47 fragments¹¹³⁷ of 21 vessels belong to this ware type which could be divided into two sub-groups based on their decorations. Only bowls belonged here.

Forming technique: fast wheel-thrown

Fabric: slightly calcareous but not spalled, occasionally containing a few very small dark grains or varying amounts of mica sand, occasionally a few small whole pebbles

Firing: oxidation, even

Colour: brownish-red

¹¹²⁸ BHM Inv. No. 95.31.8.

¹¹²⁹ BHM Inv. No. 95.30.59.5.

¹¹³⁰ BHM Inv. Nos. 95.30.59.4; 2012.287.565.

¹¹³¹ BHM Inv. Nos. 2013.157.35.1–7; 2013.157.36.1–3.

¹¹³² Formerly, I published it at KOLLÁTH 2012, 192 Fig. 8.

¹¹³³ VIDA 1999, 17 Fig. 7. TOMKA 2018, 158 Plate 12/2; 172 Plate 26/2. HATHÁZI – KOVÁCS 1996, Fig. 25/2.

¹¹³⁴ VIDA 1999, 21 Fig. 11.

¹¹³⁵ TOMKA 2018, 185 Plate 39/5. VIDA 1999, 22 Fig. 12.

¹¹³⁶ Unpublished. I would like to thank István Kovács for the opportunity to view the finds.

¹¹³⁷ During the restoration, the bowl BHM Inv. No. 2011.18.17 was glued together and the fracture lines were covered, so it is not possible to tell how many pieces it was assembled from.

Shape: The bowls could be classified into two large groups in terms of their shapes. One type is deeper, completely uncarinated, or there is such a slight break line in its profile that it is not even visible externally. The rim of such bowls always extends upwards, but often also downwards, beyond the wall of the vessel. To some extent it is always convex, curved towards the interior of the vessel.¹¹³⁸ The other bowl type already appeared among the simple, glazed pieces. Its depression is extremely shallow and curved, and its rim is particularly wide, straight, and upright. The edge of the rim is rounded and thickened downwards to varying degrees.¹¹³⁹

Dimensions:

Height: 4.8–6.4 cm

Rim diameter: 14–23 cm

Base diameter: 7–12.5 cm

Wall thickness: 0.4–0.6 cm

Decoration and other surface alterations: All of the bowls are unglazed on the outside. On the inner surface, they were slip-painted on a white slip background and then covered with an uncoloured glaze. Two subtypes could be distinguished based on the style of decoration, but not all vessels could be classified into these because the coatings were often damaged to such an extent that the patterns could not be reconstructed:

6.4.2a: The fragments of eight vessels could certainly be classified here, which showed two types of compositions. Either the depression of the bowl was filled with a central motif (e.g. a tulip with leaves), and patterns repeated in a row alternated around it,¹¹⁴⁰ or regardless of the rim band (which did not cause a problem as these bowls were mostly uncarinated), the whole inner surface of the vessel was filled with ornamental decoration.¹¹⁴¹ Although the complete composition could only be observed in a few cases, some characteristic motifs were repeated quite frequently, such as tulips, filled fully or with wavy lines;¹¹⁴² pomegranates in several variants;¹¹⁴³ “the Flame of St. Bernard” filled with red wavy lines;¹¹⁴⁴ motifs filled with grids;¹¹⁴⁵ coloured wavy lines by themselves, without contours.¹¹⁴⁶

6.4.2b: The fragments of five vessels could certainly be classified here.¹¹⁴⁷ In their basic composition and motifs they match the representatives of sub-type “a”. However, the slip-painting is not carefully implemented, the patterns are simplified to the extreme, and symmetry is apparently not a concern. At the same time, their glaze is of better quality than that of sub-type “a”, but instead of red, brown paint was specifically used. The fabric of some of these vessels is porous and contains some small whole pebbles, as well.

Distribution: Pit No. 5 yielded one vessel fragment belonging to sub-type “a” and the shards of two vessels belonging to sub-type “b”. Pit No. 7 included shards of two vessels from both sub-types. Pit No. 10 had the fragments of three vessels from sub-type “a”, and one vessel fragment from subtype

¹¹³⁸ BHM Inv. Nos. 2012.202.230; 2011.18.17; 2012.287.559.1–6; 2012.287.561; 2012.287.560.1–2; 2012.287.564.

¹¹³⁹ BHM Inv. Nos. 2012.287.567; 2012.287.568; 2012.287.569.

¹¹⁴⁰ BHM Inv. Nos. 2011.18.17; 2011.18.20; 2012.287.561(?).

¹¹⁴¹ BHM Inv. Nos. 2012.287.559.1–6; 2012.287.563.

¹¹⁴² BHM Inv. Nos. 2011.18.17; 2012.287.559.1–6

¹¹⁴³ BHM Inv. No. 2012.287.561.

¹¹⁴⁴ BHM Inv. Nos. 2012.287.559.1–6; 2012.287.563.

¹¹⁴⁵ BHM Inv. Nos. 95.30.59.3; 95.30.59.6.

¹¹⁴⁶ BHM Inv. No. 2011.18.17.

¹¹⁴⁷ BHM Inv. Nos. 95.30.59.1; 2012.287.560.1–2; 2012.287.564; 2012.287.567; 2012.202.230.

“b”. Finally, Pit No. 13 yielded the shards of four vessels belonging to sub-type “a”, and six vessels from sub-type “b”.

Parallels: Particularly good parallels of the sub-type “a” are known from Buda, from the pits excavated near the Beggar’s Gate.¹¹⁴⁸ A fragment very similar to the representatives of subtype “b” was found in a pit unearthed to the south of St. Sigismund’s Church, dated with a Hutterite vessel,¹¹⁴⁹ and in a pit during the excavations around Rác Bath, in Tabán, which was filled back in the late 17th century.¹¹⁵⁰ Furthermore, it is very exciting that a bowl with motifs and colours almost identical to one of the bowls belonging to sub-type “b” was discovered in Tata, although the latter was larger and carinated. It was semi-finished: it was still not fired together with the uncoloured top glaze. Unfortunately, this object was found in the mixed backfill of a World War II bomb crater. Based on the 18th- and 19th-century censuses, potters used to work in the area.¹¹⁵¹

Ware type 6.4.3

I classified here bowls decorated with white and green on a brownish-red base; a total of twelve fragments belonging to six vessels.

Forming technique: fast wheel-thrown

Fabric: relatively fine, with a lot of mica sand in it

Firing: oxidation, even

Colour: red

Shape: The shape of three bowls could be inferred from the fragments. One of these was uncarinated and had a simple, slightly flared rim, cut straight. It also had an inclined suspension lug made of a flat piece of clay.¹¹⁵² In the other two vessels, the carination was found relatively high and had a very slight curve. The rim was rising diagonally, and its edge (which could only be seen on one piece) was pulled up vertically.¹¹⁵³ Additionally, two more rims could be evaluated: one of them was also pulled up vertically, while the other was rolled and had a rounded edge.¹¹⁵⁴

Dimensions:

Height: 6–13 cm

Rim diameter: 15–27 cm

Base diameter: 7–13 cm

Wall thickness: 0.4–0.5 cm

Decoration and other surface alterations: In this case, the vessels were not coated with slip (hence the red or brown basic colour) and were slip-painted directly on the clay with white colour. This was then supplemented with green glaze dots and stripes, and finally, the uncoloured glaze was applied to the surface. They are always unglazed on the outside. The vessels slip-painted on a brown or reddish background usually had less intricate, rather geometric, or relatively simple plant ornamentation compared to the white ones. It could be observed here as well that one of the vessels with a full profile had a row of vertical lines in the rim band, and concentric circles were on the sides. There might have

¹¹⁴⁸ GERELYES 1991, 70 Fig. 15/1, Fig. 15/3.

¹¹⁴⁹ HAVASY 2016, 351; 352 Fig. 3/1.

¹¹⁵⁰ PAPP 2016a, 345 Fig. 7.

¹¹⁵¹ BHM Inv. Nos. 2012.287.560.1–2. Kovács 2018, 35–36; 50 Fig. 16.

¹¹⁵² BHM Inv. Nos. 95.32.13.1–3.

¹¹⁵³ BHM Inv. Nos. 2012.202.227; 2011.18.19.

¹¹⁵⁴ BHM Inv. Nos. 2012.287.570.1–2; 2012.287.572.

been a flower pattern in the depression, but only a small part of it has remained.¹¹⁵⁵ The wide rim band of the other vessel with a full profile is covered with a mesh pattern reminiscent of peacock eyes. On the side, there are also stripes running around, with a dashed band above the depression, which has not been preserved in this case, either.¹¹⁵⁶ On three additional fragments, plant motifs can be observed in the rim band. On one of them, the pattern was implemented relatively carefully, whereas on the other two pieces, it was completely schematic.¹¹⁵⁷ Finally, the glaze and the slip of the last fragment have almost completely chipped off, and concentric circles can be seen in its rim band.¹¹⁵⁸

Distribution: One fragment was yielded by Pits No. 5, No. 7, and No. 12 each, and three shards were found in Pit No. 13.

Parallels: The best parallels of the vessels are known from Ónod and Szendrő, as well as from Diósgyőr.¹¹⁵⁹

Ware type 6.4.4 (Fig. 53 17–18)

In this ware type, I classified pieces slip-painted with black on a light green background; a total of eight fragments belonging to two bowls.

Forming technique: fast wheel-thrown

Fabric: fine, containing very little, tiny-grained mica sand

Firing: oxidation, even

Colour: red

Shape: Approximately three-quarters of one of the bowls could be reconstructed from its fragments. It was a low, slightly carinated vessel. Its rim with a rounded edge was folded out, and then smoothed back to the vessel wall; it was unusually wide and thick. Its base is slightly splayed, and a vertical, pierced suspension lug can be seen on the vessel wall.¹¹⁶⁰ It could not be inferred what shape the body of the other vessel was. Its rim had a rounded edge, rolled back on itself, almost round in cross-section.¹¹⁶¹

Decoration and other surface alterations: The bowls are unglazed and undecorated externally. On the inside, they are slip-painted with a very dark, blackish brown slip on the white slip base. The pattern consists of lines running around the rim and a spiral drawn in the depression. After the decoration was applied, the surface of the vessel was covered with a light green glaze. Their colours and execution are both extremely reminiscent of some monochromatic types of sgraffito-decorated ceramics. However, the inspection of the fracture surfaces revealed that the dark lines do not penetrate into the white slip, but are found above it, so definitely slip-painting was employed rather than scratching.

Distribution: The rim fragment came from Pit No. 5. The bowl with a full profile was discovered in Pit No. 13, at a depth of 535–590 cm.

Parallels: I only have information on very close analogues of this type from Szent György tér and the neighbouring areas. The pits excavated near Beggars' Gate yielded two similar vessels with a similar pattern, but with an inverted combination of colours; that is, with green decoration on a yellowish-

¹¹⁵⁵ BHM Inv. Nos. 95.32.13.1–3.

¹¹⁵⁶ BHM Inv. No. 2012.202.227.

¹¹⁵⁷ BHM Inv. Nos. 2011.18.19; 2012.287.570.1–2; 2012.287.572.

¹¹⁵⁸ BHM Inv. No. 2012.287.573.

¹¹⁵⁹ TOMKA 2018, 190–191 Plate 44/2; 4; Plate 45/4; 194–195 Plates 48–49. VIDA 1999, 29 Fig. 24.

¹¹⁶⁰ BHM Inv. No. 2012.287.574.

¹¹⁶¹ BHM Inv. No. 2012.202.231.

brown background, which were dated by Ibolya Gerelyes to the end of the 17th century.¹¹⁶² Conversely, from the pit excavated to the south of St. Sigismund's Church, dated with a Hutterite vessel, a fragment with the same shape, colours, and decoration came to light as the ones described above.¹¹⁶³

Ware type 6.4.5 (Fig. 53 14–16)

Into this ware type, I included slip-painted items with a black background. These are a total of four fragments, one belonging to a lid and three pieces belonging to bowls.

Forming technique: fast wheel-thrown

Fabric: contains glittering sand and a few small pebbles

Firing: oxidation, even, fired hard

Colour: brownish-red

Shape: Of the lid the knob remained, the shape of which does not differ from the unglazed specimens, but the body of the vessel may have been flatter than those.¹¹⁶⁴ Two of the bowl fragments are rims; one is simple and rounded, and the other is also rounded but thickens downwards. The third fragment belongs to the base. This could have been part of a very flat bowl.¹¹⁶⁵

Decoration and other surface alterations: The outer surface of the bowls and the inner surface of the lid are unglazed and undecorated. On the opposite surface, their base colour is black, which was probably achieved by using a slip. The lid and the two bowl fragments are decorated with simple, schematic motifs using white, green, and red colours. The third bowl fragment is decorated with yellow looped lines. In the end, each piece was coated with an uncoloured lead glaze.

Distribution: Two fragments came from Pits No. 8–9, and another two fragments from Pit No. 10a.

Parallels: Ceramics slip-painted on a black background mainly have analogues in the ethnographic material.¹¹⁶⁶ From the Tabán district of Buda, I have information on items dating to the 18th century.¹¹⁶⁷

VI.6.5 VESSELS WITH WHITE FABRIC AND A LATHE-TURNED BASE

Characteristics and research history

This ware group includes vessels that, although their decoration and glaze are relatively diverse, show great uniformity in their fabric and technical features. All of them are made of particularly fine clay with almost no visible grains in it. The pottery was fired extremely hard, to a greyish-white or light cream colour, occasionally with pale brown patches on it. Mainly bowls belong here, which are carinated and have a medium depth. The form of their low base is very characteristic. The vessels were shaped by lathe-turning, and the marks left by the tool are clearly discernible on the underside of the base and the lower part of the sidewall. The other shapes are represented by liquid storing vessels and spice containers. The former equally comprise jugs and pitchers.¹¹⁶⁸

¹¹⁶² GERELYES 1991, 43; 72 Fig. 17/3.

¹¹⁶³ HAVASY 2016, 351; 352 Fig. 3/3.

¹¹⁶⁴ BHM Inv. No. 2013.156.8.

¹¹⁶⁵ BHM Inv. No. 2013.156.10 and two uninventoried pieces from Pit No. 10a.

¹¹⁶⁶ For examples from across the Carpathian Basin see KRESZ 1991a.

¹¹⁶⁷ GARÁDY 1944, CXXXVII. tábla 2; CXXXVIII. tábla 5; CXL. tábla 4.

¹¹⁶⁸ KOCSIS 2016, 272.

They can be glazed only on the inside or both externally and internally. They include items glazed in one colour, as well as pieces decorated with green and brown stripes and dots, but sometimes more complex patterns appear, as well. Although currently very few items are known, based on their fabric, shape, and execution, in my opinion, some slip-painted bowls can also be classified into this group.

Gyöngyi Kovács was the first to research such bowls in connection with the 16th-century finds discovered in Bajcsa, and she found their parallels mainly in Styria.¹¹⁶⁹ It should be noted here that – as is otherwise typical of this site – these vessels are similar to those published from other settlements in Hungary, but are different in their details. This can probably be explained by the fact that Bajcsa was supplied with pottery directly from Styria, while the other sites were rather connected to other Austrian and German regions.

Imre Holl identified this ware group in the excavation material of the Royal Palace of Buda and found their analogues in Vienna and Salzburg, mainly in assemblages dated between 1600 and 1630. He named Straubing in Bavaria as (one of) their centre(s) of production based on the semi-finished pieces discovered there.¹¹⁷⁰ Edit Kocsis also researched them comprehensively in connection with the pieces discovered in Visegrád, and she dated them to the period when the castle was temporarily recaptured by the Christian forces during the Long Turkish War (1591–1606).¹¹⁷¹ One vessel is known from Pest, Szekszárd-Újpalánk, and Eger, alike. Furthermore, some fragments were discovered in Fő tér, Pápa.¹¹⁷²

Find material

Fragments belonging to a total of eight vessels could be classified into this ware group, which was divided into two ware types.

Ware type 6.5.1 (Fig. 53 19–23)

Forming technique: fast wheel-thrown

Fabric: fine, hardly containing any visible grains

Firing: oxidation, even, fired hard

Colour: light, greyish-white or cream-coloured, with brownish patches in some places; the fracture surface remains greyish-white in the latter case

Shape: The fragments of six vessels belonged here, one of which was a liquid container, probably a small pitcher with a cylindrical neck, of which only a simple, rounded rim and the fragmented handle remained.¹¹⁷³ The other five vessels were all bowls, with a sharply carinated, projected rim, the outer edge of which was pulled up, slightly thickened, and also projected beyond the sidewall downwards. They are of medium depth. The walls are slightly curved, the bases are wide, and the marks of lathe-turning are clearly visible at the underside of the base in each case.¹¹⁷⁴

¹¹⁶⁹ KOVÁCS 2001a, 206; 215 Fig. 13. 1; 5.

¹¹⁷⁰ HOLL 2005a, 92–93, with references to German and Austrian scholarly literature.

¹¹⁷¹ KOCSIS 2016, 271–272; 282–284, Plates 7–9. I could view the unpublished vessels from Visegrád and Esztergom in person. I am indebted to Edit Kocsis for the opportunity.

¹¹⁷² ZÁDOR 2004, 217–218 Fig. 9. GAÁL 2010, 404–405 Plate 3. VÁRADI 2006. KOLLÁTH 2013b, 168 Fig. 9/ 1; 171 Fig. 11/5.

¹¹⁷³ BHM Inv. No. 95.30.63.

¹¹⁷⁴ BHM Inv. Nos. 2012.202.236; 2011.18.18; 95.30.60.1–2; 2012.287.571 and one uninventoried item from Pit No. 12.

Dimensions:

Height: 5.2 cm

Rim diameter: 22.8–25 (bowls); 10 cm (liquid storing vessel)

Base diameter: 9.7–14.4 cm

Wall thickness: 0.3–0.5 cm

Decoration and other surface alterations: One of the bowls is unglazed externally and dark green-glazed internally.¹¹⁷⁵ The liquid container and one of the bowls bear the most common decoration; that is, green and brown stripes on a white background. The little pitcher is unglazed on the inside and the bowl on the outside, but both the coating and the decoration have extended to the external side of the rim.¹¹⁷⁶ A very small fragment was slip-painted in yellow and green colours. I classified it here based on its fabric.¹¹⁷⁷ Another rim fragment was slip-painted with white on a reddish-brown slip base. Its pattern is strongly fragmented, which makes the details indiscernible. This should also be included here because of its fabric and the quality of the glaze.¹¹⁷⁸ Finally, the last piece is the most intriguing one. This is a base fragment with the typical fine fabric bearing the marks of lathe-turning. It is unglazed externally and the decoration on the inside is severely damaged. The depression is coated with a black slip, on which there is a white slip-painted floral motif, complemented with green and red colours. The flower is probably some kind of lily or, based on the dots surrounding the stem, a lily of the valley. This is surrounded by white concentric circles along the line where the depression and the sidewall meet. The wall of the bowl is covered with a bright red slip. The slip-paint stands out from the surface of the bowl. The uncoloured glaze coating above the decoration is densely covered with hairline cracks.¹¹⁷⁹

Distribution: The plain, monochrome bowl came from Pit No. 5; the bowl slip-painted in black, red, and white came from Pit No. 7; the striped fragments were found in Pit No. 10; the yellow and green fragment was discovered in Pit No. 12, and the item slip-painted in white on a red background was yielded by Pit No. 13.

Parallels: The parallels of the striped fragments have been described in the research history above. It is interesting that while the pieces discovered in Bajcsa, Buda, and Visegrád are more likely to have been made in the late 16th and early 17th centuries, the one from Szekszárd-Újpalánk was dated by Attila Gaál to the end of the 17th century based on the lifespan of the fortress.¹¹⁸⁰

From Hungary, I found the only analogue of the extremely interesting bowl with a black depression in Túrkeve-Móric, which became largely depopulated during the Long Turkish War.¹¹⁸¹ Edit Kocsis also published a fragment in black and red colours from Visegrád, but its decoration had a different style.¹¹⁸² A bowl published from the Tabán had a similar pattern to the flower with a pointed leaf surrounded by dots. However, the vessel itself had an uncarinated shape, the flower motif filled the entire inner surface of the bowl, and based on its description, its fabric was light brown.¹¹⁸³

¹¹⁷⁵ BHM Inv. No. 2012.202.236.

¹¹⁷⁶ BHM Inv. Nos. 95.30.60.1–2; 95.30.63.

¹¹⁷⁷ Uninventoried, from Pit No. 12.

¹¹⁷⁸ BHM Inv. No. 2012.287.571.

¹¹⁷⁹ BHM Inv. No. 2011.18.18.

¹¹⁸⁰ GAÁL 2010, 404–405.

¹¹⁸¹ MÉRI 1954, Plate XXXV/9. István Méri did not specify in the text what colour glazes were applied to the bowl, but based on the shades in the black-and-white photo, it seems that perhaps its centre was also black.

¹¹⁸² KOCSIS 2016, 273, 285 Plate 10/1.

¹¹⁸³ HORVÁTH 1936, Fig. 55. GARÁDY 1944, Plate CXXXIX/8. GERELYES 1985, 240; 227 Fig. 1.

The pieces published from Pápa connected to the ware type under discussion were all discovered in the mixed backfill of features. The unpublished find material, however, comprises a small group, which came from a cellar that had been filled back in the first half of the 18th century. However, the work was probably carried out in parallel with the lowering of the level in the main square (Fő tér), and the soil was transported from the same place at once, which resulted in secondary layers containing uniform find materials. The layer in question was cut by a wall containing stamped bricks from 1750. Additionally, the layer contained a 1623 coin of Ferdinand II and a forged English textile seal with the Tudor rose on it dating from the late 16th or early 17th century.¹¹⁸⁴ The pottery finds comprised several bowl fragments, with the same fabric and rim shape as the ones slip-painted in white and green on a red slip base presented above, as well as a rim fragment bearing green and dark brown stripes.

Ware type 6.5.2 (Fig. 53 24–25)

Forming technique: fast wheel-thrown

Fabric: slightly calcareous

Firing: oxidation, even, fired hard

Colour: yellowish-red

Shape: Three fragments of two medium-sized bowls belong here. The two bases are relatively thick, and the marks of lathe-turning can be seen on them. The remaining rim is upright and wide; its rounded edge is rolled back on itself.¹¹⁸⁵

Dimensions:

Height: could not be measured

Rim diameter: 20 cm

Base diameter: 12 cm

Wall thickness: 0.4–0.6 cm

Decoration and other surface alterations: Both bowls are coated with an uncoloured glaze externally and a green glaze on top of a white slip internally. The glaze on the inner surface is worn and has lost its lustre.

Distribution: All the shards came from Pit No. 13.

Parallels: I could not find any parallel for this ware type of goods. Since all the pieces were discovered in the upper, mixed part of the backfill of Pit No. 13, they are most likely from the post-Ottoman period.

VI.6.6 MARBLED WARE

Characteristics and research history

The origin and dating of vessels decorated with glazes poured together to create a marble-like effect is one of the currently popular issues of early modern ceramic research, and several specialists have recently been engaged in their various groups. They are very diverse. Their fabric can be fired red or white. Furthermore, the way of creating the marbled decoration, the shades of the colours used, and the place of marbling on the vessel can be varied, as well.

One group includes bowls with red fabric, which are coated with a white or dark, almost black slip on the inside. The paint, usually in green and red, or – in the case of a dark base colour – in white was

¹¹⁸⁴ Pápa-Fő tér, the autumn of 2011, excavation record: Square VI/13, S2134. MORDOVIN 2013, 275–276.

¹¹⁸⁵ BHM Inv. Nos. 2012.287.577.1–2; 2012.287.578.

poured on this, creating petal-like patterns on the sidewall of the bowl, often called “sedge leaves” in Hungarian scholarship. Additionally, by mixing the colours in the depression of the bowl a marbled surface was created (although this phase was optional). They have a long research history. Such bowls were already published by Henrik Horváth and later by Sándor Garády from Tabán, and were associated with oriental pottery-making.¹¹⁸⁶ Olivér Soproni described numerous fragments from the Upper Castle in Visegrád, as well as from Szolnok and Eger, also emphasising their oriental connections.¹¹⁸⁷ Gyula Mészáros did the same after he discovered the fragments of several such vessels during the excavations of an 18th-century pottery workshop in Szekszárd. He considered this vessel type to be “Turkish”, and referred to the craftsmen who employed such decoration in post-Ottoman Hungary as having a “Turkish taste”.¹¹⁸⁸ When re-evaluating the finds unearthed in Szolnok, Gyöngyi Kovács accepted the oriental origins, emphasising primarily the Byzantine roots of the decoration technique. She linked the production of marbled bowls to South Slavic settlers coming from the Balkan Peninsula, thus explaining the survival of these wares even after the Ottoman period.¹¹⁸⁹ Concerning the bowls found in the excavation material of the Tabán, Ibolya Gerelyes went further than this. She connected these ceramics to the Rascians arriving after the recapture of Buda, who did not assimilate into the Turkish population but preserved their own language and religion.¹¹⁹⁰ The problem seemed to have been reassuringly resolved, until the resumption of ethnographic research related to ceramics from Sárköz and Mórág when it was revealed that the potters – also making vessels with such decoration – were of German nationality. It was also attested that such vessels also appeared at the newly established Swabian settlements.¹¹⁹¹ Judit Benda also found similar vessels in the assemblage of the 18th-century pottery workshop excavated in Kapás utca. Since, based on the increasing number of archaeological finds, it seemed that these bowls appeared for the first time in assemblages dated around and after the recapture of Buda, and there was no clear evidence of the South Slavic connections, the problem appeared to be resolved for another few years.¹¹⁹² This was also supported by the fact that such an item came to light during the excavations of Fő tér in Pápa, which was otherwise very similar to the pieces found in Buda and Tabán under discussion.¹¹⁹³ However, Adrienn Papp has recently expressed her doubts concerning the exclusively German origins of this decorative technique in Hungary. During the evaluation of bowls with “sedge-leaf” patterns unearthed during the excavations of the Rác Bath in Tabán, she could identify their closest parallels in Greece, which seems again to support their Byzantine-Balkan origins.¹¹⁹⁴

The second group of ceramics with marbled decoration raised similar questions. It includes bowls and liquid containers with light or pale red fabric. Their decoration is mainly white, red, and green, but sometimes brown and purple colours were also included in the marbling. This decoration could cover the entire inner surface of the bowls, but it could be combined with monochrome glazing or with slip-painting as well. The overall effect of their decoration is significantly different from that of the bowls belonging to the first group.

¹¹⁸⁶ For partly the same artefacts, see HORVÁTH 1936, Fig. 56. GARÁDY 1944, 389; Plate CXXXVI/3–4.

¹¹⁸⁷ SOPRONI 1960. SOPRONI 1981, 224 Plate 2.

¹¹⁸⁸ MÉSZÁROS 1968.

¹¹⁸⁹ KOVÁCS 1984, 33–34; Plate 33/4–8.

¹¹⁹⁰ GERELYES 1985, 232–240.

¹¹⁹¹ NAGY 1995, 509–510. For the whole vessels, see, for example, KRESZ 1991a, Fig. 73.

¹¹⁹² BENDA 2006, 299; 301; 307 Fig. 7. Herta Bertalan published further items from Óbuda. BERTALANNÉ 2004, 52 Fig. 22; 53 Fig. 23.

¹¹⁹³ KOLLÁTH 2013b, 171 Fig. 11/8.

¹¹⁹⁴ PAPP 2016a. The type already appears in very early scholarly literature. In 1930, Talbot Rice dated an item preserved in the Victoria & Albert Museum in London to the 15th and 16th centuries and regarded it as a vessel of Byzantine origin. RICE 1930, 114; Table XVI a.

According to my knowledge, the first such pieces were published by Károly Kozák. He published several bowl fragments from Szigliget as well as a jug with a cylindrical neck from Sümeg, which was considered by him to be a local product and was dated to the late 17th century. However, it seems unlikely in light of the other finds.¹¹⁹⁵ Ibolya Gerelyes published a bowl with such decoration from Visegrád, which was yielded by a pit containing a late 16th-century coin. Based on its excavation context, the bowl could be dated to the middle of the 17th century at the latest.¹¹⁹⁶ In addition to the items above, such vessels appeared mainly in excavation reports and the publication of minor find assemblages, which were collected by Gábor Tomka for the evaluation of the pieces discovered in Ónod and Szendrő. In addition to the parallels found in German-speaking areas, he emphasised that similar items were also discovered in southern Poland.¹¹⁹⁷ Sándor Mithay also published a fragment of such a bowl from the Castle of Ugod, near Pápa, which was discovered in a shaft outside the castle gate filled back by end of the 17th century. Additionally, Szilvia Závodi published a liquid container from the Castle of Lenti.¹¹⁹⁸ More recently, Imre Holl was engaged in this ware group in more detail, locating the workshop of these vessels in Straubing, Germany, and dating their production between 1600 and 1688.¹¹⁹⁹ Attila Gaál published the fragments of several such liquid containers from Szekszárd-Újpalánk, and Edit Kocsis also published some items from Visegrád, dating these also to the period when the castle was temporarily reoccupied by the Christian forces during the Long Turkish War.¹²⁰⁰ A rim fragment of a marbled bowl was also discovered in Fő tér, Pápa, in the same layer that also yielded a vessel with “striped and dotted” decoration discussed above.¹²⁰¹

Finally, the vessels of the last group – comprising predominantly bowls – have different characteristics again. On these, one type of coloured glaze was applied in combination with uncoloured glaze in patches and streaks, on a light base. (The vessel could have a light fabric or a white slip could be used). As a result, the marbled effect became much more subtle. It is barely visible on some pieces. Some vessels published by Judit Benda from the potter’s workshop in Kapás utca seem to belong to this group. Furthermore, some pieces are known from the 18th-century find material unearthed in Fő tér, Pápa. Thus, they presumably belong to the post-Ottoman period.¹²⁰² In their patterns and effect, they are reminiscent of the bowls dated to the late 17th and the early 18th centuries published by Gyöngyi Kovács from the Hiemer House in Székesfehérvár. However, the latter were tin-glazed.¹²⁰³

Find material

I classified a total of 10 vessel fragments into this ware group, among which all the types described above were represented. Since in the research history discussed above I have listed all of their parallels known to me, I will not repeat them in the description of the ware types.

¹¹⁹⁵ KOZÁK 1970, 238 Fig. 297. KOZÁK 1966, 82–83 Fig. 2/1.

¹¹⁹⁶ GERELYES 1987a, 170 Fig. 3/3; 175.

¹¹⁹⁷ TOMKA 2018, 64–65, with further literature; 200 Plate 54.

¹¹⁹⁸ MITHAY 1988, 76; 80 Fig. 24/10. ZÁVODI 2003, 176 Fig. 6/6.

¹¹⁹⁹ HOLL 2005a, 92–93 Abb. 52 5.

¹²⁰⁰ GAÁL 2010, 448 Plate 12/3–4. KOCSIS 2016, 271; 281 Plate 6/1–5.

¹²⁰¹ Pápa-Fő tér, the autumn of 2011, excavation record: Square VI/13, S2134.

¹²⁰² BENDA 2006, 307 Fig. 7. KOLLÁTH 2013b, 175.

¹²⁰³ KOVÁCS 2017, 339; 336–337 Figs. 9–10.

Ware type 6.6.1 (Fig. 53. 26–29)

Forming technique: fast wheel-thrown

Fabric: relatively fine; contains a medium amount of very small-grained mica sand, and some lime grains

Firing: oxidation, even

Colour: red

Shape: Six fragments of four bowls belonged to this ware type. All of them were relatively low. Three of them were uncarinated and one vessel had a carinated shape. Their rims were pulled up, curved, thickened, and extending below the vessel wall. In one case, the angle formed by the wall and the base was rounded. At around mid-height, they had vertical, pierced, suspension lugs.¹²⁰⁴

Decoration and other surface alterations: on the outside, all vessels are unglazed, on the inside they are decorated with the characteristic, “sedge-leaf” or petal-patterned run-glaze on top of the white slip base. Their glazes are usually in a very poor state, worn, and chipped off. In one case, the marbling effect of the run-glaze could be observed in the depression of the bowl in the form of black and red streaks, similar to another item.¹²⁰⁵ On the other two fragments, which probably belonged to the same vessel, red and very pale green colours could be observed.¹²⁰⁶

Distribution: Two, probably matching shards came from Pit No. 7. One fragment was found in Pit No. 10, and another one in Pit No. 13.

Ware type 6.6.2 (Fig. 53 30–31)

Forming technique: fast wheel-thrown

Fabric: relatively fine, containing very few, tiny black grains

Firing: oxidation, even, fired hard

Colour: orange-red

Shape: A small side fragment of a liquid storing vessel and approximately half of a flat-topped, flanged lid belonged to this ware type. Nothing has remained of the lid knob. It is possible that the lid broke just before the knob started.¹²⁰⁷

Decoration and other surface alterations: On the inside, both pieces are unglazed. The liquid storing vessel here was fired browner than its fracture surfaces. The lid was secondarily burnt and was probably originally covered with white slip on its interior surface. Each of them bears a marbled pattern on the outside. The side fragment is dark brown, green, and yellow, while on the lid green, brown, yellow, and purple colours could be observed, which were applied quite thickly.

Distribution: The side fragment came from Pits No. 8–9, and the lid was found in Pit No. 7.

Ware type 6.6.3 (Fig. 53 32–35)

Forming technique: fast wheel-thrown

Fabric: contains very little, very fine-grained mica sand; slightly porous in some places and contains lime grains

¹²⁰⁴ BHM Inv. Nos. 2011.18.25; 2011.18.26; 95.30.103; 2012.287.575.

¹²⁰⁵ BHM Inv. Nos. 95.30.103; 2012.287.575.

¹²⁰⁶ BHM Inv. Nos. 2011.18.25; 2011.18.26.

¹²⁰⁷ BHM Inv. Nos. 2013.157.43; 2011.18.22.

Firing: oxidation, even, fired hard

Colour: red or brownish-red

Shape: Five fragments of four bowls belonged to this ware type. Three of them certainly have shapes already presented at ware type 6.5.2. They have a lathe-turned base, a slightly carinated profile, and an upright, wide rim folded back on itself. The fourth rim is upright with an external thickening.¹²⁰⁸

Decoration and other surface alterations: Two fragments are unglazed on the outside, and another two are covered with colourless glaze. The pieces unglazed on the outside were covered with white slip on the inner surface, and on top of the slip dark brown and colourless glazes were applied, in stripes on one fragment, and in patches on another one.¹²⁰⁹ One of the externally glazed pieces bears a finely striped green glaze. On the other item, which is in rather poor condition, a detail of a red petal motif can be seen on a dark background, but its shape and fabric certainly link this piece to the ware type under discussion.¹²¹⁰

Distribution: One fragment was found in Pit No. 10, another fragment in Pit No. 11, and the two externally glazed shards came from Pits No. 8–9.

Evaluation

Based on the above, it is clear that there were not many vessels characterised as Central European-type tableware or liquid containers in the currently evaluated find material. Considering all ware types, a total of 121 vessel fragments could be classified here. Nevertheless, they can help with chronology and partly shed light on how the spatial relationships of the town evolved.

In Christian Buda, cut-glazed pottery had a long tradition and was very popular. This type, as well as similar ceramics with less or absolutely no decoration significantly decreased in number, but were present throughout the Ottoman period. Interestingly, a bowl dated to the late 15th and early 16th century and identified as part of the “decorative ceramics of Buda” group came to light from Pit No. 2, which also yielded several other vessels with parallels of the same age.¹²¹¹ The better-preserved pieces predominantly came from Pits No. 2–5, whereas the smaller shards were discovered in features filled back around the recapture of Buda from the Ottomans. The extraordinarily beautiful, mixed-glazed, early bowl rim discovered in the backfill of Pit No. 11 was probably brought here together with the soil from the ruins of the Renaissance palaces that once stood there. Concerning the other vessels, since there were only a few pieces in each assemblage, it seems more likely that they arrived in the town as personal belongings, or probably as gifts. If they were still brought as merchandise, they could not have been widely popular.

The town-dwellers preferred bowls within this ware group. Liquid containers belonging to stripe-painted white ware, for example, were only represented by a few shards, of which the piece discovered in Pit No. 1 may as well be dated before the Ottoman period. Conversely, glazed bowls with scraped-away decoration form one of the largest groups among Central European ceramics. However, they were exclusively found in Pits No. 7–13. Pits No. 10, No.11, and No. 13 are known to have been filled back around the time of the recapture of Buda. The other representatives of the ware type could be dated after the middle or the last third of the 17th century, so this type of bowl seems to be of good dating value.

¹²⁰⁸ BHM Inv. Nos. 2013.156.9; 2013.157.37; 95.30.61; 95.31.44.

¹²⁰⁹ BHM Inv. Nos. 95.30.61; 95.31.44.

¹²¹⁰ BHM Inv. Nos. 2013.156.9; 2013.157.37.

¹²¹¹ See the chapter on cooking pots.

Slip-painted pottery, on the other hand, is generally considered to have been generally used after the early 17th century. At this site, vessels with such decoration appear in Pit No. 5 for the first time. The vessels discussed here reveal the diversity of the finds discovered in Buda. I found parallels for some of the vessels in the eastern and north-eastern parts of the country, while other ware types had analogues in Western Hungary. This is exactly why it was very difficult to observe trends, but the features that Gábor Tomka considered typical of ceramics discovered in the two different regions also appeared on these pieces.¹²¹² Regarding the pottery decorated on a white background, the curved edge, the use of motifs filled with a mesh and wavy lines, as well as the extremely simplified, merely sketched decoration seem to have been typical of Transdanubia. The defective item known from Tata adds special importance to the latter type, yet it also raises several questions concerning chronology. The rim of the vessels typical of the Great Plain was narrower and pulled up vertically. Their colours were brighter, but their colourless glaze lost its lustre more easily, and the motifs were usually completely filled in. I found parallels for the ware slip-painted on a brown background in the north-eastern part of the country. The vessels with a black background clearly appear to be post-Ottoman, which is partly supported by their excavation contexts. Nevertheless, the bowls slip-painted on a green background with an effect similar to the monochrome *sgraffito* ceramics raise questions that still need to be answered. So far, I have only found parallels to them near Szent György tér in Buda. Their features point towards the Balkan Peninsula, but it is not possible to proceed further until they are identified in other assemblages.

The ten fragments found in these assemblages do not resolve the problems related to marbled ceramics either, but they draw our attention to that it may be worth focusing on the fabric and shape of the vessels rather than their decoration. While the majority of the fragments with a “sedge-leaf pattern” were similar to the slip-painted ware with red fabric, one fragment was closely related to a type that appears with various decorations and is more likely to be post-Ottoman. The characteristic features of this pottery are the hard-fired, slightly porous, and brownish fabric, the slightly carinated profile, as well as the upright, wide rim, the edge of which is usually folded back on itself. The base of these pieces shows traces of lathe-turning, which links them to earlier bowls characteristic of German-speaking territories. There were also some pieces of the latter ones, whose hard, light, fine fabric and different shapes make them stand out from the rest of the wares. Their presence seems to confirm the view formulated by Imre Holl that the commercial traffic of clay wares from the west on the waterway of the Danube did not cease completely, although their distribution within the presently discussed find assemblages does not offer further clues for dating.

Overall, it seems that the Ottoman-period inhabitants of the area of Szent György tér rarely acquired these vessels as additions to their households, which – as it is demonstrated by the numerous, heavily sooted bowls – were not only used “according to purpose” (that is, for serving) but also for cooking.¹²¹³

¹²¹² TOMKA 2018, 114.

¹²¹³ For further details, see KOLLÁTH 2022, 155–156.

VI.7 OTTOMAN-TYPE, SLIPPED AND LEAD-GLAZED TABLEWARE, LIQUID CONTAINERS, AND STORAGE VESSELS

The following ware types represent a special group in the history of pottery-making in Hungary. Their use can exclusively be linked to the Ottoman period, since as soon as the Sultan's armies left the country, they disappeared nearly without a trace.¹²¹⁴

In addition to the so far rare cooking pots and jars described in chapter V.1.3 – which can probably also be linked to this group – tableware, such as pedestalled bowls seated on a footring or pedestal in the shape of a truncated cone, their lids, spouted jugs, jugs with a cylindrical neck and a spherical body, handled vessels – that can be classified as mugs or jugs depending on their size – beakers, and candle holders¹²¹⁵ belong here. The local production of these could be demonstrated at several places. We have such data from Esztergom, Pécs, Eger, Szolnok, and Székesfehérvár.¹²¹⁶ From a technical aspect, cup-shaped “Ottoman” stove tiles were made in the same way (and were, therefore, probably the products of the same workshops). Based on their manufacturing features, large, two-handled, “amphora”-shaped storage vessels are also closely related to this group.

Characteristics

Fabric and firing

Their technical features are quite uniform, which is why even small fragments are easily identifiable. They are fast wheel-thrown and their fabric is relatively finely tempered with varying amounts of mica sand, often containing calcite and spalling. Their colours range from light yellow through various shades of red to light brown. Their wall is usually thick (0.6–1.5 cm), and compared to other contemporary ware types, they are heavy. According to Vesna Bikić, this can be ascribed to their firing at a relatively high temperature, yet for a short time.¹²¹⁷

The form of pedestalled bowls

The basic shapes of bowls forming the greatest group of vessels are relatively well known. The details can also be grouped easily, and there is usually a tendency which rim or base form belongs to which basic form, but their changes over time and in space are still little known. I am only listing the known variants here, and I will more closely examine the question during the analysis of the find material. Therefore, I am not giving the exact size ranges here yet. I am only indicating that certain shapes are

¹²¹⁴ For example, we can observe the survival of pedestalled bowls in those settlements – and even there approximately until the second half of the 18th century – that continued to have some Turkish residents after the recapture, like Eger or Szeged (HANCZ 2006, 38). Interestingly, in the last phase of the Ottoman occupation or shortly after the recapture of the castle, the population of the former town also used vessels that equally showed Turkish and Hungarian characteristics. These are illustrated, for example, by the fragments of pedestalled bowls, which also had suspension handles, as well as the ones that were decorated with green glaze dots on a white background (PUSZTAI 1999, 474). Pottery vessels dated between the 18th and 20th centuries include hardly any Ottoman-type glazed liquid containers. In the region of Baja and Mohács, which were already under strong South Slavic influence, spouted jugs with a wide mouth, which were glazed both on the outside and inside, continued to be used for storing vinegar or for fermentation. Along the Drava, spouted pitchers were also in use, which were perhaps the closest analogues of the Ottoman-type vessels (CSUPOR – CSUPORNÉ 1998, 80; 82).

¹²¹⁵ I am also discussing the latter in this chapter, as their design is completely identical to the other types of vessels, and they can even be considered part of the tableware.

¹²¹⁶ FEHÉR – PARÁDI 1960. FEHÉR 1960. KOZÁK 1967, 110–111; 149 Fig. 47. DÉTSHY – KOZÁK 1967, 107 Fig. 29. KOVÁCS 1984, 32. KOLLÁTH 2015.

¹²¹⁷ BIKIĆ 2003, 182.

more representative of smaller or larger bowls. It is important to note that I am only using the term “cup” for very small vessels, which are similar in terms of size and shape to the cups presented among the porcelain and faience vessels.

The rims of pedestalled bowls can be categorised as follows:

1. Simple rim with a rounded edge
2. Slightly everted rim with a rounded edge
3. Incurving rim with a rounded edge
4. Simple rim with an edge cut straight
5. Flaring rim with an edge cut straight
6. Flaring rim with a flat top projecting internally and/or externally
7. Strongly everted rim with a right-angled or slanted wall and a simple (rounded or straight) or vertical outer edge

The pedestal has fewer basic variants. It can be a simple ring (usually a short one) or a truncated cone. The latter variant is much more versatile. Their height ranges from around 0.5 cm up to 5 cm. They can be ribbed, tiered, or even decorated with incisions, paint, or perforation. Their lower edge, the way they meet the body of the bowl, and their design are also diverse. It might be useful to observe them when identifying items belonging to the same group.

The basic shapes of the bowls can be grouped as follows:

- A. Straight-walled, deep bowls without a carination: This is the simplest variant, mostly hemispherical. Their depression is curved and their wall is straight or slightly flared upwards. They are usually relatively deep and also include some items with particularly high walls. The latter are semi-elliptical in terms of their profile. They mostly have a low pedestal. Their sizes are extremely diverse. Most of the small cups belong here, but they also come in medium and large sizes.
- B. Deep, truncated cone-shaped bowls without a carination: their wall is straight on the inside and outside. They are more strongly flared upwards. This is the only form that is certainly known to have been prepared both with and without a pedestal.¹²¹⁸ This group primarily comprises large vessels.
- C. Deep bowls with a carination and an inturned wall: their depression widens evenly, and their carination is found low. Their wall is relatively high, curved inward, and their mouth is narrow accordingly. They are generally made with a high pedestal, mostly in a medium size.
- D. Medium-deep bowls with a carination: their depression widens evenly and their carination is found low. Their mouth is relatively wide. Their wall can be straight or widening upwards. They are often made with a broad rim that is everted at a right angle or slantwise. This includes medium-sized and large vessels.
- E. Shallow bowls with a carination: their depression is particularly wide. Their wall rises at a low angle upwards and has a pronounced carination. Their side wall is normally low, rising vertically. Accordingly, the mouth is very wide. In most cases, they are made with a high pedestal base, and often with an internally or externally projecting rim that is cut straight at the top. They come in various sizes.
- F. Other forms: there are also other forms, which are usually the variants of the previous groups differing from the majority of the vessels in some ways. For example, in the case of small cups, there are flower-cup-shaped forms with an everted rim imitating porcelain cups. Nevertheless,

¹²¹⁸ GAÁL 2010, 404; 437 Plates 1–2.

there are (at least according to our current knowledge) quite unique pieces, as well. For example, a bowl made with white fabric and a very wide pedestal base was discovered in Eger, and an interesting piece with a segmented pedestal came from Csókakő.¹²¹⁹

The form of spouted jugs

Along with pedestalled bowls, jugs are the most characteristic representatives of this ware group, and their shape – at least according to our current knowledge – is relatively uniform. Their mouth is typically cup-shaped, and their rim is thickened. Their handle is usually oval in its cross-section and is connected to the lower part of the mouth, where a relatively thick rib may also strengthen the vessel wall. The handle runs down to the shoulder in a long, straight section, approximating a right angle, but it is curved. The neck is relatively short and cylindrical. The spout starts from the shoulder. It may be straight, curved, or slightly S-shaped (i.e. curved and bent at the end), usually narrowing upwards. The shoulder may be prominent, in which case the vessel has a uniform width to the midsection of the body; it may also be widening, in which case the vessel reaches its largest diameter at the midsection of the body. The body of the vessel is distinctly ovoid, narrowing only slightly towards the base. Most of them are relatively large, but medium-sized and very small ones also exist.

The form of liquid containers with a spherical body and a cylindrical neck

Depending on their size, these vessels can be called pitchers (the larger ones) or mugs (the smaller ones). Their shape is very close to that of jugs described when discussing Central European ware groups “bokály”, but their profile is more segmented. Their rim is usually simple, with a rounded or slightly tapering edge. They do not have a spout. Their neck is cylindrical and may be almost of the same height as the body. The body is usually nearly spherical but it may also be slightly flattened or elongated. In most cases, they have one handle, which is normally oval in cross-section. The handle starts horizontally below the rim, and then it runs vertically down to the shoulder in a strong curve. The base can be simple or slightly raised, straight or compact, or have a ring-shaped foot with a curved profile.

The form of storage vessels

Types similar to these two-handled vessels, shaped like an amphora, also appear in the ethnographic material dated to the post-Ottoman period. Some of them look like the so-called “nagykanta”, while others resemble “butter churns.” However, it is rather unlikely that they had the latter function since butter-making became a common practice in the Carpathian Basin from the 18th century onwards.¹²²⁰ Moreover, their fabric and surface treatment, as well as their distribution and context, equally link them to Ottoman vessel types, and their analogues also come from these territories.¹²²¹

They are typically thick-walled, and medium-sized or large vessels. Their rim has a flat top and projects internally and/or externally. They do not have a spout. Their neck is short and cylindrical, and their shoulder is prominent. Their body is elongated, tapering downwards evenly, but not too strongly. Their two broad handles, usually made with an oval cross-section, are found opposite each other. The handles start below the rim, and after a short horizontal or obliquely upward section, they run down to the shoulder in a strong curve.

Decoration and other surface alterations

Regardless of their shape, the surface alteration of these vessels is very characteristic. With a few exceptions, they are lead-glazed, beneath which they are often covered with a slip, the shade of which

¹²¹⁹ FEHÉR 1972, 208 Plate VI 1; 3. HATHÁZI – KOVÁCS 2016, 130 Fig. 15.

¹²²⁰ CSUPOR – CSUPORNÉ 1998, 74; 79. KOVÁCS 2017, 345.

¹²²¹ LÁZÁR 1986, 44. In detail, see KOLLÁTH 2022, 149–151.

ranges from snow-white to almost the same colour as the vessel itself, which is usually reddish.¹²²² As we have seen with cooking pots and jars (“szilke”), the potters liked to vary the two types of coating in tableware for decorative purposes. Among these items, we frequently find a variant where the glaze only covers the upper part of the vessel, and the slip also ends there or extends further down.

As far as the decorations are concerned, on liquid containers with a cylindrical neck I have only seen horizontal grooves running around. Storage jars may be decorated with grooves and incised, applied bands, and sometimes two different glaze colours were also used on them. Additionally, many other types of decorations also occur, mainly on the pedestalled bowls and to a lesser extent on spouted jugs.

The slip-pouring technique appears, too. In this case, light slip is applied to the wall of the vessel in different patterns – mostly in stripes or patches – and then it is glazed over. The translucent glazing has a different shade over the slipped patterns than at those parts where it was applied directly to the clay surface of the vessel.

The *sgraffito* technique – i.e. scratching beneath the glaze – is also related to decoration with slip and glaze. Here, the entire surface of the vessel was coated with the slip. Next, patterns were scratched into it to reveal the original colour of the clay. Then, the vessel was fired. After that, it was glazed and finally re-fired. The scraped-away pattern emerged in a darker colour than the rest of the surface covered in slip.¹²²³ Depending on the glaze colours used, we can distinguish between monochrome and polychrome *sgraffito*-decorated ware types.

Less complex decoration techniques were also applied. For example, the combined use of glazes of two different colours was quite common, either on larger surfaces (e.g. one on the outside and the other on the inside, or one around the rim of the pedestalled bowl and the other in its depression) or applied to the base colour in the form of stripes and patches of different shades. There were also vessels where floral, geometric, or other motifs were painted in multi-coloured glazes on top of the light base.

Simple incised decorations also appeared in the form of spiral grooves, and bundles of straight and wavy lines impressed with a comb-like tool. The rims of pedestalled bowls were often frilled, incised, or cut wavy, and there were also items with a sectioned body, quite similar to a bundt pan (but they certainly had a different function). The base was less frequently decorated, but there are some examples of it. It could be tiered and its edge was sometimes incised, too.

Research history

The overview above clearly reveals the tendency that – perhaps because the basic types of vessels are very easy to identify and they show a relatively uniform image – scholarship has so far focused more on their rich and varied decorations and the theoretical questions related to them, and less on their other technical characteristics or setting up a more detailed typology of form. Since I have dedicated a separate study to the problems related to their research history,¹²²⁴ I am only presenting the most important publications of finds below.

Pedestalled bowls and spouted jugs, just like many other types of vessels, were first described by Henrik Horváth and Sándor Garády in connection with the finds discovered in Buda.¹²²⁵ Géza Fehér presented the assemblages discovered in Pécs and Esztergom in his work published in 1959. He presented the finds discovered in Eger in his 1973 study.¹²²⁶ In 1960, Géza Fehér and Nándor Parádi discussed in

¹²²² KOVÁCS 1984, 20.

¹²²³ PAPANIKOLA-BAKIRTZI 2004, 39–41.

¹²²⁴ KOLLÁTH 2021, 285–292.

¹²²⁵ HORVÁTH 1936, 213–214. GARÁDY 1944, 385–388; 390 Figs. 37–38.

¹²²⁶ FEHÉR 1960, 123–124; 127–128.

more detail the results of their verification excavations carried out in 1956 at the Ottoman-period pottery kiln in Esztergom-Szenttamáshegy, where, among other things, semi-finished pedestalled bowls had come to light.¹²²⁷

In his comprehensive studies, Győző Gerő used a few pieces from the object types in question as illustrations from several sites.¹²²⁸ In 1984, Gyöngyi Kovács published a major assemblage of this type in her work on Ottoman pottery discovered in Szolnok.¹²²⁹

Ibolya Gerelyes discussed these groups in several articles of hers: in 1986 in connection with the finds from Buda, in 1987 regarding the finds from Ozora and Visegrád, and again in 1991 concerning artefacts discovered in Buda.¹²³⁰ When presenting the pottery discovered in Törökszentmiklós and Törökkopány, Gyöngyi Kovács described the characteristic features of dating value observed on the analysed artefacts in the case of the pedestalled bowls.¹²³¹

In addition to these works, many other important assemblages have been published from several previously mentioned places in Buda, as well as from Eger, Székesfehérvár, Vál, Baja, Kanizsa, Bátaszék, Szeged, and Gyula.¹²³²

Find material

When classifying the ceramic finds into ware types – as with cooking pots – I first considered the physical properties of the fabric, slip, and glaze (colour, tempering material, observable grains, lustre, etc.), and then, after carrying out a classification based on these, I examined the shape, followed by the decorations, if there was any. Since I was also interested in what types of vessels were included in this assemblage that were the products of the same workshops or groups of workshops based on the same fabric and surface alterations, I classified the pedestalled bowls and various liquid containers into one ware type as they proved to be identical in this respect. So that the presentation of the different forms could still be easy to follow, I divided the descriptions with subheadings in this chapter. In addition, since it is the largest group of finds after cooking pots, I also included tables for each ware type in the parts discussing the distribution. Concerning these objects, it was normally possible to decide which fragments belonged to the same item, so it was not particularly difficult to determine the number of vessels here. However, during the restoration, the fracture surfaces have been covered on many objects, so in several cases, it was the fragment number that I could not determine accurately.

¹²²⁷ FEHÉR – PARÁDI 1960, 35–44.

¹²²⁸ GERŐ 1978, 350–351. GERŐ 1985, 195–197.

¹²²⁹ KOVÁCS 1984, 19–34.

¹²³⁰ GERELYES 1987b, 258. GERELYES 1991, 45.

¹²³¹ KOVÁCS 1991, 171–172.

¹²³² Buda: BENCZE – PAPP 2004, 36–37; 45–46 Figs. 7–8. BERTALANNÉ 2004, 57 Fig. 8. NYÉKHELYI 2004, 133–151. ZÁDOR 2004, 218; 223 Fig. 4; 225 Figs. 9–15. HOLL 2005a, 45 Abb. 11 1; 55 Abb. 19 1–3; 69 Abb. 33 1; 3; 5–7; 10; 12–16; 72 Abb. 36 4–5; 75 Abb. 39 1–5; 11–12; 77 Abb. 41 2–3. TÓTH 2011a, 228; 230–237; 241 Fig. 2. ÉDER 2014, 283–284; 292–293; 295–296; 302–303 Figs. 5–9. NÁDAI 2016, 58–62; Plates 18–24; Cat. VI–VIII. Eger: FODOR – KOZÁK 1972, 150–151; 154; 172 Fig. 13; 174 Fig. 17; 176 Fig. 19; 182–183 Figs. 29–30; 193–194 Figs. 43–44. PUSZTAI 1999, 474. SOMODI 2016, 22–24, Plates VI–VII. Székesfehérvár: SIKLÓSI 1982, 4; 11–12; Figs.: Inv. Nos. 81.30; 81.33; 81.29; 81.32; 81.14; 81.31; 81.44.1–3; 81.15; 81.16; 81.17; 81.18. KOLLÁTH 2010, 67–75; 134–138, Cat. Nos. 210–255; Figs. 60–65. Kovács 2017, 328; 330 Fig. 4/1–3. Vál: HATHÁZI – KOVÁCS 1996, 45. Baja: KOVÁCS 2003, 158–159; 175 Fig. 9/5–10. Kanizsa: KOVÁCS 2006, 159; 172 Fig. 6. Bátaszék: PUSZTAI 2003, 303; 308. Szeged: HANCZ 2006, 36–38. Gyula: SZATMÁRI – GERELYES 1996, 121–122. SZALAI 2018, 44–54; Plates 18–50.

Ware type 7.1a (Figs. 54–55)*Forming technique:* fast wheel-thrown*Fabric:* it is particularly fine, contains variable amounts of very small-grained mica sand, it is slightly calcareous, but spalling is rare*Firing:* oxidation, even, compact, fired hard*Colour:* brownish brick-red*Shape:* This ware type only included pedestalled bowls classified into Groups “A,” “B,” and “E”. The fragments of 62 vessels could be assessed in terms of shape, of which 7 had a complete profile.¹²³³

Twenty-nine of them clearly belonged to Group “A” (straight-walled, deep bowls without a carination) based on their shape. The rim of 24 vessels could be evaluated. Of them, 13 had a simple rim cut straight at the top,¹²³⁴ 8 had a simple, rounded rim,¹²³⁵ and 2 had a slightly inturned rim with a rounded edge.¹²³⁶ The pedestal base of 9 items could be examined, which was particularly short in all cases (it was less than 2 cm tall). Each had the shape of a wide, truncated cone slightly tapering upwards, the lower edge of which could remain straight or widen slightly.¹²³⁷

Seven vessels belonged to Group “B” (deep, truncated cone-shaped bowls without a carination) based on their shape. This group did not contain any vessel with a full profile or a pedestal fragment. The rim of 5 vessels could be evaluated. Of these, two had a simple, rounded closure, two had a simple rim cut straight, and one had a little flared rim, slightly thickened internally and externally, with a flat top.¹²³⁸

Five vessels could clearly be classified into Group “E” (shallow bowls with a carination) based on their forms. In three cases, we could examine the pedestal base and a piece of the depression. In one case, the whole bowl could be studied except the pedestal. Additionally, there was a small rim fragment, too. The carination was found particularly high, which made the depression of the bowls extremely wide and the vertical or slightly flared side wall considerably low. The two evaluable rims were both thickened and had a straight top. However, one was only slightly thickened, while the other was also slightly projecting both internally and externally. The pedestals had a small diameter compared to the proportions of the vessels. They had the shape of a truncated cone slightly tapering upwards. Two of them were particularly short (under 2 cm), while the third one was taller (between 2 and 3 cm). In two cases, the bottom of the pedestal was straight; in one case, it was a little flared.¹²³⁹

Dimensions:

Group “A”

Height: 11–12.6 cm

Rim diameter: 16–22 cm

Pedestal base diameter: 7.6–8.6 cm

Group “B”

Height: cannot be measured

Rim diameter: 19–23 cm

Pedestal base diameter: cannot be measured

¹²³³ BHM Inv. Nos. 2002.9.4; 2014.167.11; 2014.167.12; 2014.167.18; 2011.18.193; 95.32.7; 2012.287.262.¹²³⁴ E.g., BHM Inv. Nos. 2002.9.4; 2002.9.14; 2002.9.17; 2014.167.14; 2014.167.15.¹²³⁵ E.g., BHM Inv. Nos. 2014.167.11; 2014.167.12; 2012.202.75.1–2; 2012.202.76; 2012.287.262.¹²³⁶ BHM Inv. Nos. 95.30.65; 95.30.76.¹²³⁷ E.g., BHM Inv. Nos. 2002.9.6; 2002.9.158; 2011.18.193.¹²³⁸ BHM Inv. Nos. 2002.9.22; 2002.9.87; 2002.9.95; 2012.202.80; 2013.157.2.1–2.¹²³⁹ BHM Inv. Nos. 2012.202.79; 2013.157.15; 95.30.83; 95.32.7; 2012.287.195.

Group “E”

Height: cannot be measured

Rim diameter: 17–25 cm

Pedestal base diameter: 7.2–9 cm

Wall thickness: 0.5–0.8 cm (in one case, it was as wide as 1 cm)

Decoration and other surface alterations: this ware type primarily included very richly decorated objects. Only 11 of the 64 vessels were certainly glazed in one colour. On two of these vessels, the glaze was applied directly to the wall of the vessel,¹²⁴⁰ while on all the others, slip was found underneath, which nearly always extended on the external side of the vessel, approximately to one-third or half of the height of the body. The colour of the slip was always lighter compared to the brick-red colour of the vessel. The slip was often yellowish-white, and rarely had a darker, pinkish colour. All vessels were lead-glazed on the inner side, and they were usually glazed on the outside at least around the rim. However, there were also a few items glazed to half the height of the body, to the start of the bowl depression, or even to the start of the pedestal base.¹²⁴¹ It was in the case of this ware type that the glaze covering the rim on the outside was of a different colour than the glaze used on the inside. The former was usually dark green if the base colour of the vessel’s glaze was colourless or light yellow.

Grooves running below the rim on the outside were common,¹²⁴² while grooves running on the surface of the rim with a straight top only occurred in one case.¹²⁴³

Their most characteristic decorations included *sgraffito*, glaze-paint, or poured slip techniques.

Pedestalled bowls with sgraffito and glaze painted decoration¹²⁴⁴ (Fig. 54 1–13; Fig. 55 1–13)

Most of the pedestalled bowls decorated with these techniques belonged to this ware type. This means a total of 26 vessels. It is very important to note here that those items that were only decorated with glazes of different colours or also with incisions did not show visible differences in their fabric, shape, or colour. This is why I am discussing them together and also because it is sometimes impossible to decide on the basis of the small fragments whether the vessel also had *sgraffito* decoration. With one exception, the base colour of all the items was pale yellow, on which the additional green and brown glazes looked relatively pale, with blurred contours. The pieces painted only with glaze had a very simple decoration: thin stripes of glaze running irregularly into the depression of the bowl, the colour of which was more frequently green, and less often brown.

Regarding the execution of *sgraffito* patterns, the incisions were made with a relatively light hand: the lines are thin and shallow. In the depression of the bowls, the motifs are more or less rotationally symmetrical. Inside the depression, we could mainly see the usual palmette-like leaves, as well as horizontal lines running around the bowl and separating the bands of decorative motifs. Additionally, there are rows of arches near the rim.¹²⁴⁵ In one case, we could also observe a symmetrical but much more abstract pattern consisting of straight and wavy lines. The incisions are also deeper and wider here.¹²⁴⁶ The green and brown glazes are relatively pale. They complement and follow the lines of the incised motifs. One vessel showed a very interesting phenomenon. The motif consisting of three

¹²⁴⁰ BHM Inv. Nos. 2011.16.3; 95.30.65.

¹²⁴¹ E.g., BHM Inv. Nos. 2011.18.193; 2013.157.2.1–2; 95.30.65.

¹²⁴² E.g., BHM Inv. Nos. 2013.157.2.1–2; 2012.287.197.

¹²⁴³ BHM Inv. No. 95.32.7.

¹²⁴⁴ For more details on *sgraffito* decoration in a recent publication, see KOLLÁTH 2018.

¹²⁴⁵ BHM Inv. Nos. 2002.9.4; 2002.9.14; 2002.9.17; 2002.9.158; 2014.167.11; 2014.167.13; 2014.167.14; 2012.202.75.1–2; 2012.202.76.

¹²⁴⁶ BHM Inv. No. 2012.202.79.

leaves – which represents one of the most common types of patterns – was incised into the slip of the bowl's depression, but then the vessel was covered with a light green glaze, instead of a colourless glaze. Since the pattern is thus almost only visible in grazing light and the vessel does not differ from other similar items in any other way, this could probably happen by accident, since the final colour of the glazes was only revealed after firing.¹²⁴⁷

Pedestalled bowls with poured slip decoration (Fig. 55 14–20)

This decoration technique was quite rare in the assemblage under discussion. The majority of vessels decorated in this way, a total of nine bowls, belonged to this ware type. Five items had brown and yellow, four had dark green and light green colours. In each case, the slip was poured on the vessels in strips.¹²⁴⁸

Distribution: Pedestalled bowls appeared in every feature except Pit No. 11. Their number was proportionally significant in Pits No. 1, No. 4, and No. 12, while in other assemblages, they only appeared sporadically, usually in the form of a fragment with *sgraffito* decoration. The pieces decorated with poured slip came from Pits No.1, No. 5, and No. 13.

The distribution of the fragments belonging to this ware type by the pit and the number of vessels are shown in the table below:

	Number of shards	Number of vessels
Pit No. 1	min. 12	8
Pit No. 2	1	1
Pit No. 3	2	2
Pit No. 4	36	8
Pit No. 5	16	10
Pit No. 6	1	1
Pit No. 7	14	4
Pits No. 8–9	8	3
Pit No. 10	4	3
Pit No. 11	0	0
Pit No. 12	13	12
Pit No. 13	15	11
Total number	313	62

Ware type 7.1b (Fig. 56)

Forming technique: fast wheel-thrown

Fabric: it contains a medium amount or a lot of very fine-grained mica sand, it is usually calcareous, and sometimes contains spalling.

Firing: oxidation, fired less hard than Ware type 7.1a, and it wears and chips off easily

Colour: bright brick red

¹²⁴⁷ BHM Inv. No. 2014.167.12.

¹²⁴⁸ BHM Inv. Nos. 2002.9.22; 2002.9.23; 2002.9.87; 2012.202.80; 2012.202.81.1–2; 2012.202.82; 2012.287.769.

Shape: this ware type only included pedestalled bowls that could be classified into Groups “A,” “D,” and “E”. The fragments of 19 vessels could be assessed in terms of shape, two of which had a complete profile.¹²⁴⁹

Ten vessels belonged to Group “A” (straight-walled, deep bowls without a carination) based on their shape. They all had a simple rim with an edge cut straight or rounded and a very simple, truncated cone-shaped pedestal that occasionally had a slightly rounded base edge.¹²⁵⁰

One vessel could definitely be classified in Group “D” (medium-deep bowls with a carination). Its rim was relatively narrow, everted in an obtuse angle. It had with an upright, rounded edge made frilly on the outside.¹²⁵¹

Four vessels could be classified in Group “E” (shallow bowls with a carination). Their rims were not preserved. Their depressions were wide and shallow. Their pedestal bases were slightly taller than those of the other bowls, but they were also very simple in terms of execution.¹²⁵²

Dimensions:

Group “A”

Height: 5.5–10.2 cm

Rim diameter: 9–22 cm

Pedestal base diameter: 3.9–11.4 cm

Group “D”

Height: cannot be measured

Rim diameter: 22 cm

Pedestal base diameter: cannot be measured

Group “E”

Height: cannot be measured

Rim diameter: cannot be measured

Pedestal base diameter: 8.2–8.3 cm

Wall thickness: 0.5–1 cm

Decoration and other surface alterations: the vast majority of bowls were covered with light, pinkish slip on the inside, which – similar to subtype 7.1a – could also extend to the outer side of the rim, and sometimes even to half of the vessel height or to the start of the bowl depression.¹²⁵³ The slip is of a lower quality here than in the case of the previous subtype. It is often worn, chipped off, or even completely lustreless.

Twelve fragments were decorated with the *sgraffito* technique. One of them shows a pattern different from the most common motifs on Ottoman-period vessels and is analogous to another unusual fragment classified into sub-type 7.1a.¹²⁵⁴ Only painting could be observed on four fragments. Two of them – similar to the previous sub-type – were decorated with irregular stripes on a light background, one with regular green and brown vertical bands beginning at the edge, and one with some kind of more complex – probably plant – motifs.¹²⁵⁵ (Fig. 56 1–14) Poured slip decoration can also be seen on four

¹²⁴⁹ BHM Inv. Nos. 95.30.11; 2012.287.258.

¹²⁵⁰ BHM Inv. Nos. 2002.9.10; 2002.9.18; 2012.287.122.1–2; 2012.287.123; 2002.9.20; 2011.9.16; 95.30.11; 95.30.12; 2012.287.166; 2012.287.258.

¹²⁵¹ BHM Inv. Nos. 2014.167.25.1–2.

¹²⁵² BHM Inv. Nos. 95.32.8; 2012.202.98; 95.32.10; 2013.156.3.

¹²⁵³ E.g., BHM Inv. No. 2014.167.25.1–2; 95.30.11. Glazed pieces without slip, BHM Inv. Nos. 2012.287.165; 2012.287.166.

¹²⁵⁴ BHM Inv. No. 2002.9.11.

¹²⁵⁵ BHM Inv. Nos. 2011.9.17; 2012.287.122.1–2; 2002.9.20; 2012.287.123.

fragments, all of which have a combination of dark green and light green colours. Their pattern appears to be more irregular than at sub-type 7.1a, but this may be due to the fact that here mainly the base fragments have been left, where the strips started from the edge met.¹²⁵⁶ (Fig. 56 15–19) One of them bears a secondary scratched mark on its lower part.¹²⁵⁷ (Fig. 56 16) Finally, a bowl was decorated on the outside with a band of wavy lines below the rim, and the outer edge of the rim of one piece was cut wavy.¹²⁵⁸ (Fig. 56 20; 25)

Distribution: a total of 52 vessel fragments could be classified into this ware type. They were completely absent from four pits, and in Pits No. 4, No. 5, Nos. 8–9, No. 10, No. 12, and No. 13 their appearance was sporadic. They were present in a greater proportion in Pits No. 1 and No. 3.

The distribution of the fragments belonging to this ware type by the pit and the number of vessels are shown in the table below:

	Number of shards	Number of vessels
Pit No. 1	13	13
Pit No. 2	0	0
Pit No. 3	4	4
Pit No. 4	5	1
Pit No. 5	2	2
Pit No. 6	0	0
Pit No. 7	0	0
Pits No. 8–9	4	4
Pit No. 10	8	6
Pit No. 11	0	0
Pit No. 12	2	2
Pit No. 13	31	20
Total number	69	52

Parallels: the two sub-types differ significantly only in their fabric, so I discuss their parallels together. Among the *sgraffito*-decorated pedestalled bowls published to date from the territory of Ottoman Hungary, the ones discovered in Ozora and Székesfehérvár are closely related to the representatives of this ware type. From the items discovered in Buda and Szolnok those can be linked here the motifs of which are relatively simple.¹²⁵⁹ Likewise, from the pedestalled bowls discovered in Belgrade, those pieces show similarities with our finds that have less intricate decoration. Only among the Belgrade finds can we find parallels to the rosette-like, four-petaled flower incised with a light hand.¹²⁶⁰

Close parallels of the items decorated with the poured slip technique were discovered in the pits unearthed nearby, at Beggars' Gate in Buda, as well as in Visegrád, Székesfehérvár, Szolnok, Gyula, Belgrade,¹²⁶¹ and Szekszárd-Újpalánk. The latter site yielded two vessels, which were very similar to the large, brown and yellow bowl discovered in Pit No. 1. One of them had a pedestal base and the other

¹²⁵⁶ BHM Inv. Nos. 95.30.12; 95.32.8; 2011.9.18.1–2; 2012.287.184.

¹²⁵⁷ BHM Inv. No. 95.32.8.

¹²⁵⁸ BHM Inv. Nos. 2012.287.258; 2012.167.25.1–2.

¹²⁵⁹ GERELYES 1987b. SIKLÓSI 2013, 92 Fig. 3/3. KOLLÁTH 2010, 72; 136, Cat. Nos. 232–233; 173 Fig. 62. GERELYES 1991, 45; 57–59 Figs. 2–4. KOVÁCS 1984, Figs. 1–10.

¹²⁶⁰ BIRTAŠEVIĆ 1970, 59; 67. BIKIĆ 2003, 137 Sl. 27; 141 Sl. 29.

¹²⁶¹ GERELYES 1991 66, Fig. 11. KOLLÁTH 2010, 72; 137, Cat. Nos. 234–239; 173 Fig. 62. GERELYES 1987a, 170 Fig. 2. KOVÁCS 1984, Plates 12–17. SZALAI 2018, Plates 19–24. BIKIĆ 2003, 132 Sl. 23–24.

did not.¹²⁶² Since the base of the item assessed by me has not remained, it is uncertain which variant it can be, but it is conceivable that it did not have a footring, either. Close parallels to the item decorated with a comb were discovered in Víziváros, Buda.¹²⁶³ A similar piece to the one with a rim cut wavy can be found in the assemblage of the Lower Castle of Visegrád.¹²⁶⁴

Ware type 7.2 (Fig. 57; Fig. 58 1–3)

Forming technique: fast wheel-thrown

Fabric: it is fine, and usually contains a little amount of very fine-grained mica sand, sometimes some small, whole pebbles, it can be calcareous, but spalling is very rare.

Firing: oxidation

Colour: shades ranging from very light yellow to pale reddish yellow. Occasionally, the outer surface is yellow, while the core of the pottery is slightly reddish.

This ware type comprised pedestalled bowls, spouted jugs, mugs and pitchers with cylindrical necks, candle holders, and a two-handled liquid container of unusual shape.

Pedestalled bowls (Fig. 57 1–14)

Shape: Fifteen vessels belonged to this ware type, one of which was almost completely intact.¹²⁶⁵ Five pieces could clearly be classified in Group “A” based on its shape. They were relatively small, at most medium-sized vessels with simple, rounded rims.¹²⁶⁶ One vessel may probably be classified in Group “B” as it had a simple rim, cut straight.¹²⁶⁷ Three vessels belonged to Group “D” based on their shapes. One of them was smaller and two were larger. They had a relatively wide, slightly upright or nearly horizontally everted rim, the edge of which was simple and cut straight in one case, and upright in two cases.¹²⁶⁸ Finally, two vessels showed the characteristic features of Group “E”.¹²⁶⁹ In general, it can be said about the pedestals that they are proportionally higher than those of Ware type 7.1a–b (usually between 1.5 and 2.5 cm, and those of the bowls classified in Group “D” could have been even taller). They are truncated cone-shaped, extremely simple in design, and the underside of the base was always cut straight. The profile of a pedestal base was slightly convex.¹²⁷⁰

Dimensions: this ware type included relatively few vessels but they were varied in shape, so the smallest and largest sizes would not be informative in this case.

Wall thickness: 0.4–0.7 cm

Liquid containers (Fig. 57 15–18; Fig. 58 1)

Shape: the liquid containers included one fragment of a jug of an unusual shape. Its mouth was particularly narrow, ended in a brim, and had a double conical shape. The mouth and the strongly projecting shoulder were connected by a particularly short, cylindrical neck. It had two handles, which

¹²⁶² GAÁL 2010, 404; 437–438 Plates 1–2. GAÁL 2011, 237.

¹²⁶³ NÁDAI 2016, Plate 21, Cat. No. 62.

¹²⁶⁴ KOLLÁTH *et al.* 2023, 252 Fig. 4.4.

¹²⁶⁵ BHM Inv. No. 2011.9.38.

¹²⁶⁶ BHM Inv. Nos. 2002.9.24.1–5; 2011.10.13; 2014.167.26.1–2; 2012.287.259; 2011.9.38; 2011.10.41.

¹²⁶⁷ BHM Inv. No. 2011.18.96.

¹²⁶⁸ BHM Inv. Nos. 2012.287.132; 2012.202.96; 2014.167.24.1–3.

¹²⁶⁹ BHM Inv. Nos. 2002.9.109; 2012.202.83.

¹²⁷⁰ BHM Inv. No. 2012.202.83.

started where the two parts of the mouth met and presumably ran down to the shoulder.¹²⁷¹ The other vessels also had component parts of rare shapes. A spouted jug, a mug with a cylindrical neck, and a pitcher with a cylindrical neck could also be identified.

The spouted jug had a more rigid form than the other pieces discussed here. Its mouth was shaped like a flower cup, the funnel part of which was high, and it ended in a protruding brim of triangular cross-section. Underneath, the lower part of the cup was strongly flattened, divided by grooves. The flattened, wide strap handle started there and ran down to the pronounced shoulder. The neck was longer than usual and cylindrical. The spout was attached to the shoulder. It was straight and nearly vertical. The lower half of the jug has not remained, but it presumably only slightly tapered to the bottom.¹²⁷² It was not possible to evaluate the component parts on the fragment of another small spouted jug.¹²⁷³

The mug with a cylindrical neck had a simple rim with a rounded edge. The neck was relatively short, and the body was rounded. Its handle was also particularly flat, and starting below the rim, it ran down to the mid-section of the body. Its special feature was that it had a 2 cm high, compact, cylindrical base with grooves on it.¹²⁷⁴ Finally, jugs with cylindrical necks are considered relatively rare in Ottoman Hungary. The rim of our item was simple, rounded, and slightly everted. It had a long neck, a pronounced shoulder, and a flattened spherical body. The shoulder and the body were separated by a wide rib. The handle was strongly curved and ran from the rim to the shoulder, where the joint was humped and pressed to be pointed at the bottom. (This gave the handle a snake-like look.)¹²⁷⁵

Dimensions: this ware type included relatively few vessels but they were varied in shape, so the smallest and largest sizes would not be informative in this case.

Candle holders (Fig. 58 2–3)

Shape: the fragments of two candle holders belonged here. They had a simple, cylindrical body, a relatively long stem (a part of which was thickened on one piece, probably to make it easier to be held), and a curved drip tray. However, they are so strongly fragmented that no more detail can be given about their shape.¹²⁷⁶

Decoration and other surface alterations: concerning this type of ware, it is common that, due to the light base colour of the vessel, no slip was applied under the glaze, or if it was, it was an even lighter, of yellowish-white colour.¹²⁷⁷ The glaze was mostly green, less frequently yellowish-brown, and in one case light yellow. The glaze was normally lustrous, had a good quality, and was not too thickly applied. It was mostly grainy on a part or the whole of the surface, and occasionally had a gradient colour. On the pieces with a yellow glaze sometimes random spots of green glaze can be observed. In the case of the two pedestalled bowls classified in Group “D”, the outer edge of the everted rim was frilled. In most cases, grooves were running beneath the rims of the other pedestalled bowls. The glaze usually extended to the outer side of the rim, and there were also some items glazed both on the inside and outside. The liquid containers were more richly and more finely decorated with grooves than usual.

Distribution: This ware type was completely missing from Pit 6, Pits 8–9 and 11–12, and its presence was quite sporadic in the other assemblages, as well.

¹²⁷¹ BHM Inv. No. 2011.10.1.

¹²⁷² BHM Inv. No. 2012.287.591.

¹²⁷³ BHM Inv. No. 2002.9.118.

¹²⁷⁴ BHM Inv. No. 2011.16.69.

¹²⁷⁵ BHM Inv. No. 2011.9.40.

¹²⁷⁶ BHM Inv. Nos. 2002.9.123; 2011.9.41.

¹²⁷⁷ See, for example, BHM Inv. Nos. 2002.9.24.1–5.

The distribution of the fragments belonging to this ware type by the pit and the number of vessels are shown in the table below:

	Number of shards	Number of vessels
Pit No. 1	12	5
Pit No. 2	6	3
Pit No. 3	2	2
Pit No. 4	7	1
Pit No. 5	4	2
Pit No. 6	0	0
Pit No. 7	1	1
Pits No. 8–9	0	0
Pit No. 10	3	3
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	7	6
Total number	41	23

Parallels: Concerning the domestic archaeological material, Ibolya Gerelyes referred to light-coloured pedestalled bowls discovered in Visegrád and Buda.¹²⁷⁸ The fabric of the pedestalled bowls unearthed from the Ottoman-period pits of the Angevine Funerary Chapel of the Virgin Mary's Church in Székesfehérvár is also generally much lighter than that known from other sites, but the items discussed here are even paler in colour.¹²⁷⁹ As for the component parts of the vessels – especially of liquid containers – they do not completely fit into the known archaeological material of Ottoman Hungary. I found an example from Belgrade for the double conical mouth in liquid containers.¹²⁸⁰ The shape and rim of the larger spouted jug, the high base of the mug with a cylindrical neck, the rim of the jug with a cylindrical neck, as well as the ribs and grooves used more abundantly than usual have analogues among the finds of the Royal Palace in Buda,¹²⁸¹ in the late 16th-century assemblage published from Disztér,¹²⁸² in the only assemblage published from Pest so far,¹²⁸³ and somewhat surprisingly, among the pottery finds known from Istanbul, some of which, based on the description, are even similar in terms of their fabric and firing characteristics.¹²⁸⁴

Ware type 7.3 (Fig. 58 4–14)

Forming technique: fast wheel-thrown

Fabric: it contains very little mica sand of medium grain size, slightly calcareous

Firing: oxidation

Colour: usually greyish-yellow, and in one case partly brick-red¹²⁸⁵

¹²⁷⁸ GERELYES 1987b, 171. (The additional analogues listed here have white fabric, but the shapes of their component parts do not link them here.) GERELYES 1991, 26.

¹²⁷⁹ KOLLÁTH 2010, 70.

¹²⁸⁰ BIKIÇ 2003, 52 Tip III.10.

¹²⁸¹ HOLL 2005a, 47 Abb. 11 1.

¹²⁸² BENCZE – PAPP 2004, 45 Fig. 7/1.

¹²⁸³ ZÁDOR 2004, 225 Figs. 10–13.

¹²⁸⁴ HAYES 1992, 273–274 Ware A-C; Fig. 122 79.16; 81.23; 73.40; Fig. 127.

¹²⁸⁵ BHM Inv. No. 2011.10.2.

Shape: this ware type included a single pedestalled bowl, as well as spouted jugs of various sizes, jugs and mugs with cylindrical necks, and candle holders. The pedestalled bowl could be classified in Group “E” based on its shape. It was small and extremely shallow, and its rim had a flat top and projected both internally and externally.¹²⁸⁶ Almost the entire profile of one large jug has been preserved. Its mouth was very simple and could have been curved inward. Its flat strap handle started horizontally from the mouth and then ran almost vertically down to the pronounced shoulder. The neck was short and cylindrical. The spout was nearly vertically projecting and straight. The body of the jug was ovoid and tapering only slightly towards the base.¹²⁸⁷ Another jug may have been quite small. Only the spout has remained of it.¹²⁸⁸ Among the vessels with a cylindrical neck, one had a spherical body and a splayed base. The second had a distinctly flattened shape, while the third might have been ovoid.¹²⁸⁹ A rim has also been preserved. It was simple and rounded.¹²⁹⁰ The candle holders were similar in shape to those described above.¹²⁹¹

Decoration and other surface alterations: among the vessels, only the pedestalled bowl is covered with a dark green glaze over the white slip on the inside, and, similar to the other vessels, it is painted in red on the outside. The small spouted jug and the liquid container with a spherical body were also decorated with white slip dots. In addition, only the usual grooves could be seen on the shoulder of the large spouted jug and the rim of the mug with a cylindrical neck.

Distribution: one vessel was found in Pit No. 1 (3 shards), three in Pit No. 2 (3 shards), two in Pit No. 5 (2 shards), one in Pit No. 7 (1 shard), and two (3 shards) in the lowermost layers of Pit No. 13.

Parallels: close parallels of this ware type are known from Pest, from a cellar destroyed at the end of the 16th century,¹²⁹² and from the Royal Palace and Tabán in Buda.¹²⁹³ Apart from these, I only have information of a spout with red slip discovered at the site of Pomáz-Nagykovácsi puszta, but its fabric was much coarser, and it is uncertain whether the site was in use during the Ottoman period.¹²⁹⁴

Ware type 7.4 (Fig. 58 15–19)

Forming technique: fast wheel-thrown

Fabric: slightly calcareous, contains hardly any visible grains

Firing: oxidation, even, fired hard

Colour: brownish-red

Shape: fragments of liquid containers could be classified here. Three larger spouted jugs and one smaller vessel belonged here, which may have also had a spout. We can reconstruct the shape of large vessels with the help of their analogues.¹²⁹⁵ Their mouth was cup-shaped and pronounced. The flat, wide strap handle started at the middle of the lower part of the cup, and turning downwards nearly at right angles,

¹²⁸⁶ BHM Inv. Nos. 2012.287.224.1–2.

¹²⁸⁷ BHM Inv. No. 2012.287.592.

¹²⁸⁸ BHM Inv. No. 2012.202.158.

¹²⁸⁹ BHM Inv. Nos. 2002.9.126; 2011.10.19; 2012.202.159.

¹²⁹⁰ BHM Inv. No. 2012.202.157.

¹²⁹¹ BHM Inv. Nos. 2011.10.2; 2011.10.26.

¹²⁹² ZÁDOR 2004, 218; 225 Figs. 12–14.

¹²⁹³ From the archaeological material of the Royal Palace: HOLL 2005a, 77 Abb. 41. 7. The assemblages that came to light during the excavations around Rác Bath in Buda included similar items. I wish to thank Adrienn Papp for the information.

¹²⁹⁴ I am indebted to József Laszlovszky for the opportunity to view the find.

¹²⁹⁵ GAÁL 2011, 279.

it ran to the pronounced shoulder. Their neck was cylindrical. Their spout was curved and tapered upwards. Their body must have been ovoid.¹²⁹⁶

The mouth of the small jug was hemispherical. The neck below had widely spaced ribs. The strongly curved handle started from the first rib.¹²⁹⁷

In addition to these, the ware type also included the handle fragment of a mug with an oval cross-section.¹²⁹⁸

Decoration and other surface alterations: the artefacts classified here are linked by their characteristic surface alterations. Four of the five pieces were decorated with poured slip, which was created on the jugs with a spoon, resulting in a well recognisable pattern. The glaze colours are also quite characteristic. The glazes are rather dark, thickly applied, somewhat rough to the touch, and lustreless. In one case, the jug was also decorated with ribbing and grooves on the shoulder.

Distribution: one vessel (6 shards) was found in Pit No. 7, two vessels (2 shards) in Pits 8–9, and two vessels (2 shards) in Pit No. 10.

Parallels: very close parallels of the large spouted jugs are known from Szekszárd-Újpalánk, Székesfehérvár, and Eger.¹²⁹⁹

Ware type 7.5 (Fig. 58 20)

Forming technique: fast wheel-thrown

Fabric: it contains a medium amount of fine-grained mica sand

Firing: oxidation, even

Colour: bright red

Shape: the base fragment of a pedestalled bowl belongs to this ware type, which can probably be classified in Group “A” on the basis of its shape. The pedestal is short, stumpy, and slightly flaring downwards, and the underside of the base is strongly recessed.¹³⁰⁰

Dimensions:

Pedestal base diameter: 8 cm

Wall thickness: 1.3 cm

Decoration and other surface alterations: the fragment is unglazed on the outside and bears *sgraffito* decoration on the inside, but its style differs from that of the other items. Presumably, it had the common, three- or four-leaved palmette in its depression, but this was highlighted by glazes of yellow, light green, and brown colours differing from the dark green(!) base. The incisions consisted of irregular, deep, and thick lines directed towards the depression of the bowl. The glazes are of good quality, thick, yet a little worn.

Distribution: the fragment was found in Pit No. 1.

Parallels: this *sgraffito* pattern is unique in Ottoman Hungary, and I could not find any parallel to it from here. At the same time, it shows similarities with the group of Western or Polychrome Sgraffito Ware produced in Western Anatolia and in the area of present-day Greece in the late Byzantine and

¹²⁹⁶ BHM Inv. Nos. 2011.18.103; 2013.157.25; 95.30.23.

¹²⁹⁷ BHM Inv. No. 95.30.102.

¹²⁹⁸ BHM Inv. No. 2013.157.24.

¹²⁹⁹ GAÁL 2011, 278–279. KOVÁCS 2017, 330 Fig. 4/8. FEHÉR 1972, 204 Plate XII/1. FODOR – KOZÁK 1972, 174 Fig. 17.

¹³⁰⁰ BHM Inv. No. 2002.9.8.

early Ottoman periods.¹³⁰¹ An item very similar in its pattern was found during the excavations of the Roman theatre in Iznik.¹³⁰²

Ware type 7.6 (Fig. 58 21)

Forming technique: fast wheel-thrown

Fabric: fine, contains few, larger black grains

Firing: oxidation

Colour: light, greyish yellow

Shape: one item belongs here, which was the pedestal base and side fragment of a small, hemispherical cup that can be classified in Group “A” on the basis of its shape. The pedestal base is very simple in design. It is rather a footring than a truncated cone and very slightly convex. The underside of the base is cut straight.¹³⁰³

Dimensions:

Pedestal base diameter: 10 cm

Wall thickness: 0.4 cm

Decoration and other surface alterations: the bowl is covered inside and outside up to the line of the base with heavily worn, chipped, gradient turquoise glaze on white slip

Distribution: the fragment was found in Pit No. 12.

Parallels: the use of turquoise glaze is very unusual among finds in Hungary. From the Pasha’s Palace in Buda, Adrienn Papp published a storage vessel covered with glaze of such shade. Based on the excavation context, this vessel could have belonged to the household of the last pasha.¹³⁰⁴ From the Inner Castle in Gyula, Emese Szalai published a fragment with *sgraffito* as well as blue and red painted decoration on a turquoise background.¹³⁰⁵ At the same time, the use of coatings of this shade was quite common in central parts of the Ottoman Empire. For example, greyish blue or turquoise was one of the basic colours of the so-called Miletus ware produced in many places (Iznik, Miletus, Pergamon, etc.) in the 15th and 16th centuries. It can also be seen on many finds from Istanbul.¹³⁰⁶

Ware type 7.7 (Fig. 59–Fig. 65 5)

Forming technique: fast wheel-thrown

Fabric: it contains varying amounts of fine-grained mica sand, possibly a few whole pebbles or snail shells. It is usually calcareous, but spalling is rare.

Firing: oxidation, even. However, it is often grey under the glaze covering both sides. This may suggest that the vessels were not fired before being glazed.¹³⁰⁷

Colour: different shades of red, never too dark, rather yellowish, but not particularly light either

¹³⁰¹ BÖHLENDORF-ARSLAN 2013, 30.

¹³⁰² FINDIK 2001, 94, 86.

¹³⁰³ Uninventoried, from Pit No. 12.

¹³⁰⁴ PAPP – SZIGETI – HORVÁTH 2017, 200–201; 219–221 Figs. 17–19.

¹³⁰⁵ SZALAI 2018, Plate 18/4.

¹³⁰⁶ PAPP – SZIGETI – HORVÁTH 2017, 200–201. BÖHLENDORF-ARSLAN 2008, 386–387. HAYES 1992, 273–278.

¹³⁰⁷ Oral communication by Péter Véninger.

Pedestalled bowls

This ware type included most of the Balkan/Ottoman-type of pottery, including about 520 fragments of 472 pedestalled bowls. Of these, 205 pieces could be evaluated in terms of their shape.

Shape: the vessels represent all the basic forms described in the introduction, with special variations in some cases. Overall, we can say that the vast majority of them belong to Group “A.” They are simple bowls with a hemispherical body and without a carination. These are made in various sizes, from small cups to large, multi-person bowls.¹³⁰⁸ A characteristic variant, unique to this ware type, has a proportionally narrow mouth and a very high, straight wall.¹³⁰⁹ Their rims are mostly simple, slightly tapering, with a rounded edge, but there are also flat-topped rims projecting both outward and inward, the outer edge of which has usually been made corrugated.¹³¹⁰ Their pedestal bases are of variable height, including even very low items. However, there is a tendency, which is not characteristic of the previous ware types; namely that this basic form is increasingly associated with a high pedestal even above 3 cm, which may even be ribbed.¹³¹¹ (*Fig. 58 11–16*)

From the truncated cone-shaped bowls without a carination belonging to Group “B,” I could classify a total of three vessel fragments, which were discovered in Pit No. 13. However, these do not represent the steep-walled type described at Ware type 7.1, but are less deep, and their walls rise at a greater angle showing a transition with the shallow bowls with a carination representing Group “E.” Their rims are flat, projecting both externally and internally. In this respect, they are identical to one of the bowls belonging to ware group 7.1.¹³¹² (*Fig. 62 1–3*)

Bowls with an inverted rim belonging to Group “C” were present in a medium quantity. The strongly incurved variant is very rare.¹³¹³ Above the carination found at the medium section of the vessel, the wall only slightly turns inward or it may as well rise straight. The rim may be simple or slightly everted, always with a rounded edge. The pedestal base of this type is always high, strongly tapering upwards.¹³¹⁴ (*Fig. 60 1; 5; 7*)

The second largest group is represented by the members of Group “D,” which are of medium depth, and mostly have an everted rim. These are medium-sized or particularly large bowls. The items found in Pits No. 2–6 usually have a relatively narrow rim, everted nearly horizontally, having a simple edge, often formed frilly.¹³¹⁵ Among the items found in Pits No. 7–13, the upright edge is more common. These rims are also much wider, and their edge is cut straight or formed roughly vertically. Rounded edges and edges cut wavy are uncommon. Their pedestal base may be wide and particularly low, or narrow, in the shape of a truncated cone that narrows more strongly upwards. The vessel is of medium height compared to its proportions.¹³¹⁶ (*Fig. 61 6–10*)

The shallow bowls belonging to Group “E” were also present in a relatively high number and varied sizes. However, with one exception, only tiny rim or base fragments remained.¹³¹⁷ In one of their variants, the carination disappeared completely or almost completely, and the wall of the vessel

¹³⁰⁸ E.g., BHM Inv. Nos. 2012.287.175; 2012.287.119.

¹³⁰⁹ E.g., BHM Inv. Nos. 2012.287.196; 2012.287.189.

¹³¹⁰ E.g., BHM Inv. Nos. 95.32.1; 95.32.4.

¹³¹¹ E.g., BHM Inv. Nos. 2011.16.1; 95.32.3.

¹³¹² BHM Inv. Nos. 2012.287.153.1–2; 2012.287.164; 2012.287.169. The similar item: BHM Inv. No. 2012.202.80.

¹³¹³ E.g., BHM Inv. Nos. 2011.10.40; 95.32.2.

¹³¹⁴ E.g., BHM Inv. Nos. 2014.167.19.1–2; 2012.287.207; 2012.202.101; 95.32.6; 95.32.9.

¹³¹⁵ E.g. BHM Inv. No. 2014.167.23.

¹³¹⁶ E.g., BHM Inv. Nos. 2011.18.14; 2011.18.15; 2011.18.16; 95.30.13.

¹³¹⁷ E.g., BHM Inv. Nos. 2012.287.250; 2012.287.150.

rose with a hardly noticeable break from the depression of the bowl.¹³¹⁸ Their rims always had a flat top and projected both externally and internally. The outer edge of the rim was often corrugated. Their pedestal base was of medium height or high compared to the proportions of the vessel, and its shape was a truncated cone. (*Fig. 61 11*)

Finally, there were also a few pieces with unusual shapes in this assemblage, which have been included in Group “F”. Three vessels had a discontinuous profile, breaking at a strong angle where the depression of the bowl and the side wall met. Their rim was slightly everted.¹³¹⁹ The mouth of the depression of another vessel was extremely wide and shallow, and its rim was simple and had a rounded edge.¹³²⁰ (*Fig. 62 4–8*)

I have indicated the distribution of the vessels with a clearly identifiable shape by pits in the table below:

	Group “A”	Group “B”	Group “C”	Group “D”	Group “E”	Group “F”
Pit No. 1	0	0	0	0	0	0
Pit No. 2	1	0	0	1	0	0
Pit No. 3	2	0	0	1	0	0
Pit No. 4	3	0	1	2	0	0
Pit No. 5	22	0	10	8	10	0
Pit No. 6	2	0	0	2	1	0
Pit No. 7	5	0	0	4	3	0
Pits No. 8–9	4	0	0	6	2	0
Pit No. 10	8	0	0	5	2	0
Pit No. 11	0	0	0	0	0	1
Pit No. 12	15	0	6	2	2	0
Pit No. 13	40	3	3	13	12	3
Total number	102	3	20	44	32	4

Dimensions:

Group “A”

Height: 9–13.6 cm

Rim diameter: 12.6–20 cm

Pedestal base diameter: 7.3–9.2 cm

Group “B”

Height: cannot be measured

Rim diameter: 17–24 cm

Pedestal base diameter: cannot be measured

Group “C”

Height: 12–12.6 cm

Rim diameter: 14.3–20 cm

Pedestal base diameter: 8.6–9.6cm

¹³¹⁸ E.g., BHM Inv. Nos. 95.32.5; 2012.287.156.

¹³¹⁹ BHM Inv. Nos. 2012.287.141; 2012.287.205; 95.31.4.

¹³²⁰ BHM Inv. No. 2012.287.188.

Group “D”

Height: 5.5–8 cm

Rim diameter: 15–22.5 cm

Pedestal base diameter: 6.1–9 cm

Group “E”

Height: 4.6–5.8 cm

Rim diameter: 12–20 cm

Pedestal base diameter: 5.7–10.5 cm

Group “F”

Height: cannot be measured

Rim diameter: 12.6–20 cm

Pedestal base diameter: 7.2–11 cm

Wall thickness: 0.5–1.2 cm

Decoration and other surface alterations: inside, all the bowls are glazed, under which a slip a few shades lighter than the base colour of the vessel was often applied, but this could also be omitted. Both the slip and the glaze often extended to the line of the rim, sometimes even further down to the start of the pedestal base. Infrequently, even the bottom was glazed underneath.¹³²¹ Occasionally, the entire surface of the vessel was only covered by slip, without glaze.¹³²² It was also possible to observe streaks of slip and the potter’s handprint on slip and/or glaze on the outside in many cases.¹³²³ The traces of firing tripods could be seen in the depression of most of the bowls,¹³²⁴ and sometimes the glaze of the vessels that were fired beneath and next to them was also stuck to their side walls.¹³²⁵ The quality of the glaze varied. It was generally of good quality, relatively thick, but not very lustrous, often grainy. The most common colour was green, which came in many shades and was used both with and without slip. Yellow was also popular, but slip was almost always applied beneath, so the brownish shades were quite rare. A total of ten vessels were decorated with glaze paint. Three of them probably show details of simple plant motifs on a particularly light yellow background. They were painted in green in two cases, and in green and orange in one case.¹³²⁶ On the other vessels, randomly splashed green dots and patches could be observed on a darker yellow base, as well as green glaze on the inner side of the rim, which was also applied irregularly, letting it flow into the base colour.¹³²⁷ (*Fig. 59 1–12*) Among the surface-altering embellishments, the grooves below the rim have lost their popularity compared to the previous ware types, but they are often accompanied by one or two grooves running around the middle section of the bowl, particularly among the items belonging to Group “A”.¹³²⁸ At the same time, on the vessels belonging to Group “D” channels appeared around the carination inside the bowl, and on the projecting rim, especially on those items that had an upright edge.¹³²⁹ In many cases, we can also encounter heavy corrugation on the outer edge of the rim.¹³³⁰ Turning to the various defects and secondary alteration, it

¹³²¹ E.g., BHM Inv. No. 2012.287.196.

¹³²² E.g., BHM Inv. Nos. 2011.18.13; 2012.202.101.

¹³²³ E.g., BHM Inv. Nos. 2014.167.19.1–2; 2012.287.207.

¹³²⁴ E.g., BHM Inv. Nos. 95.32.2; 95.32.3; 2012.287.200.

¹³²⁵ E.g., BHM Inv. No. 2012.287.164.

¹³²⁶ BHM Inv. Nos. 2011.18.9; 2012.287.126.1–2; 2012.202.78.

¹³²⁷ BHM Inv. Nos. 2012.287.119; 2012.287.124; 2011.18.10; 2012.287.128; 2012.287.120.1–2; 2012.287.125.1–3; 2012.287.130.

¹³²⁸ E.g., BHM Inv. Nos. 2012.287.119; 2012.287.168.

¹³²⁹ E.g., BHM Inv. Nos. 2011.18.15; 2011.18.14.

¹³³⁰ E.g., BHM Inv. Nos. 95.32.1; 2012.287.250.

was possible to observe in two cases that the bowl completely dropped the slip and the glaze. A streak of green glaze can be seen on the outside of one of the vessels, the coating has probably worn off this item. However, the other one seems to show signs of a firing defect. It has grey and red specks on its inner surface.¹³³¹ It is conceivable that this was a faulty item. (Fig. 62 10–11) Finally, a round hole could be observed in the depression of a vessel drilled after firing, there was also a scratched mark on the underside of the base.¹³³² (Fig. 62 9)

Distribution: Although representatives of this ware type were present in every pit, their proportion compared to the other types of pedestalled bowls increased significantly in Pits No. 5–13. It should be noted that all but three of the pieces with painted decoration came from Pit No. 13. The summary of all types of vessels belonging to this ware type can be found at the end of this description.

Spouted jugs (Fig. 63; Fig. 64 1, 7–9)

Shape: the ware type included a total of 44 vessel fragments, of which 27 could be evaluated. There were 14 large and 13 small jugs. Of the large vessels, three had complete profiles and one had an almost complete profile. However, the small ones were much more fragmented, so only the mouth fragments and the spouts could be identified with certainty, but there must have originally been more vessels than this. The mouth of the large jugs was cup-shaped, and not too complex. It could be ribbed, but that could also be omitted. The flat and not very wide strap handle started horizontally from the lower, rounded part of the mouth, then turned downwards and ran almost vertically to the shoulder. Their neck was short and cylindrical. The shoulder was not particularly pronounced. The vessels widened evenly to about two-thirds of the height of the body, and then their side wall ran slightly tapering to the base. Their spout was attached to the shoulder. In one case, it was curved;¹³³³ in the rest, it ran almost straight upwards. Their termination could be slightly tapered.¹³³⁴

It is harder to reconstruct the shape of the smaller jugs. Their mouth was also cup-shaped, and the handle was formed in the same way as in the case of the large ones. Their neck was probably longer, and in some cases, it could have been ribbed. Their body was ovoid, and the shoulder was not pronounced here, either. The spout was curved and strongly tapered upwards.¹³³⁵

Dimensions:

Large jugs

Height: 27–30.8 cm

Rim diameter: 7–8.3 cm

Base diameter: 9.6–10.2 cm

Wall thickness: 0.5–1.4 cm

Small jugs

Height: cannot be measured

Rim diameter: 2.5–4 cm

Base diameter: cannot be measured

Wall thickness: 0.5–0.8 cm

Decoration and other surface alterations: almost without exception these jugs were coated on the outside only from the rim to the line of the lower joint of the handle. In the assemblage discussed here,

¹³³¹ BHM Inv. Nos. 2012.287.175; 2012.287.204.

¹³³² BHM Inv. Nos. 2012.287.119; 2012.287.150.

¹³³³ BHM Inv. No. 2012.287.590.

¹³³⁴ E.g., BHM Inv. Nos. 2011.16.6; 2012.287.589; 2012.287.826; 2011.18.104; 2012.287.804; 2012.202.150.1–2.

¹³³⁵ E.g., BHM Inv. Nos. 2012.202.151.1–2; 2012.202.152; 2012.287.819; 2012.287.793; 2011.18.29.

the surface treatment was extremely uniform. All but one of the large-sized jugs and some of the small-sized jugs were coated with white or slightly yellowish slip and light, somewhat greenish or brownish-yellow glaze of a peculiar shade on top of that. Spots of green glaze fell on it in places – presumably by accident. Green paint used for decorative purposes could only be seen on one tiny fragment.¹³³⁶ This yellow glaze was also applied on other vessel types. It could be identified on some mugs with a cylindrical neck and a candle holder, too.¹³³⁷ The other jugs had green glaze on top of the light slip.¹³³⁸ They often had grooves running around their shoulder and cup.

A large, probably yellow-glazed vessel possibly showed signs of repair. An attempt was made to mend a crack near the base with additional clay. This jug was fired grey on the inside, which is otherwise quite unusual. In my opinion, it may have cracked in one or more places during drying or firing, so it was repaired and (re-)fired. This crack near its base could not be seen on the outer surface. It was unnoticeable until the vessel was broken, so the attempt must have been successful.¹³³⁹ (*Fig. 64 I*)

Distribution: the distribution of spouted jugs belonging to the ware type can be considered uniformly low, and they were completely absent from Pits No. 2–4 and No. 11. The summary of all types of vessels belonging to this ware type can be found at the end of this description.

Mugs and jugs with cylindrical necks (*Fig. 64 2–4; 6; 10–23*)

Shape: a total of 61 vessels could be identified as belonging to this type. In 13 cases, the entire profile of the vessel could be observed or at least inferred. The majority of the mugs with cylindrical necks showed the general characteristics presented in the introduction. They mainly included medium-sized and a few smaller items.¹³⁴⁰ Three pieces had a less frequent shape. These include a jug with an egg-shaped body and a long, narrow, cylindrical neck, as well as two liquid containers with a short neck and a flattened spherical body.¹³⁴¹

Dimensions:

Height: 13.8–16.6 cm

Rim diameter: 7–9 cm

Base diameter: 5.6–6.6 cm

Wall thickness: 0.5–0.7 cm

Decoration and other surface alterations: these vessels were also mostly glazed on a light slip on the outer side, from the rim to the lower joint of the handle, but there were also some pieces glazed on the inside, too. Apart from the few exceptions mentioned when discussing the spouted jugs, they were all green-glazed. In one case, the green glaze was applied on top of the colourless glaze along the rim.¹³⁴² Their decoration usually consisted of some horizontal grooves where the neck and the body met, as well as under the rim (but the latter could also be omitted). On multiple occasions, it could be noticed that the handle was fired red on the outside and grey at the core.¹³⁴³

Distribution: the low number of vessels is somewhat deceiving because most of the shards with uncertain interpretation probably also belonged to such liquid containers. Taking this into consideration, they were

¹³³⁶ BHM Inv. Nos. 2011.16.6; 2012.287.803.

¹³³⁷ BHM Inv. Nos. 95.32.14.1–2; 2012.287.823.1–4; 2012.202.174; 2012.202.177; 2012.287.595.

¹³³⁸ E.g., BHM Inv. Nos. 2012.287.793; 2012.287.819; 2011.18.29.

¹³³⁹ BHM Inv. No. 2012.287.738.

¹³⁴⁰ BHM Inv. Nos. 95.32.14.1–2; 2012.287.823.1–4; 2011.16.7; 2011.18.101; 2011.18.102; 2012.287.822; 2012.202.167; 2012.202.168; 95.30.21; 2011.9.11.

¹³⁴¹ BHM Inv. Nos. 2011.18.191; 2012.202.166; 2013.157.21.

¹³⁴² BHM Inv. No. 2012.202.165.

¹³⁴³ BHM Inv. No. 95.32.14.1–2; One uninventoried item from Pit No.12.

only completely missing from Pits No. 4 and No. 11. The summary of all types of vessels belonging to this ware type can be found at the end of this description.

Candle holders and other forms (Fig. 64 3; Fig. 65 1–5)

Shape: the nine identifiable candle holder fragments are peculiar and show a different shape from the ones presented at the previous ware types. Their upper part, where the candle was inserted, is shaped like a narrow flower cup. Their neck is softly ribbed. It consists of double conical members and is hollow. Their drip plate is compact and has an upright rim. Their base is wheel-thrown, hollow, and not separated from the neck. Their upper part can be cylindrical and flaring at the base, but it can also be distinctly truncated cone-shaped. The lower part of their base is ribbed and the base edge is somewhat splayed.¹³⁴⁴

Decoration and other surface alterations: the candle holders are glazed on top of light slip on their entire visible surface down to the ribbed part of the base. One is yellow-glazed and the rest are green-glazed. The lower part of the base may be covered only with slip or with glaze without slip.

Two more vessels, with a different shape from the others, could be classified in this ware type. One is the base fragment of a small liquid container or perhaps a beaker-shaped stove tile. It is pear-shaped, tapering strongly upwards. The upper part is green-glazed on a white slip. It was discovered in Pit No. 7.¹³⁴⁵ Additionally, there were two tiny fragments of a green-glazed strainer vessel. These came from Pit No. 12.¹³⁴⁶

Distribution for the whole ware type:

The distribution of the fragments belonging to this ware type by pits and the number of vessels are shown in the table below (because of the large quantity and the presence of vessels breaking into just a few pieces due to their thick sidewalls, I did not count the number of shards in this case):

	Pedestalled bowls	Spouted jugs	Liquid containers with a cylindrical neck	Liquid containers with an unidentifiable form	Candle holders	Other
Pit No. 1	14	1	0	2	0	0
Pit No. 2	4	0	0	0	1	0
Pit No. 3	1	0	1	2	0	0
Pit No. 4	8	0	0	0	0	0
Pit No. 5	74	9	16	18	1	0
Pit No. 6	8	1	1	0	1	0
Pit No. 7	14	3	3	5	1	1
Pits No. 8–9	32	3	3	5	0	0
Pit No. 10	16	5	1	3	1	0
Pit No. 11	4	0	0	0	0	0
Pit No. 12	20	3	1	3	0	1
Pit No. 13	277	19	35	2	4	0
Total number	472	44	61	40	9	2

¹³⁴⁴ BHM Inv. Nos. 2012.287.595; 2012.287.593; 2011.18.42; 2011.18.43; 2012.287.594; 2011.16.15.

¹³⁴⁵ BHM Inv. No. 2011.18.105.

¹³⁴⁶ Uninventoried. From Pit No. 12.

Parallels: an interesting fact about this ware type is that although the pottery discussed above constitutes the vast majority of Balkan/Ottoman-type ceramics, I only managed to find its exact parallels among the finds published from the area of the castle district of Buda. Some of the bowls and jugs discovered in the pits unearthed in the vicinity of Beggars' Gate can be assumed to belong to this ware type, and a few pieces found in the settlement part excavated in Csikós Courtyard and a part of the assemblage of the Royal Palace may also be linked here.¹³⁴⁷ However, together with Zsófia Náday, we made a comparison of the pedestalled bowls discovered in Víziváros, Buda, dated to the second half of the 17th century and the early 18th century processed by her and the pedestalled bowls found Pits No. 7 and No. 10–13, which are approximately of the same age as them. This experiment revealed that although the finds belonged to the same groups in terms of shape, their representatives appeared in completely different proportions. The bowls also differed in their fabric, craftsmanship, and glazing, and although they had roughly the same decoration techniques, their frequency and motifs were also divergent.¹³⁴⁸ In the same way, I could not find convincingly close links with the archaeological material of other sites outside the territory of today's Budapest, either. It should be noted, however, that the ware type showed a strong resemblance to the slipped and glazed cooking pots of Ware type 1.3.1.

Ware type 7.8 (Fig. 65 6–11)

Mostly storage vessels belong to the following two ware-types.

Forming technique: fast wheel-thrown

Fabric: it contains a variable amount of mica sand. It is usually calcareous and rough to the touch.

Firing: generally oxidation, mostly thoroughly fired, but sometimes the surfaces glazed on both sides were burnt grey.

Colour: brick-red

Shape: among both types of storage vessels, two types of shapes could be distinguished, depending on whether it was a smaller or a larger vessel. The shoulder of larger specimens is prominent and the vessel tapers from there to the base. The smaller vessels, on the other hand, widen evenly below the cylindrical neck. They reach their largest diameter in the midsection of the body and start tapering from there. In this ware type, the rim of the vessels can be slightly thickened externally, internally, or in both directions. They have a rounded or flat edge, but they are always relatively thin.¹³⁴⁹

Dimensions:

Height: cannot be measured

Rim diameter: 14–16 cm

Base diameter: 8–11 cm

Wall thickness: 0.6–0.8 cm

Decoration and other surface alterations: the vessels are usually green-glazed on a white slip from the rim to the lower joint of the handle. They are covered with colourless glaze without any slip on the inside, as a result of which their inner surface has a characteristic maroon colour. Some items have a light yellow-green glaze on the white slip inside. The glaze is of relatively good quality, similar to the glazes of Ware type 7.7. The glaze was often chipped off and marks of secondary burning could be seen on many vessels, but these were not concentrated on one side of the vessel as in the case of cooking pots.

¹³⁴⁷ GERELYES 1991, 66–68 Figs. 11–13. TÓTH 2011a, 241 Fig. 2. HOLL 2005a, 49 Abb. 13 9–10; 51 Abb. 15 2; 52 Abb. 16 7; 55 Abb. 19 2–3; 71 Abb. 35 1.

¹³⁴⁸ We presented our findings at the Conference of Young Medievalist Archaeologists in Salgótarján, in 2015.

¹³⁴⁹ BHM Inv. Nos. 2011.16.8; 2011.18.188; 2002.9.60.1–2; 2011.18.92.

Ware type 7.9 (Fig. 66)

Forming technique: fast wheel-thrown

Fabric: its fineness is variable. It is less coarse than the fabric of vessels classified in Ware type 7.8. It usually contains some mica sand, and is often calcareous with spalling.

Firing: mixed, extremely uneven. The items glazed on both sides are usually burnt grey. The unglazed parts are burnt red, but they are often patchy and overfired, too.

Colour: bright red, brownish red, light grey

Shape: the difference described at the type above can also be observed here between small and large vessels. In this case, however, the rims are more pronounced. Their top is flat, and they always project externally, but often somewhat internally, too.¹³⁵⁰

In addition to the storage vessels, a bowl belonged to this ware type based on its fabric and glaze. This bowl has no carination. Its wall is evenly widening and slightly curved. Its rim is slightly flared and cut straight.¹³⁵¹

Dimensions: the height could not be precisely measured. The smaller vessels could have been between 20–35 cm, and the larger ones could have even exceeded 50 cm.

Rim diameter: 10–16 cm

Base diameter: 9–13.2 cm

Wall thickness: 0.6–1.2 cm (the wall of the vessels gets thicker towards the base)

Decoration and other surface alterations: on the outside, the vessels may be coated with pinkish slip to the lower joint of the handle or even on their entire surface, but this may as well be omitted. Their glaze, applied both on the inner and outer surface, has a characteristic shade of yellowish-green. It was applied in a thin layer, and it is often uneven, patchy, and bubbly. In many cases, it has been considerably chipped off. Applied, then incised ribs ran around the sides of the two larger vessels.¹³⁵² The inner surface of the bowl was covered with yellow-green glaze (with no slip underneath), which also ran down in streaks on the outside.

Distribution, regarding both (7.8 and 7.9.) ware types:

	Ware type 7.8 (number of shards)	Ware type 7.8 (number of vessels)	Ware type 7.9 (number of shards)	Ware type 7.9 (number of vessels)
Pit No. 1	12	8	0	0
Pit No. 2	4	4	0	0
Pit No. 3	0	0	0	0
Pit No. 4	0	0	0	0
Pit No. 5	0	0	24	12
Pit No. 6	1	1	34	8
Pit No. 7	30	5	55	18
Pits No. 8–9	5	5	7	6
Pit No. 10	3	3	2	1
Pit No. 11	0	0	0	0
Pit No. 12	3	3	5	4
Pit No. 13	18	10	157	75
Total number	76	39	284	124

¹³⁵⁰ BHM Inv. Nos. 2011.18.190; 2012.287.724; 2012.287.727; 2011.18.90; 95.30.22.

¹³⁵¹ BHM Inv. Nos. 2013.157.28.1–2.

¹³⁵² BHM Inv. Nos. 2012.287.724; 2012.287.733.

Parallels: relatively few storage vessels have been published so far,¹³⁵³ and since the basic form is common, it is very difficult to judge the degree of similarity based on a drawing or a black-and-white photo. The items found in the cellar excavated in square 99/1 in Szent György tér and also in the pits near the Beggars' Gate, in Buda seem very similar, but I have not seen them in person. From the finds known better by me, some items discovered in the pits of the Angevine Funerary Chapel in Székesfehérvár can most likely be identified with Ware type 7.9, and a similar glazed bowl was also found at this site.¹³⁵⁴

Evaluation (Fig. 80)

The Balkan/Ottoman-type of fast wheel-thrown vessels could be classified into nine ware types. Some of them were quite rare ones including just a few vessels, and I found no or hardly any similar items here, in the border region of the Ottoman Empire. Their parallels link them to the central parts of the empire, to the workshops that operated in the territory of today's Greece and Turkey (Ware types 7.5–7.6). They must have been brought here as personal belongings.

The three other, slightly more widespread, but still very small groups of vessels (7.2–7.4) are extremely significant. Ware type 7.2 also stands out from other similar vessels with its fine, light material. However, it is important to emphasise again that it is not identical to the “pedestalled bowls with white fabric” known from several sites in the north-eastern part of Ottoman Hungary (Salgó, Szécsény, Eger, and Hollókő). The latter were the products of local craftsmen working there even before the Ottoman conquest and trying to adapt to the changed market conditions. This is clearly shown by the shape of those vessels, which is different from the majority of Ottoman-type items, and also by the use of cut-glazed decoration.¹³⁵⁵ The Buda vessels in question are also different from most pottery finds, and the shape of their component parts link them more closely with ceramics discovered in the interior areas of the empire, including Istanbul. Of course, this does not mean that these items arrived directly from the capital, but it is conceivable that they were the products of a workshop or circle of workshops located closer to the central provinces, or perhaps of workshops found in Ottoman Hungary but operating with craftsmen who came from the central regions and maintained their traditions. Their well-datable analogues discovered in Pest and Buda, their prominent presence in Pit No. 1, as well as their sporadic occurrence in assemblages dated around the recapture of Buda equally suggest that the members of this ware type can be dated to the 16th century.

For the time being, the characteristic vessels of Ware type 7.3, covered with red earth paint instead of (or sometimes in addition to) glaze and occasionally decorated with white dots are only known from Pest and Buda. Their fabric is also slightly lighter than that of other pottery vessels, but they do not differ significantly from them in other respects. In this case, the potters presumably tried to make their wares more diverse with the special coating and decoration applied. In the future, if we learn about more items with red paint, it will probably be possible to identify other products as well. Based on their analogues, as well as their occurrence in the archaeological material discussed here, these vessels were certainly produced at the end of the 16th century. They were also present in 17th-century contexts, but currently, I have no information on any item that was clearly buried after the recapture of Buda.

Based on their shape, relatively dark, brown glaze with grains, and the streaks of poured slip with a curved end, the jugs of Ware type 7.4 can be clearly associated with a type of vessels known

¹³⁵³ From Buda: TÓTH 2003, 279 Ill. 5 6. GERELYES 1991, 65 Fig. 10/1, 4. From Barcs: KOVÁCS 1998, 166 Fig. 10/3. From Vál: HATHÁZI – KOVÁCS 1996, Fig. 23. From Gyula: SZALAI 2018, Plate 50/1–3. The finds known from the latter two sites significantly differ from the ones discussed here.

¹³⁵⁴ Unpublished. King St. Stephen Museum Inv. No. 2009.101.2344; 2009.102.0080. 2009.102.0066.1–2.

¹³⁵⁵ GERELYES 1987b, 171. GERELYES 1991, 26. BALOGH-LÁSZLÓ 2016, 308 Fig. 6/2.

from Szekszárd-Újpalánk, Székesfehérvár, and Eger.¹³⁵⁶ Their fabric is darker, brownish-red, which is rare among the finds discussed here. The palisade at Szekszárd was erected around 1600, the Eger Castle was occupied in 1596, and the assemblage published from the Hiemer House in Székesfehérvár predominantly comprised pottery dated to the late Ottoman period. Similarly, in the assemblages discovered at Szent György tér, such finds came from pits filled back towards the end of the Ottoman occupation. All of this points to production in the 17th century.

Turning to the two major Ware types (7.1a-b; 7.7), these differ significantly from each other. The representatives of type 7.1a-b normally have 16th-century analogues, and almost all of the *sgraffito*-decorated fragments can be classified here. *Sgraffito* is one of the few characteristics of these vessels that is a known early Ottoman era dating feature. An exception is formed by the bowls with poured slip belonging to Ware type 7.1a, found mainly in Pit No. 1, which have good analogues from Szekszárd. However, this fits into the late 16th- and early 17th-century archaeological horizon when the feature was filled back. Additionally, if we consider the more distant analogues of this ware type, it turns out that this site also perfectly fits into the distribution area of the finds. Subtype 7.1a shows a particularly close connection to the finds known from Belgrade, where a demonstrably highly developed pottery industry operated in the second half of the 16th century, which produced such ceramics, including *sgraffito*-decorated bowls.¹³⁵⁷ Pottery vessels classified to this ware type appear in the entire area of Ottoman Hungary. However, unsurprisingly, they are concentrated in the Ottoman-period centres along the Danube and Tisza (Szolnok, Buda, and presumably Szeged also belong here). Since Belgrade was the primary supply base for the newly occupied Buda, it is easy to imagine that larger shipments of ordinary but not yet locally available goods (such as these earthenware vessels) arrived from there, even for military orders.¹³⁵⁸ This may be inferred, for example, from the fact that several, almost completely identical, pedestalled bowls were discovered in several assemblages (mainly in Pits No. 1 and No. 4). Subtype 7.1b is more diverse, but it is certain that these vessels are all products of workshops following the same traditions.

Contrary to the above, regarding Ware type 7.7 – which was present in all pits, and became nearly predominant in the assemblages dated around the recapture of Buda – there are several indicators (quantity, distribution, the high degree of uniformity, as well as a presumably defective item) of the fact that it must have been produced locally, if not exclusively, but mainly for residents living in the castle district of Buda.¹³⁵⁹ Comparing these pedestalled bowls with the items of Ware type 7.1a-b, as well as taking into account the pieces published from other sites, we can well reconstruct the transformation of these vessels from the second half of the 16th century to the last third of the 17th century.

The shape of the early pieces is characterised by a less segmented appearance. The majority of bowls belong to Group “A”. They are hemispherical. Their rims are mostly cut straight or rounded. Many dishes have pronounced grooves on the outside. Everted rims are rare, and if this variant was used, it was narrow, and its edge was cut wavy. Their pedestal base is mostly relatively short and narrow compared to the proportions of the vessel. It is very simple in design, and footings were common. In addition to *sgraffito*, glaze painting was also used for decorating the vessels. (According to Ibolya

¹³⁵⁶ GAÁL 2011, 278–279. KOVÁCS 2017, 330 Fig. 4/8. FEHÉR 1972, 204 Plate XII/1. FODOR – KOZÁK 1972, 174 Fig. 17.

¹³⁵⁷ BIRTAŠEVIĆ 1970, 43; 63.

¹³⁵⁸ In another part of the country, the same phenomenon could be observed in the case of Bajcsa, where some of the pottery arrived from Styria and there is also written evidence of this. KOVÁCS 2001a, 197.

¹³⁵⁹ It is an interesting question how widespread it was in the northern part of the castle district with a more civilian population, where the Hungarian and Jewish minorities lived. Since no Ottoman-period finds have been published from here at all, we do not have any information about this for the time being.

Gerelyes, the latter emerged in the early 17th century). Based on our current knowledge – at least in Buda and its surroundings – patterns made with poured slip were also more common in the early assemblages, but these did not cease to be used in the 1600s.

The 17th-century pedestalled bowls were more varied. Shallow bowls with a joint rim (Group “E”) became more widespread, and at many sites (e.g. Víziváros and Székesfehérvár), the variant with an everted rim (Group “D”) gained considerable popularity. Although this is not so conspicuous in the assemblage under discussion, an increase in their number could also be observed here. The rim of these bowls became broader and its edge was usually upright. Generally, grooves were running around the rim, and the lower edge of the rim was often serrated. The rim cut straight almost fully disappeared in this period. Rounded, tapering forms were common. The grooves running around the outer surface of the vessel, under the rim were frequently omitted or, at least, became less pronounced. At the same time, the horizontal grooves appeared in the midsection of many vessels. The pedestal bases were generally taller, more segmented, and tapered upwards more strongly. At other sites, painting with glaze was particularly popular in the later period. However, among the finds from Buda under discussion, only a few such items were discovered. Rather splashed patterns were applied here. It is uncertain how comb-impressed decoration changed over time. There were only two such vessels in the assemblages processed by me, so in this case we can only refer to its absence.

Finally, Ware types 7.8–7.9 include storage vessels with two handles and a cylindrical neck. We should emphasise their distinctive fabric and glaze treatment, which makes them easy to recognize. Their place of manufacture is highly questionable. The items belonging to Ware type 7.8 are relatively close to the representatives of Ware type 7.7, which were probably locally made. However, the items classified in Ware type 7.9 do not resemble any other group of pottery that I know of. Their poor quality makes one wonder whether, in this case, it was the vessel itself that mattered or its content.¹³⁶⁰

All in all, it seems that among Balkan/Ottoman-types of ceramic vessels, the products of workshops found in Belgrade or other places closely related to them were predominant in the 16th century. However, in smaller quantities, several other types of wares with very characteristic features were also used. By the 17th century, the local pottery industry specialising in these vessels had certainly developed, which could almost completely meet the needs of the individual urban districts. Presumably, this is the reason why the finds known from Víziváros do not have much in common with the ones discovered in Szent György tér, while a very high degree of uniformity can be observed within the two assemblages.

¹³⁶⁰ For a detailed discussion of the problem see: KOLLÁTH 2022, 149–151; KOLLÁTH – KOVÁCS – KOVÁCS 2022.

VI.8 UNGLAZED LIQUID CONTAINERS AND TABLEWARE FIRED RED AND GREY¹³⁶¹

Characteristics

This ware group is present in large quantities at several early modern sites, and accordingly, many types can be distinguished. Of these, however, only some types of liquid containers fired grey have a considerable literature, so I will give a general description mainly about these.

Concerning the early modern period, one of the characteristic groups of finds discovered in settlements with Ottoman garrisons within Ottoman Hungary received more attention. The characteristics of these liquid-storing vessels are the following. The finely silted fabric is tempered with a small or medium amount of very fine-grained mica sand. The grey or blackish surface is evenly lustrous, with a polished effect, and is richly decorated with scratched and stamped motifs. The body is ovoid or a flattened sphere. The neck is cylindrical, relatively stumpy and wide, or long and slender, multi-segmented. The handle is relatively flat, and its cross-section is elliptic or rectangular with rounded corners, often fluted in the middle, and turns down nearly at right angles. The jugs were often made with a spout, which was usually connected to the neck by a cross member. The mouth was made in very diverse forms, and the use of a strainer plate was quite common.¹³⁶²

In his 1944 summary of such vessels, Sándor Garády discussed the most beautiful pieces discovered in Buda, referring to their firing method as “Byzantine” and their shape as “Turkish”.¹³⁶³ In an article published in 1960 on finds discovered in Pécs, Géza Fehér also analysed this spectacular group and shared the statement above regarding the metal vessels. Based on analogues, he now firmly stated that they originated from the Balkan Peninsula, where their production must have started under Byzantine influence.¹³⁶⁴

According to ethnographic research, this type continued in the “Mohács Black Pottery” between the 18th and 20th centuries. This latter type of pottery was made by specialised craftsmen, mostly of Šokački (in Hungarian *sokác*) nationality. They were mostly produced to be exported on the Danube to the Ottoman Empire, which is also demonstrated by the fact that one of the pottery types was simply called “Turkish jug”.¹³⁶⁵

In possession of these data, ethnographers considered the question of origin to be solved for a long time, although they noticed the different traditions of centres producing black pottery in the Great Plain (Nádudvar, Mezőtúr, Szentes), which was reflected by both the shapes and the decoration of the vessels. Research on early modern pottery, which has been revived since the 1980s, has revealed that the black pottery of the Great Plain also has antecedents going back to the 16th and 17th centuries. Some early coin hoards dated to this period were also hidden in such vessels.¹³⁶⁶ Based on the assemblages discovered in Törökszentmiklós and Törökkoppány, Gyöngyi Kovács called attention to differences in the fabric of the fragments, which can also be observed in the ethnographic material. The – “Turkish”-type – items

¹³⁶¹ The description of the characteristics and the research history is based on a previous study of mine: KOLLÁTH 2017, 307–310.

¹³⁶² The great variety of forms belonging to this type is reflected well by finds from Buda (GERELYES 1991, Fig. 63/8, Fig. 64/9; PAPP 2010, 187; KOVÁCS 2010, 188) and Pécs (FEHÉR 1960, Figs. XXVIII–XXXI).

¹³⁶³ GARÁDY 1944, 387–388.

¹³⁶⁴ FEHÉR 1960, 122.

¹³⁶⁵ SAROSÁ CZ 1972, 32–33. KRESZ 1991a, 32.

¹³⁶⁶ PARÁDI 1963, 225.

produced in southern Transdanubia were light grey, well silted, and thin-walled, while those made in the Great Plain were dark grey or black.¹³⁶⁷ Gábor Tomka confirmed the presence of jugs fired in a reduction atmosphere in Ónod and Szendrő, two castles that had never been occupied by the Ottomans. According to him, all the fragments belonged to the “Great Plain type” of pottery, apart from two pieces.¹³⁶⁸

The early modern variant of the “Great Plain type” jug has an ovoid body tapering upwards, a pronounced shoulder, and a proportionally wider, cylindrical neck. The mouth can rarely have a strainer cap (representing the early variants of the “capped jug”) or may be spindle-shaped. More frequently, it is simple, round or lobed, and generally made with a strainer plate.¹³⁶⁹ In many cases, the handle also serves as a drinking spout, occasionally equipped with a knob to facilitate sipping. In other cases, the handle is fluted in the middle, but it may as well be a simple strap handle.¹³⁷⁰ At the sites investigated by Gábor Tomka, the jugs were predominantly decorated by burnished, geometric motifs. According to our current knowledge, stamped decoration is very rare on these vessels. Scratched decoration occurs on several occasions, but the patterns are not very complex.¹³⁷¹ According to him, these vessels also originated from the Balkan Peninsula, because the “Rascian” settlements were found near their main production areas, east of the Tisza River, as early as the 15th century.¹³⁷²

In addition to the early modern antecedents of the two large groups known from ethnographic literature, it was also possible to identify additional types belonging to this category in the archaeological finds, which leads to further questions. On the Hódmezővásárhely finds processed by Orsolya Lajkó, the scratched and combed decoration was used in combination with the polished decoration, and the shape of these vessels also partially differs from the vessels previously associated with the “Great Plain” type. In addition, it should be noted that these vessels were fired in both reduction and oxidation atmospheres.¹³⁷³ Zsuzsa Miklós and Márta Vizi made the same observations at Decs-Ete, where several pottery kilns had been discovered during excavations in the 1930s, and a group of finds interpreted as a potter’s store of vessels was found in a burnt down building in the 1990s. This depot is of outstanding importance, partly because the parallel use of the two firing techniques has been proved. In addition, it has also been revealed that potters working here equally made vessels associated with the “Balkan” group (i.e. flattened spherical jugs with spout) and the “Great Plain” group (i.e. “capped jugs”), but their wares also show close connections with sites found in the western part of Transdanubia. This was probably due to the fact that Ete was located on the border of these two large regions of the country and also within the territory conquered by the Ottomans. Therefore, its craftsmen could easily come across different types of goods and also work for several markets with various needs.¹³⁷⁴

Relatively little is known about such types of pottery used in the western part of today’s Hungary. Although “Balkan”-type vessels usually form an important part of publications on the sites of Ottoman

¹³⁶⁷ KOVÁCS 1991, 174.

¹³⁶⁸ TOMKA 2002, 306.

¹³⁶⁹ The lobed mouth is also called a clover-shaped mouth. It means that the part of the mouth widening towards the rim was pressed from the opposite sides to form a spout.

¹³⁷⁰ TOMKA 2002, 305–306.

¹³⁷¹ TOMKA 2002, 306. LAJKÓ 2015, Plates 15 and 17.

¹³⁷² TOMKA 2002, 303.

¹³⁷³ LAJKÓ 2015, 116–118.

¹³⁷⁴ MIKLÓS – VIZI 2017, 369–383.

Hungary,¹³⁷⁵ local wares are only known from a few reports, mainly concerning the 16th century. From these, special mention should be made of the archaeological materials of Ozora, Kőszeg, and Bajcsa.¹³⁷⁶ I gained a considerable part of my understanding by processing two major assemblages unearthed in Székesfehérvár and Pápa.¹³⁷⁷

The production of ceramics fired in a reduction atmosphere has long traditions in North Transdanubia going back to the late Árpád period. No wonder vessels with the same shape were produced in parallel in red and grey colours in the early modern period.¹³⁷⁸ As for the liquid containers, they were generally made of coarser fabric, with no or only little decoration. They usually bear grooves running around the shoulder and/or under the rim, and sometimes an incised wavy line. In the 15th and 16th centuries, it was common to decorate the handles with incision, stabbing, and scratching.¹³⁷⁹ Polishing was certainly used in Pápa as early as the 17th century, but not in very good quality.¹³⁸⁰ Their basic forms include the jug with a pronounced shoulder, a truncated cone or spherical mouth, and a handle-flange, as well as the jug with a wider mouth, a cylindrical neck, and an ovoid body. The spout is very rare,¹³⁸¹ and the use of a strainer plate – though it occasionally occurs – is not very common, either. Although there is no direct evidence for this – in contrast with Ete – it seems that vessels serving the needs of people arriving from the Balkans in Ottoman Hungary were also made in the market area of Székesfehérvár.¹³⁸²

Early modern unglazed tableware (bowls, plates, beakers, candle holders, etc.) related to these types of liquid containers has been little researched. It was only Márta Vizi who studied unglazed plates discovered in Ozora.¹³⁸³ Some pedestalled bowls fired in a reduction atmosphere are known from Gyula,¹³⁸⁴ and two polished bowls with reduction firing were discovered in Pápa.¹³⁸⁵

Find material

Due to the characteristics described above, I did not necessarily discuss vessels fired in reduction and oxidation atmospheres separately, and although, in this case, it is difficult to tell the similarity of the material with the naked eye, if they had the same shape and decoration, they could be included in one ware type. A total of 1,149 shards belonging to at least 522 vessels could be classified into this ware group, which was divided into ten ware types. The description of firing and colour are so closely related in this ware group that I discuss them together.

¹³⁷⁵ For example, Buda: GERELYES 1990, 274; 275 Abb. 3/1–3; 277–279 Abb. 4/2; 284. GERELYES 1991, 28–29; 31–33; 35; 64–65 Figs. 8–9. Visegrád: GERELYES 1987a, 174. Vál: HATHÁZI – KOVÁCS 1996, 45. Barcs: KOVÁCS 1998, 162; 163 Fig. 7. Baja: KOVÁCS 2006, 279; 280 Fig. 5/1–3; 6. Bátaszék: PUSZTAI 2003, 301–310. Székesfehérvár: KOVÁCS 2017, 329; 332–333 Fig. 6.

¹³⁷⁶ Ozora: GERELYES – FELD 1986, 165; 168 Fig. 6/3; 173–176, FELD *et al.* 1989, 193. Kőszeg: HOLL 1992, 30–33. Bajcsa: KOVÁCS 2001a, 202; 212 Fig. 10.

¹³⁷⁷ KOLLÁTH 2017. KOLLÁTH 2013b, 165–168.

¹³⁷⁸ FELD 1987, 262–263.

¹³⁷⁹ See, for example, KOZÁK 1987, 337–347.

¹³⁸⁰ KOLLÁTH 2013b, 168.

¹³⁸¹ Except for Sarvaly, for example, HOLL – PARÁDI 1982, Abb. 158 3; 5.

¹³⁸² KOLLÁTH 2017, 313.

¹³⁸³ VIZI 2008.

¹³⁸⁴ SZALAI 2018, Plate 26/46–47.

¹³⁸⁵ KOLLÁTH 2013b, 174 Fig. 14/10; 176.

Ware type 8.1 (Figs. 67–68)

Forming technique: fast wheel-thrown

Fabric: It is very fine and contains varying amounts of very small-grained mica sand, and occasionally a few lime grains, but it is without spalling.

Firing and colour: It was fired in a reduction atmosphere and often different shades of grey alternated on it, in regular patches. This phenomenon could have been caused by the fact that vessels touched each other in the firing kiln. The fracture surface and the internal side of the vessels were usually, but not always, slightly lighter. Occasionally, some pieces fired to a yellow or yellowish-red colour also appear. It is uncertain whether this colour was intentional, but their being evenly fired and their carefully polished surface are suggestive of this.

Shape: Apart from two vessels, this ware type exclusively comprised liquid containers, of which three had complete profiles. Additionally, the component parts of another 41 vessels could be studied. The two exceptions probably belonged to candle holders: one of them was a drip tray with a simple form, and the other was the start of a truncated cone-shaped base.¹³⁸⁶ (Fig. 68 20–21)

The vessels were medium or small in size. The common features of their shape were a more or less flattened, spherical body and a very pronounced shoulder, but beyond that, several variants could be distinguished.

- The *first* type represents a classic spouted jug with a cup-shaped mouth and a narrow, ribbed neck. The cup was usually gently curved, with a rim that everted to varying degrees, but one item had an angular shape, slightly narrowing upwards. The spout is almost vertical, tapering strongly upwards, and can be straight or slightly curved. A horizontal member connects it to the lower part of the mouth, which can be tubular or solid, but it is always attached to the body of the vessel from the outside, so the liquid cannot enter it from the jug. They have no handle, and their mouth usually has a strainer plate at the height of the joining member or slightly below that. Their body is relatively higher, and has a more pronounced carination where the shoulder and the midsection of the body meet than the other vessels. Three particularly small and three medium-sized vessels could be identified as having this shape. One of them was almost intact, and another one was nearly completely assembled and supplemented during restoration.¹³⁸⁷ (Fig. 67 1–6)
- The *second* type also had a spout. However, it had a proportionally much shorter and wider, cylindrical neck, and a simple rim, and was without a strainer plate in the case of the studied pieces. The shape of the spout is also different. It has an inclined position and is very straight, barely tapering upwards. Its end flares and is closed by a strainer plate. The horizontal member connecting the spout to the neck just below the rim could not always be identified. The handle could be examined in one case. It formed a large curve slightly pointed upwards and had an oval cross-section. It was attached to the sidewall of the vessel, perpendicular to the spout. The body was a strongly flattened sphere. Almost the entire profile of one vessel could be studied. Additionally, a rim fragment, five spouts, and five shards belonging to the body could be clearly classified into this type.¹³⁸⁸ (Fig. 67 7–18)
- The other groups of shapes are without a spout. The *third* type, which comprises medium-sized vessels, has an extremely long, narrow, cylindrical neck, flaring into a funnel when meeting

¹³⁸⁶ BHM Inv. Nos. 2012.287.669; 2012.287.703.

¹³⁸⁷ BHM Inv. Nos. 2012.287.828; 2002.9.1; 2012.202.241; 2012.287.691; 2012.287.660; 2011.18.113.

¹³⁸⁸ BHM Inv. Nos. 2012.287.702; 2012.202.243; 2012.287.679; 2011.18.114; 2012.202.245; 2012.287.650; 2012.287.713; 2012.287.664; 2012.287.718; 2012.287.680.

the shoulder, as well as a flattened hemispherical body. Based on the analogues, its mouth is strongly widened in the shape of a simple flower cup, and is equipped with a strainer plate. Two mouth-, two neck-, and one shoulder- fragment could be classified here, and, judging by the absence of the spout, it probably also included a vessel the body of which remained but the neck had been completely broken off.¹³⁸⁹ (*Fig. 67 19–22; Fig. 68 1*)

- The *fourth* type of vessel also has a cylindrical, not too narrow but not too wide, moderately long neck, and a simple rim. The fragments of four vessels belong here, but they differ in their details. One vessel had a more oval body and a larger midsection than usual, while another one had a considerably pronounced shoulder. One of the vessels had a strainer plate, and the handle was attached to the vessel at the same height, above which the neck of the vessel was bored through, and a pouring spout was formed on the opposite side. One vessel had a ribbed neck. This type included medium-sized vessels.¹³⁹⁰ (*Fig. 68 2–5*)
- The representatives of the *fifth* group have a wide, truncated cone-shaped neck and a spindle-shaped mouth with a handle flange and a strainer plate at the same height. The handle forms a large curve and the shoulder is pronounced. This group includes small vessels. A little, almost intact jug and two shoulder fragments belong here.¹³⁹¹ (*Fig. 68 6; 8–9*)

Finally, two fragments represented two additional types of vessels. One type had a small, short, cylindrical, strongly segmented neck and the other type of vessel had a double conical mouth.¹³⁹² (*Fig. 68 7; 10*)

Dimensions: Because of the great variety of shapes and the few measurable diameters, the smallest and largest dimensions would not provide additional information in this case.

Height: the height of medium-sized vessels can be determined between 15 and 25 cm, and of the small ones between 10 and 15 cm.

Wall thickness: 0.3–0.7 cm

Decoration and other surface alterations: The vessels are unglazed. Their surface is always burnished, but not necessarily polished. If it is the case, then the polishing is always even: no streaks or other patterns can be observed on the surface. Approximately one-fifth of the identifiable vessels are decorated in other ways. The decoration is concentrated on the neck and shoulder, but may also extend to the midsection of the body. It mainly consists of patterns made with a cylinder seal. Three main variants can be distinguished among them:

- Rows of simple notches running around horizontally. The notches can lean in the same direction or face each other.¹³⁹³ (*Fig. 67 6, 14; Fig. 68 3, 6*)
- Short rows of notches running vertically or diagonally, usually supplemented with horizontal strips of patterns.¹³⁹⁴ (*Fig. 68 1, 5, 11*)
- Rows of wedge-shaped or square-shaped motifs running between shallow, straight lines. In one case, the former was impressed in two consecutive rows under each other by turning the cylinder over, which resulted in a wreath-like pattern.¹³⁹⁵ (*Fig. 67 1; Fig. 68 2, 10, 12, 15, 17*)

¹³⁸⁹ BHM Inv. Nos. 2012.287.673; 2012.287.674; 95.31.12; 2011.10.4; 2012.287.642; 2011.18.111.

¹³⁹⁰ BHM Inv. Nos. 2012.287.639.1–3; 2012.287.712.1–2; 2012.287.696; 2011.18.112.

¹³⁹¹ BHM Inv. Nos. 2012.287.638.1–2; 2012.202.246; 2011.18.119.

¹³⁹² BHM Inv. Nos. 2012.287.716. 2012.287.663.

¹³⁹³ For example, BHM Inv. Nos. 2012.287.828; 2011.18.114; 2011.18.115.1–2; 2012.287.696; 2012.287.638.1–2; 2011.18.119; 2012.287.667; one uninventoried fragment from Pit No. 11.

¹³⁹⁴ For example, BHM Inv. No. 2011.18.111; 2012.287.712.1–2; one uninventoried fragment from Pit No. 11.

¹³⁹⁵ For example, BHM Inv. Nos. 2002.9.1; 2012.287.639.1–3; 2012.287.716; 2012.287.649.1–2; 2012.287.665; 2012.287.640; 2012.287.653.1–2.

The combed decoration was considerably less frequent. It consisted of dense bundles of wavy lines in the case of this ware type. It was visible on five jug fragments and the base of the candle holder.¹³⁹⁶ (Fig. 67 8, 21, 22; Fig. 68 20)

In one case, this was even supplemented with rows of notches and unique patterns impressed with a rosette-shaped stamp seal on the ribbed shoulder of the vessel.¹³⁹⁷ (Fig. 68 8)

The yellowish-grey and yellowish-red fragments are also decorated with rows of notches, but here they are supplemented with bundles of horizontal lines with relatively large space between them, and in one case, with incised, wide, wavy lines.¹³⁹⁸ (Fig. 68 26–27)

On one vessel, the sidewall was bored through at the height of the handle. A vessels pattern was secondarily scratched on the bottom of a vessel.¹³⁹⁹ (Fig. 68 22–23)

Distribution: The distribution of the ware type was rather uneven. It was completely missing from some pits, while other pits yielded few but very well-preserved fragments. In Pits No. 7 and No. 13, it was absolutely dominant among the unglazed liquid containers. In the latter assemblage of finds, it also had more uniform shapes than in the others. The items of the second group with a wide neck and a straight spout were almost all found there.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimum number of vessels are shown in the table below:

	Number of shards	Estimated number of vessels
Pit No. 1	9+	4
Pit No. 2	2	2
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	14	9
Pit No. 6	0	0
Pit No. 7	29	8
Pits No. 8–9	20	10
Pit No. 10	1	1
Pit No. 11	7	5
Pit No. 12	0	0
Pit No. 13	193	92
Total number	275	131

Parallels: Very close parallels of this ware type are known from another assemblage discovered in Sándor Palace, in Buda, which was not processed by me. They were yielded by the pits unearthed around the Beggar's Gate and in the palace.¹⁴⁰⁰ The first group of jugs identified within the processed assemblages of Kacsá utca, Viziváros, by Zsófia Nádaï, is also closely related to the items discussed above.¹⁴⁰¹ The vessels of an assemblage published from Baja can also be regarded very good analogues. Additionally, one of the small jugs discovered in the Hiemer House in Székesfehérvár is also similar

¹³⁹⁶ BHM Inv. Nos. 2012.287.702; 2012.287.679; 95.31.12; 2011.10.40; 2012.202.246; 2011.18.122; 2012.287.703.

¹³⁹⁷ BHM Inv. No. 2012.202.246.

¹³⁹⁸ BHM Inv. Nos. 2012.287.671; 2012.287.646; 2012.287.647.1–2; 2012.287.672.

¹³⁹⁹ BHM Inv. Nos. 2012.202.247. 2011.10.5.

¹⁴⁰⁰ KOVÁCS 2010, 188. GERELYES 1991, Figs. 8–9. HOLL 2005a, 69 Abb. 33 11; 75 Abb. 39 1.

¹⁴⁰¹ NÁDAI 2014, 37; 40; 38 Fig. 2.

to the intact piece of the first group, but its neck is wider.¹⁴⁰² Some groups of jugs fired in a reduction atmosphere unearthed in Szekszárd-Újpalánk and in the Castle of Belgrade are similar in terms of their basic shapes, but they are significantly different in terms of details.¹⁴⁰³

Ware type 8.2 (Fig. 69)

Forming technique: fast wheel-thrown

Fabric: not very fine, but not coarse either; contains varying amounts and grain sizes of mica sand; usually calcareous, but without spalling

Firing and colour: fired in a reduction atmosphere; more or less even. The base colour of the vessels is relatively dark grey, and there are no regular, lighter patches on them. Instead, there is a gradual progression of colours and shades on them. The fracture surfaces are almost always much lighter, but the internal and external surfaces of the vessels are often of the same colour.

Shape: The shape of these vessels is not a flattened sphere, but rather ovoid with a pronounced shoulder. Based on their shapes, three groups could be distinguished between them.

- The *first* included medium-sized vessels with a relatively long and narrow, cylindrical, and sometimes ribbed neck, as well as with a cup-shaped, lobed mouth (i.e. with a strongly indented spout). The emphatic execution and height of the mouth varied. A strainer plate could be observed in one case. The handle starts from or below the cup. They are occasionally curved a little upwards and turn towards the shoulder nearly at right angles. Their cross-section is oval or flat and indented on both sides in the middle. Above the handle, the vessel wall was bored through in several cases. A total of five vessels could be connected here.¹⁴⁰⁴ (Fig. 69 1–5)
- The *second* group included vessels of larger size, with an elongated, ovoid body, and a cylindrical neck of medium length. They had a characteristic, incurved rim, folded to the vessel wall on the inside, and a strap handle fluted in the middle. Two vessels certainly had this shape, and probably many sidewall fragments also belonged to this type of larger jug.¹⁴⁰⁵ (Fig. 69 8, 12)
- The *third* group included medium-sized jugs, with a short, cylindrical neck, and a simple rim, called “kanta” in Hungarian ethnographic literature. No handle remained in this case. Two vessels of this type could be identified with certainty. One of them had the remains of a strainer plate below the rim, under which the sidewall of the vessel was bored through.¹⁴⁰⁶ (Fig. 69 6–7)

Two other rim fragments show a shape more reminiscent of pots, but their exact type could not be deduced.¹⁴⁰⁷ (Fig. 69 10–11)

Dimensions: Due to the great variety of shapes and the few measurable diameters, the smallest and largest dimensions would not provide useful pieces of information in this case.

Wall thickness: 0.3–0.5 cm

Decoration and other surface alterations: The vessels are unglazed. Their surface has always been burnished, but rarely polished. When it has, the scrubbing often shows horizontal bands. Their decoration is not very rich. The rim or the neck may be finely ribbed, and sometimes grooves run under the rim and around the shoulder. Combed, faintly visible wavy line bundle decoration could be observed on three fragments. (Fig. 69 7, 9)

¹⁴⁰² KOVÁCS 2017, 333 Fig. 6/3. KOVÁCS 2006, 280 Fig. 5/1–3; 6.

¹⁴⁰³ GAÁL 2012, 255–261. BIKIĆ 2003, 148 Sl. 32.

¹⁴⁰⁴ BHM Inv. Nos. 2013.157.83; 2012.202.249; 2012.287.697; 2013.157.82; 2012.287.699.

¹⁴⁰⁵ BHM Inv. Nos. 2012.248; 2011.16.16.

¹⁴⁰⁶ BHM Inv. Nos. 95.32.15; 95.31.11.

¹⁴⁰⁷ BHM Inv. Nos. 2012.202.242; 2012.287.675.

Distribution: This ware type was only completely missing from Pit No. 4. It was dominant in Pits No. 5 and No. 8–9. It is striking, however, that there were relatively few items that could be evaluated in terms of shape.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimum number of vessels are shown in the table below:

	Number of shards	Estimated number of vessels
Pit No. 1	5	5
Pit No. 2	1	1
Pit No. 3	1	1
Pit No. 4	0	0
Pit No. 5	79	21
Pit No. 6	6	5
Pit No. 7	8	4
Pits No. 8–9	29	13
Pit No. 10	7	7
Pit No. 11	7	7
Pit No. 12	8	7
Pit No. 13	68	41
Total number	219	112

Parallels: Very good analogues of this ware type can be found in the second and third groups of jugs determined by Zsófia Náday within the assemblages discovered in Kacsá utca, Víziváros, as well as in the old excavation material from Víziváros unearthed by Sándor Garády.¹⁴⁰⁸ From Pécs, Géza Fehér published a vessel similar to one of the jugs belonging to the first group of vessels. Additionally, a “kanta” (jug) discovered in Szekszárd-Újpalánk is similar to the members of the second group.¹⁴⁰⁹

Ware type 8.3 (Fig. 70 1–2)

Forming technique: fast wheel-thrown

Fabric: It is relatively coarse, and contains larger-grained mica sand and dark grains.

Firing and colour: fired in a reduction atmosphere; dark grey on the outside, and lighter grey on the inside. Several lighter patches can be seen on the external surface of the larger fragment.

Shape: The shoulder fragments of two liquid containers could be classified here. One of them could have had a globular body, while the other one must have been more elongated.¹⁴¹⁰

Dimensions:

Wall thickness: 0.5–0.6 cm

Decoration and other surface alterations: The vessels are unglazed, and the surface of one of them has been burnished in horizontal bands. On the shoulders of both, rows of stamped notches are visible. Compared to the decoration seen on the representatives of Ware type 8.1, here the notches are longer, more emphatic, more regular in shape, and more deeply pressed into the vessel wall.

¹⁴⁰⁸ NÁDAY 2014, 44–45 Figs. 5–9. SÁROSI 2002, 530 Fig. 40/5.

¹⁴⁰⁹ FEHÉR 1960, Plate XXXI/5. GAÁL 2012, 292.

¹⁴¹⁰ BHM Inv. Nos. 2012.287.656; 2013.157.87.

Distribution: One vessel came from Pits No. 8–9, and the other (2 fragments) was yielded by Pit No. 13.

Parallels: I do not know any analogue from publications. This type was common in the assemblages unearthened in Szécsény.¹⁴¹¹

Ware type 8.4 (Fig. 70 3–15)

Forming technique: fast wheel-thrown

Fabric: It is coarser, and contains varying amounts of small-grained mica sand and dark grains, usually somewhat calcareous, sometimes with little spalling.

Firing and colour: fired in a reduction atmosphere, fairly even, and rarely patchy. Their colour is lighter than that of the above-mentioned vessels, it is medium grey. The fracture surface is always and sometimes the inner surface is also light grey.

Shape: this ware type included the most diverse types of vessels. The liquid-storing vessels were usually relatively large, ovoid in shape, and had a pronounced shoulder. They were usually evenly and slightly narrowing downwards. Only a smaller item had a considerably tapered base.¹⁴¹² There were very few mouth and neck fragments among them. It seems that they were made with a handle flange, a truncated cone-shaped, “spindle” mouth, and a slightly widening, inturned rim. No strainer plate could be identified.¹⁴¹³ The handle is attached to the flange and may be fluted in the middle. One handle fragment was notched.¹⁴¹⁴ (Fig. 70 3–10)

This group also included a globular, handled vessel with a ribbed rim, which could have been either a jug with a spherical body, a form described among the tin-glazed ceramics, or a pot.¹⁴¹⁵ This ware type also included a smaller unglazed bowl with an upright rim and without carination, fired in a reduction atmosphere, as well as a chamber pot with a cylindrical body.¹⁴¹⁶ (Fig. 70 11–15)

Decoration and other surface alterations: these vessels are unglazed; their surface is unburnished and only very rarely polished. When they were polished, the horizontal or vertical stripes of scrubbing were visible, but it is unlikely that they were intended to form patterns. They are almost completely undecorated. The occasional decoration comprised the ribbing of the mouth, one or two grooves around the shoulder, as well as a Y-shaped notch on one handle.¹⁴¹⁷ (Fig. 70 5) An interesting defect could be seen inside a large liquid holder. It seems as if something exploded from its fabric during the firing. This defect can be hardly seen on the external surface, so it probably did not affect the usability of the vessel.¹⁴¹⁸ (Fig. 70 7) The base of a smaller liquid-storing vessel was secondarily drilled through in four places.¹⁴¹⁹ (Fig. 70 13)

Distribution: The ware type was completely missing from Pits No. 4 and No. 10. In Pits No. 2, No. 3, No. 11, and No. 12, its proportion can be regarded as significant, but very few fragments could be evaluated in terms of shape. The distribution of the fragments belonging to this ware type by the pit and the estimated minimum number of vessels are shown in the table below:

¹⁴¹¹ I am indebted Maxim Mordovin for the opportunity to view the excavation material.

¹⁴¹² BHM Inv. Nos. 2012.202.270; 2011.9.64; 2011.18.124; 95.30.27. 2012.287.704.

¹⁴¹³ BHM Inv. Nos. 2012.287.721; 2012.287.676; 2012.287.654.

¹⁴¹⁴ BHM Inv. Nos. 2012.287.721; 2012.287.676; 2002.9.70.

¹⁴¹⁵ BHM Inv. No. 2012.287.641.

¹⁴¹⁶ BHM Inv. Nos. 2012.287.637.1–2; 2012.287.659.

¹⁴¹⁷ BHM Inv. No. 2002.9.70.

¹⁴¹⁸ BHM Inv. No. 2012.202.270.

¹⁴¹⁹ BHM Inv. No. 2002.9.50. For further information on its possible uses, see KOLLÁTH 2022, 155–156.

	Number of shards	Estimated number of vessels
Pit No. 1	7	5
Pit No. 2	17	16
Pit No. 3	15	8
Pit No. 4	0	0
Pit No. 5	30	10
Pit No. 6	3	2
Pit No. 7	13	4
Pits No. 8–9	18	6
Pit No. 10	0	0
Pit No. 11	16	16
Pit No. 12	14	11
Pit No. 13	67	48
Total number	200	126

Parallels: Good analogies of this ware type are known from Víziváros¹⁴²⁰ in Buda, as well as from Székesfehérvár and Pápa. Additionally, the sub-forms were widespread all over Transdanubia.¹⁴²¹

Ware type 8.5 (Fig. 71 1–2)

Forming technique: fast wheel-thrown

Fabric: coarse, highly grainy, and contains larger-grained mica sand

Firing and colour: reduction; the surface of the vessels is dark, almost black; the fracture surface is very light, yellowish grey

Shape: Two relatively large, almost identical vessels, a base fragment, and some uncharacteristic wall fragments belonged to this ware type. The two large vessels have been preserved up to the shoulder line. Their bases are wide, their bodies are ovoid, and do not taper upwards. In one of them, possibly the start of the everted rim could be observed. They must have had a pot-like shape.¹⁴²²

Dimensions:

Wall thickness: 0.5–0.7 cm

Decoration and other surface alterations: The vessels are unglazed; their surfaces are not burnished. Their shoulders had several rows of grooves.

Distribution: This ware type only appeared in Pits No. 1 and No. 5. The former yielded 29 fragments of 3 vessels, and the latter contained 9 fragments of 4 items.

Parallels: I do not have any information about analogies in the case of these vessels. Although they may have been pot-shaped, based on their fabric and size, they were probably used for storage.

¹⁴²⁰ SÁROSI 2002, 520 Fig. 30/5; 523 Fig. 33/2.

¹⁴²¹ KOLLÁTH 2017, 314 Fig. 3/2; 315 Fig. 4/1 (mainly similar in terms of its fabric). For further parallels, see 316–317. KOLLÁTH 2013b, 165–168 Fig. 7/4; Fig. 8/6–7.

¹⁴²² BHM Inv. Nos. 2002.9.175; 2002.9.171; 2002. 9.154.

Ware type 8.6 (Fig. 71 3–9; Fig. 72 1–4)

Forming technique: fast wheel-thrown

Fabric: fine, contains little to medium amount of mica sand, usually calcareous, sometimes with spalling

Firing and colour: This ware type comprises mostly vessels fired in a reduction and occasionally in an oxidation atmosphere. Their colour is even and rarely patchy. The items with reduction firing are light grey. Their fracture surface and inner side may be a little lighter, but they are more. The pieces with oxidation firing are vivid orange-red.

Shape: Medium-sized and large jugs, as well as beakers belonged to this ware type. Three main groups could be distinguished among the liquid-storing vessels based on their shapes:

- The *first* group included spouted jugs with narrow necks fired in a reduction atmosphere, the main features of which were similar to the relevant pieces of Ware type 8.1, but they differed significantly in their details. The cup-shaped mouth was segmented. Two otherwise fundamentally identical vessels had a strainer plate in the mouth at different heights. The almost vertical, stumpy, straight spout with a strainer at the end was connected to the mouth by a thick, solid member. They had no handle. Their neck was short, truncated cone-shaped, flaring strongly towards the shoulder, as a result of which the latter was not very prominent. The bodies of the vessels were ovoid, slightly tapering downwards. The fragments of five vessels could definitely be classified here,¹⁴²³ and two were similar, but not quite like them, as one of them had a handle. It is also conceivable that the latter two items had strainer caps.¹⁴²⁴ (Fig. 71 3–8)
- The *second* group included a single jug fired in a reduction atmosphere. It had a truncated cone-shaped, strongly tapering and then flaring spindle-shaped mouth. Its handle started from the projecting flange below the mouth, and had a flat, broad cross-section indented in the middle. The neck was of medium length, narrow, slightly tapering towards the shoulder. The latter was pronounced, tapering more strongly downwards.¹⁴²⁵ (Fig. 71 9)
- The *third* group comprised a jug and perhaps a larger sidewall fragment with oxidation firing. Its rim was simple and its mouth was lobed, pressed from the opposite sides. Its neck was cylindrical, slightly flaring downwards. The handle started from a slightly protruding rib running under the rim and ran downwards to the shoulder. It was fluted in the middle and had a more or less rectangular cross-section. The body of the jug was elongated, ovoid.¹⁴²⁶ (Fig. 72 1)

There was also a short, truncated cone-shaped spout, which could have belonged to a medium-sized vessel at most.¹⁴²⁷ (Fig. 72 2)

One beaker could also be evaluated. It was strongly flaring upwards and had a shoulder as well as an indented rim. The rim was of a very simple design, slightly convex, with a rounded edge at the top.¹⁴²⁸ There was also a larger vessel that may have had a similar shape, but its use as a cup is questionable because of its size.¹⁴²⁹ (Fig. 72 3–4)

Dimensions:

Wall thickness: 0.4–0.6 cm

¹⁴²³ BHM Inv. Nos. 2011.10.53.1–2; 2012.202.261; 2012.202.264; 2011.16.17; 2012.202.260.

¹⁴²⁴ BHM Inv. Nos. 2011.10.3; 2013.157.84.

¹⁴²⁵ BHM Inv. No. 2011.18.192.

¹⁴²⁶ BHM Inv. Nos. 2002.9.3; 2011.10.52.

¹⁴²⁷ BHM Inv. No. 2002.9.35.

¹⁴²⁸ BHM Inv. No. 2011.9.7.

¹⁴²⁹ BHM Inv. No. 2002.9.75.

Decoration and other surface alterations: The vessels were unglazed, and their surfaces were in all cases burnished, but only some pieces with reduced firing were polished. The polishing on these was deliberately striped, sometimes in zig-zag lines pointing downwards on the necks of the vessels and in horizontal lines on their bodies. On one of the vessels belonging to the first group based on its shape, this was supplemented by a row of stamped notches running around the shoulder.¹⁴³⁰ From the vessels fired in an oxidation atmosphere, the jug and the large, beaker-shaped vessel were decorated with multiple grooves.¹⁴³¹

Distribution: This ware type was represented by several fragments of a few, well-preserved vessels. It was completely absent from Pits No. 4 and No. 10–12, and its occurrence was also sporadic in Pit No. 13, concentrated in the lower part of the backfill.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimum number of vessels are shown in the table below:

	Number of shards	Estimated number of vessels
Pit No. 1	13+	11
Pit No. 2	7	2
Pit No. 3	15	5
Pit No. 4	0	0
Pit No. 5	27	13
Pit No. 6	4	1
Pit No. 7	20	1
Pits No. 8–9	25	1
Pit No. 10	0	0
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	5	5
Total number	116	39

Parallels: Close analogues of the vessels are known from urban sites, from the Royal Palace of Buda, and Viziváros.¹⁴³² At the same time, I decided to classify the vessels with oxidation and reduction firing into the same ware type because each group had close analogues among the pieces of the Ete pottery depot. The colour of the latter vessels was also similar, but they were not burnished, scrubbed, or sealed with rows of notches.¹⁴³³

Ware type 8.7 (Fig. 72 7–8)

Forming technique: fast wheel-thrown

Fabric: It is very fine, containing little, fine-grained mica sand.

Firing and colour: oxidation, even firing. Their colour was very light, reddish-yellow.

¹⁴³⁰ BHM Inv. Nos. 2011.10.53.1–2; 2012.202.261; 2012.202.264; 2011.16.17; 2012.202.260; 2011.10.3; 2013.157.84; 2011.18.192.

¹⁴³¹ BHM Inv. Nos. 2002.9.3; 2002.9.75

¹⁴³² HOLL 2005a, 50 Abb. 14 3; 66 Abb. 30 4. SÁROSI 2002, 521 Fig. 31/5.

¹⁴³³ MIKLÓS – VIZI 2017, 377–378; 381 Fig. 12; 382–383 Figs. 13–14.

Shape: The fragment of a beaker reflecting the whole profile of the vessel and a base fragment could be evaluated. At the bottom of the latter, a wide hole (approx. 2 cm in diameter) was cut before burning. Its sidewall began to rise flaring evenly, so it may have been a so-called flowerpot-shaped vessel.¹⁴³⁴ The beaker was much narrower than the ones presented above. It barely had a shoulder, and its rim was also only a little narrower. The rim was simple, upright, with a slightly tapering edge.¹⁴³⁵

Decoration and other surface alterations: The vessels were unglazed, neither burnished nor polished, and grooves could be observed on a single sidewall fragment.

Distribution: This ware type was only present in Pits No. 5 and No. 13. The former yielded 19 fragments of 3 vessels, of which 13 belonged to the beaker with a full profile, and the rest were uncharacteristic sidewall fragments. In the latter pit, five fragments of five vessels could be identified.

Parallels: I could not find any parallel for this ware type.

Ware type 8.8 (Fig. 72 5–6, 9–13; Fig. 73 1–2)

Forming technique: fast wheel-thrown

Fabric: relatively coarse, containing varying amounts of medium grain-sized mica sand, and occasionally small pieces of gravel, not or only very slightly calcareous.

Firing and colour: fundamentally oxidized, pale brownish-red, but the fracture surface is almost always tri-coloured (red-grey-red), and the entire inner side of the jugs with a closed shape is grey.

Shape: jugs, beakers, and a candle holder belonged to this ware type. The base of the latter was rounded, and then flattened, stretching out widely. Its lower closure was a little indented.¹⁴³⁶ (Fig. 72 9) Some of the jugs – based on their inner surface fired grey – could have had a narrow mouth, but I did not find any fragment belonging to their upper part. They were vessels of a larger size, with an elongated, ovoid body and a pronounced shoulder.¹⁴³⁷ As far as can be judged from the single, evaluable fragment, the other basic form here too could have had a cylindrical neck and a simple mouth. The handle was flat; its cross-section was a rectangle with rounded corners and fluted in the middle. It was attached to the rib running below the rim.¹⁴³⁸ (Fig. 72 13; Fig. 73 1)

The shape of the beakers was very characteristic. Two completely reconstructed pieces, as well as numerous rim and base fragments could be studied.¹⁴³⁹ They were evenly tapering upwards. The shoulder of the beakers was only slightly rounded. At the rim, the vessels narrowed only slightly or not narrow at all. The shape of the rim was characteristic, and it was only this and the slightly wider base that differentiated them from cup-shaped stove tiles. The upper edge of the rim was a little everted, rounded, and externally thickened at the underside. It had a triangular cross-section, and its external profile was concave. Only one larger item had a different shape, the rim of which was not thickened at the underside, but rather the sidewall of the vessel was pushed out. Occasionally they had a spout.¹⁴⁴⁰ (Fig. 72 5; 10–12)

Dimensions: A whole range of beakers was discovered, so I will give their smallest and largest dimensions. It can be clearly seen that although their shape was very even, their sizes were varied.

¹⁴³⁴ BHM Inv. No. 2012.287.606.

¹⁴³⁵ BHM Inv. No. 2012.202.195.

¹⁴³⁶ BHM Inv. No. 2002.9.97.

¹⁴³⁷ For example, BHM Inv. No. 2011.16.68.

¹⁴³⁸ BHM Inv. No. 2002.9.26.

¹⁴³⁹ For example, BHM Inv. Nos. 2014.167.33; 2012.202.196; 2011.9.4; 2011.9.5.

¹⁴⁴⁰ For example, BHM Inv. No. 2011.9.6.

Their larger items (although not an item with a full profile was discovered) could have been able to hold at least 0.5 litre or even more liquid.

Height: 16.1–17.4 cm

Rim diameter: 11.4–16 cm

Base diameter: 5.4–6.7 cm

Wall thickness: 0.3–0.5 cm

Decoration and other surface alterations: The vessels were unglazed, and neither polished nor burnished. Their decoration was sparse. The neck and shoulder of the jugs, and occasionally the shoulder of the beakers were grooved. The sidewall of the jugs was bored through at the height of the handle before the latter was attached to the body. The bottom of a beaker or perhaps a beaker-shaped stove tile was secondarily pierced through.¹⁴⁴¹ (Fig. 73 2)

Distribution: This ware type was completely absent from Pits No. 7–11, whereas in Pits No. 1–6, they represented one of the largest groups of unglazed ceramics. In Pits No. 12–13, they were present sporadically. In Pit No. 13, they were unearthed from the upper and middle parts of the backfill to a depth of 720 cm.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimum number of vessels are shown in the table below:

	Numbers of shards	Estimated number of vessels
Pit No. 1	23	21
Pit No. 2	22	6
Pit No. 3	21	13
Pit No. 4	3	1
Pit No. 5	64	17
Pit No. 6	31	1
Pit No. 7	0	0
Pits No. 8–9	0	0
Pit No. 10	0	0
Pit No. 11	0	0
Pit No. 12	6	6
Pit No. 13	20	18
Total number	190	83

Parallels: very close analogues of the type are known from urban sites: from the Royal Palace of Buda from a late 15th and 16th-century context;¹⁴⁴² from Dísz tér, from a late 16th-century context;¹⁴⁴³ and from Víziváros, from a 16th-century context. As Katalin Éder noted in her study on the latter assemblage, these jugs and beakers were equally very common in Buda, but not many of them have been published yet.¹⁴⁴⁴

¹⁴⁴¹ BHM Inv. No. 2011.9.19.

¹⁴⁴² HOLL 2005a, 34–35; 81 Abb. 45 2.

¹⁴⁴³ BENCZE – PAPP 2004, 37; 48–49 Fig. 10/1–2; Fig. 11.

¹⁴⁴⁴ ÉDER 2014, 286; 294; 295; 296; 306 Fig. 20; Fig. 23. I would like to thank Anikó Tóth and Eszter Kovács for additional information on the occurrence of this ware type.

Ware type 8.9 (Fig. 73 3–6)

Forming technique: fast wheel-thrown

Fabric: coarser, grainy, contains little, larger-grained mica sand, calcareous, but without spalling

Firing and colour: oxidation firing, the vessels with thinner walls have a uniform, bright, brick-red colour, while the thicker pieces – especially the handles – are grey in the middle of the fracture surfaces.

Shape: large liquid storage vessels, a pipkin-like vessel, and pottery reminiscent of modern flowerpots could be classified here. From the jugs or pitchers, mainly the handles could be identified, which are large, thick, and irregular in cross-section.¹⁴⁴⁵ The handle of the pipkin-like vessel is also like this. Its sidewall was strongly curved. Its rim had a flat top and projected both internally and externally, slightly upwards.¹⁴⁴⁶ The flowerpot-like vessels were very simple. Their rims were cut straight; their bodies were truncated cone-shaped or almost cylindrical, tapering downwards.¹⁴⁴⁷

Decoration and other surface alterations: The vessels were unglazed, and were neither polished nor burnished. Two of the thick handles were decorated with more or less regular, wedge-shaped stabbing, which was probably meant to promote a more even firing of the handle. One or two grooves run around below the rim of the flowerpot-shaped vessels.

Distribution: This ware type was only found in Pits No. 11–13 (in Pits No. 11–12 only sporadically). The flowerpot-shaped vessels all came from the upper part of the backfilling of Pit No. 13.

Parallels: The analogues of vessels with stabbed handles are known from Hódmezővásárhely, from a 17th-century context.¹⁴⁴⁸

Ware type 8.10 (Fig. 73 7–11)

Forming technique: fast wheel-thrown

Fabric: It is basically fine to the touch, but contains a few, larger dark and brown lumps, and tiny pebbles. It is calcareous but lacks spalling.

Firing and colour: fired in an oxidation atmosphere, generally even, pale brick-red in colour. The middle of the fracture surface is sometimes grey, but not in every case.

Shape: various shapes could be classified here, but only one vessel of each. They are generally considerably large. In the case of a jug with a wide mouth and a cylindrical neck, the entire profile could be studied. It had an inverted rim cut straight, from which the thick handle started horizontally. The handle then ran to the mid-section of the body with probably two angles in it. The neck is short; the shoulder is not pronounced; the body is ovoid, and its largest diameter is found at the upper one-third of its mid-section.¹⁴⁴⁹ (Fig. 73 7) The storage vessel from which only the start of the handle and the neck remained could have been even larger.¹⁴⁵⁰ (Fig. 73 10) In addition to these, the fragments of a jug with a spindle-like mouth, a large beaker, and a flat bowl with an externally projected rim could be interpreted in terms of shape.¹⁴⁵¹ (Fig. 73 8–9, 11)

Decoration and other surface alterations: the artefacts belonging to this ware type are unglazed, unburnished, and unpolished, but their surface is covered with a very thin, whitish coating, probably

¹⁴⁴⁵ For example, an uninventoried piece yielded by Pit No.12.

¹⁴⁴⁶ An uninventoried item yielded by Pit No.12.

¹⁴⁴⁷ BHM Inv. Nos. 2012.287.598; 2012.287.599.

¹⁴⁴⁸ LAJKÓ 2015, 116; Plate 20/1.

¹⁴⁴⁹ BHM Inv. No. 2012.287.588.

¹⁴⁵⁰ BHM Inv. No. 2012.202.200.

¹⁴⁵¹ BHM Inv. Nos. 2011.18.125; 2012.202.240; 2012.280.1–2.

a very thin layer of slip, under which their base colour is clearly visible. The large, cylindrical jug has a broadly incised decoration on its shoulder, a wavy line runs between the grooves, and an additional groove runs around the mid-section of the body. The lower edge of the rim of the beaker was decorated with finger impressions.

Distribution: this ware type appeared in Pits No. 5, No. 7, No. 10, and No. 13, in relatively small numbers.

The distribution of the fragments belonging to this ware type by the pit and the estimated minimum number of vessels are shown in the table below:

	Number of shards	Estimated number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	23	7
Pit No. 6	0	0
Pit No. 7	2	2
Pits No. 8–9	0	0
Pit No. 10	1	1
Pit No. 11	0	0
Pit No. 12	0	0
Pit No. 13	33	1
Total number	59	11

Parallels: an analogue of the large storage vessel is known from north of Hódmezővásárhely, gathered during a fieldwalking survey.¹⁴⁵²

Evaluation

This ware group is very versatile. The individual ware types often had very distinct functions, while their origins and the influence they were exposed to were quite complex. What makes their evaluation challenging is that – similar to unglazed pots – although an extremely large number of fragments were discovered and nearly every ware type included some vessels that were almost intact or at least had a complete profile, very few shards could be evaluated in terms of shape. It was, therefore, only rarely possible to determine how common a variant in reality was in this material. Nevertheless, they offered a lot of useful pieces of information from several points of view.

As far as their dating is concerned, based on their shape, two pot-like storage vessels belonging to Ware type 8.4 must be the earliest items. Based on their very strongly elongated body with a narrow shoulder they seem to have originated in the first half of the 16th century, which is supported by the fact that they were recovered from Pit No. 1.

The jugs and beakers of Ware type 8.7 have analogues from the 16th century and the early 17th century, and they are almost completely absent from pits filled back around the recapture of Buda. The same applies to Ware type 8.5.

¹⁴⁵² BERTA *et al.* 2022, 226.

Ware type 8.2 seems to be more typical of the 17th century. Based on the finds discovered in Víziváros, Zsófia Nádaï dated their appearance to after 1686. However, the assemblages from Szent György tér demonstrate that they may as well have been made before the recapture of Buda. At the same time, the vessels discussed here do contradict that production of this type could have continued into the late 1600s and early 1700s. They also have features that are considered to be typical of both Balkan and Western ceramics, pointing towards Transdanubia and Austria.¹⁴⁵³ Based on the range of vessels that belonged to the Ete depot, this is not surprising at all. The craftsmen making such wares apparently reacted relatively quickly to the influences they experienced. In this regard, it should also be noted that these vessels are closest to the “Great Plain” type of pottery, identified by Gábor Tomka, which also appears in the assemblages discovered in Borsod. The jugs published from Hódmezővásárhely differ significantly from them.¹⁴⁵⁴ This demonstrates that in the southern part of the Great Plain, we can expect different ware types than in the north.

In this regard, the question arises as to whether Ware type 8.5, which shows a close similarity with the items of the Ete assemblage, was made in this market town, in County Tolna. Based on the different features (i.e. the use of polished decoration, not completely identical component parts), this does not seem likely. However, in my opinion, the two wares can be associated with the same larger group of workshops.

The place of production is even more difficult to determine than in the case of other ware groups. The “Balkan” jugs of Ware type 8.1 have close analogues in Buda and at several other sites of Ottoman Hungary, but they are not particularly close to finds published from Szekszárd-Újpalánk and Belgrade in larger quantities. These vessels were present in all assemblages. Their decorations are very characteristic (i.e. the almost complete absence of combed line bundles, and the use of rows of short vertical notches, rows of wreath-like, wedge-shaped stamped motifs). However, their uneven distribution among the pits and their variation in shape are conspicuous, and so is the fact that only one type of vessel (i.e. the spouted jug with a wide, cylindrical neck) could be identified in a relatively large number. For this reason, it can be assumed that they were not made locally, but this possibility cannot be excluded, either.

Production in Buda seems most likely in the case of Ware type 8.7, which often appear with the same fabric and shapes of component parts in both the castle and the suburbs, but we do not have direct evidence for this, either.

The analysis of the unglazed tableware and liquid containers showed similar patterns concerning the connections of the settlement as the pots. We could identify types of vessels with medieval roots, which continued to be produced during the first phase of Ottoman occupation. Among the newly appearing wares, there were clearly Balkan types of vessels, which may as well have been brought from that region. Within the territory of the former Hungarian Kingdom, this pottery has the strongest connections with the north-eastern part of Transdanubia, and the sites along the line where the Great Plain and the North Hungarian Mountains meet, in the southern part of the latter region. Considerably fewer similar artefacts were discovered in Southern Transdanubia, and the connections with the southern part of the Great Plain can be regarded as rather sporadic.

¹⁴⁵³ NÁDAI 2014, 47.

¹⁴⁵⁴ TOMKA 2018, 68–73. LAJKÓ 2015, 116–117.

VII OTHER POTTERY WARES

In the final chapter on certain types of pottery wares, I present chamber pots and money boxes, which do not fit in any of the categories above.

VII.9 CHAMBER POTS

In Hungary, these objects appear for the first time in the Early Modern Period, and they have fairly uniform characteristics all over the country. So far, extremely few items have been published and identified from the areas that were not occupied by the Ottoman. These are dated to the 18th century – that is, somewhat later than the finds presented here – and are fundamentally similar in form, but differ in some minor details.¹⁴⁵⁵

Forming technique: fast wheel-thrown

Fabric: they are often relatively coarse and almost always contain mica sand of variable grain size

Firing and colour: they were usually made with oxidation firing, and turned brownish-red in colour, but as described in connection with Ware type 8.4, grey items were also occasionally made. (Fig. 70 15)

Shape: their rims are wide, everted horizontally or slightly upwards at an angle, and the edge is rounded or cut straight. Their bodies are wide, cylindrical, tapering downwards very little. They have two large strap handles on opposite sides.¹⁴⁵⁶ (Fig. 74 1–6)

Dimensions:

Height: 13–16 cm

Rim diameter: 17–20 cm (only one vessel was significantly narrower, but its function is also uncertain)¹⁴⁵⁷

Base diameter: 10.2–14 cm

Wall thickness: 0.7–0.9 cm

Decoration and other surface alterations: they are often glazed inside, and are sometimes covered with slip underneath. Their typical glaze colours are yellowish-brown, yellowish-green, and less often darker brown. The glaze – certainly as a result of the human waste matter that was disposed into the vessel – often became discoloured and lost its lustre in a characteristic way. With few exceptions,¹⁴⁵⁸ they are unglazed on the outside and are often decorated with grooves along the upper and lower attachments of the handles to the body.

Distribution: These vessels were completely absent from Pits No. 1–4 and No. 6, but they were present in all the other assemblages.

The distribution of fragments belonging to this ware type by the pit and the estimated minimal number of vessels are shown in the table below:

¹⁴⁵⁵ A piece from Pápa is, for example, more closely related to the Austrian items: KOLLÁTH 2013b, 168 Fig. 9/5.

¹⁴⁵⁶ For example, BHM Inv. Nos. 2012.202.46; 2012.202.47; 2012.202.48; 2012.287.608; 2012.287.829.1–4.

¹⁴⁵⁷ BHM Inv. No. 2012.202.92.

¹⁴⁵⁸ An item glazed on the outside is, for example, BHM Inv. No. 2012.202.187.

	Number of shards	Estimated number of vessels
Pit No. 1	0	0
Pit No. 2	0	0
Pit No. 3	0	0
Pit No. 4	0	0
Pit No. 5	24	7
Pit No. 6	0	0
Pit No. 7	19	5
Pits No. 8–9	3	3
Pit No. 10	2	1
Pit No. 11	3	3
Pit No. 12	4	4
Pit No. 13	15	4
Total number:	70	27

Parallels: A major group of this so far little-known vessel type has been published from Belgrade. Additionally, several such shards could be identified in the Ottoman pits of the Angevin funerary chapel in Székesfehérvár.¹⁴⁵⁹ Typical fragments of chamber pots could also be observed in many, as yet unprocessed, Ottoman assemblages from Buda and other sites alike.

The distribution of this ware type in the pits discussed above and its analogues suggest that it emerged in this form in the 17th century. However, the publication of further items in the future may modify this view.

VII.10 MONEY BOXES

A total of two pieces of vessels could be grouped into this characteristic, but little-researched ware type.¹⁴⁶⁰ Both were made of finely tempered clay. One of them was reddish-yellow, and the other was burnt to grey. They are curved at the top, and a slot was cut in the top so that money could be inserted in the vessels. Their body tapers downwards. The entire profile of one of them was preserved. This one came from Pit No. 4. We only have the base of the other one, which was discovered in Pit No. 5.¹⁴⁶¹ (*Fig. 74 7–8*)

¹⁴⁵⁹ BIKIĆ 2003, 155 Sl. 35. KOLLÁTH 2010, 126, Cat. Nos. 101–102; 161 Fig. 33. I still identified the latter ones in my thesis as storage vessels. Based on the pieces from Buda, however, it became evident that these vessels were used as chamber pots.

¹⁴⁶⁰ So far, the only study to summarise the features of this ware type in Hungary is BENDA 2016.

¹⁴⁶¹ BHM Inv. Nos. 2014.167.32; 2012.202.271.

VIII SUMMARY

I have summarized the observations regarding individual ware groups at the end of the respective chapters, so here, in the final chapter, I will only present conclusions relating to the entire find material. In line with my preliminary objectives, I will first try to outline the find horizons characteristic of shorter periods. Afterwards, I will discuss the spatial relationships of the settlement district under today's Szent György tér based on ceramic materials and provide data regarding local production in Buda. Finally, I will summarize the information obtained about the evaluated pits and the early modern history of the entire area.

VIII.1 CONNECTIONS THROUGH TIME AND SPACE

VIII.1.1 CHRONOLOGY

The processed finds provided relevant data spanning from the late 15th and early 16th centuries to the first half of the 18th century. Within these two centuries and a half, I managed to distinguish five periods. (Fig. 78) The provided exact dates are, of course, indicative, as changes in everyday life generally do not follow significant events on a day-to-day basis but rather adapt over years and decades in response to smaller happenings that ripple out from them. Some ware types were characteristic of multiple consecutive periods, meaning that their total lifespan could exceed a hundred years. For some ware types, I marked even longer time intervals; however, in these cases, the available finds did not allow for more precise dating.

It should be noted that these find horizons can overlap with earlier periods because a single vessel could remain in use for generations, or it might have been introduced into the context a long time after being discarded or through secondary deposition. Therefore, earlier objects appearing primarily in late assemblages do not necessarily indicate the early dating of the object. However, stray later finds should always be considered because they suggest further use or disturbance of the object. In all cases, it is worth examining the proportion and distribution of finds that can be classified into different periods, even if stratigraphic observations were limited or unavailable.

I. The Jagiellonian Era (1490–1526) and the decades around the Ottoman conquest of Buda (1541)

As I mentioned earlier, previous studies on medieval ceramics rarely discuss the first half of the 16th century, so our knowledge about this period is limited.¹⁴⁶²

One striking observation in the material I have processed is the almost complete absence of one of the most popular types of regional pottery of the late Middle Ages, the so-called “Buda redware.” Only insignificant fragments of it were found in Pits No. 1, No. 4, and No. 13, even though Pit No. 1 had been definitely in use before the town was occupied. This may be a coincidence, as the ware type was certainly still used at other sites during this period, but it is worth further consideration.

Among the artefacts I evaluated, relatively few types could be associated with this period based on their parallels. Notable among them are vessels that can be considered precursors to later, light-coloured

¹⁴⁶² For example, HOLL 1963 and FELD 1987 deal with pottery up to the beginning of the 16th century and to the end of the 15th century, respectively.

glazed pots (Ware type 1.4.2), the decorated bowl linked to the late medieval workshops of Buda (Ware type 6.1.1), and the fine, white jug painted with red patterns (Ware type 6.2.1).

II. Early Ottoman period: from the middle of the 16th century to the sieges of the Long Turkish War (1598; 1602; 1603) and the following renovations

The early Ottoman-period assemblages can be easily identified, as they comprise the distinctive, slow wheel-thrown “South Slavic” and the fast wheel-thrown, glazed “Balkan/Turkish” ware groups for the first time. In the former, baking plates with incised decoration occur in this period (Ware type 2.1.5), while in the latter, darker, reddish-brown, pedestalled bowls often with unsegmented profiles, *sgraffito* decoration and strong connections to Belgrade (Ware types 7.1a-b) are prevalent. Vessels with very fine, yellow fabric, as well as pedestalled bowls and liquid containers covered with red paint instead of or alongside glazing (Ware types 7.2; 7.5), can be dated to this period as well. The appearance of Iznik faience is also associated with this time (Ware type 4.1.1), although some of the earliest examples from other sites of the town, may have arrived in Buda before it was occupied. Additionally, the Balkan-style liquid containers fired in a reducing atmosphere also appeared in these decades, although they provide limited dating criteria within the Ottoman occupation period.

Among the locally developed types, products made in the north-eastern region of the country, such as the glazed pots with whitish material (Ware group 1.2) and tableware with cut-glazed decoration (Ware type 6.1.3), were consistently present. Our current knowledge suggests that the small, light-coloured, glazed pots and dishes with stamped decoration classified into Ware type 1.2.1 were characteristic of this period, and were possibly more widespread in the middle region of the Carpathian Basin. Connections with Transdanubia (the Hungarian region west of the Danube) are indicated by the oxidized and reduced-fired, unglazed ceramics similar to those of the Ete potters (Ware type 8.6).

In Buda, collar-rimmed glazed pots (Ware type 1.1.1) began to appear in larger quantities during this time, probably as commercial goods shipped on the Danube from the Austrian or north-western Hungarian territories. Trade in the classic grey-fired Austrian pots, often made of graphite-containing clay (Ware type 1.6.1), may have continued. At other sites, fine, variously decorated bowls with lathe-turned bases, as well as liquid containers belonging to the same ware groups (Ware group 6.5; Ware type 6.6.2), possibly produced in present-day Germany, could be attributed to this period. In the material I processed, these items mostly emerged from later or mixed contexts, yet often in rather worn and poor condition.

Regardless of the vessel type, it appears more characteristic of this period for certain objects to be marked with secondary incisions, which may suggest lifestyle differences compared to the later period of the Ottoman rule.

III. Late Ottoman period: from the first decades of the 17th century to the sieges of reconquering wars (1684; 1686)

During this period, there was a high degree of uniformity in the glazed “Balkan/Turkish” ware group. Both the forms and decorations appear to have diverged from the material presumably of Belgrade origin or inspiration (Ware type 7.4). Among them, newly introduced types were the slip-covered and lead-glazed pots (Ware type 1.3.1), characteristically unevenly fired and glazed large storage vessels (Ware type 7.9), and, at least for now, it seems that cylindrical chamber pots also appeared (Ware group 9) in this period. It is crucial to note that during this time, the practice of smoking tobacco pipes, but they are not part of the present study.

Classic Iznik products were replaced by other Eastern faience wares (Ware types 4.1.2–4), as well as Chinese porcelain produced during the reigns of the emperors Wanli and later Kangxi (Ware types 4.2.1-3). It is questionable how these Chinese porcelain items made their way into the Ottoman Empire itself, but it seems nearly certain that they arrived in the Ottoman part of Hungary via the Balkan provinces.

Among the goods of Hungarian origins, ceramics from the north-eastern region of Hungary continued to be highly popular. However, the transformation of the product range in that region was also evident in Buda. Instead of cut-glazed tableware, there were now slipwares and plates with wet *sgraffito* decoration (Ware type 6.2.2; Ware group 6.4), but liquid containers with these types of decoration were rare in the material, suggesting that there was no demand for them. Pots were increasingly adorned with red, painted, and incised decoration, and the development of these can be traced well in the processed find material (Ware types 1.2.2c–1.2.3b).

Among the vessel types characteristic of Transdanubia, various variants of collar-rimmed pots appeared (Ware types 1.1.3–1.1.5), while the dominant Ware type 1.1.1 from the previous period almost completely disappeared. The slipwares belonging to Ware type 6.4.2 can also be linked to this region.

Hutterite-style and other western tin-glazed products, which appeared for the first time during this period, were imported from the Hungarian Kingdom or even more distant regions of the Habsburg Empire and possibly from the Principality of Transylvania (Ware group 5).

IV. Period of the Reconquering War: levelling works following the sieges, then the destruction or renovation of Ottoman Era settlement features (1684; 1686-beginning of the 18th century)

During this relatively short period, there were no further significant changes concerning the Ottoman-type ceramics. The objects in use at the time of the recapture were discarded in the following years and decades. The beginning of this period is marked by the appearance of some new types, such as milk jugs (Ware types 1.5.2; 1.5.4) and dishes with “sedge leaf-patterned,” marbled decoration (Ware type 6.6.2). Also associated with this period are ceramics painted with banded patterns (Ware types 1.2.3b; 6.4.2a-b) and certain varieties of collar-rimmed pots (Ware types 1.1.5b; 1.1.8). These assemblages show an increase in tin-glazed ceramics and the emergence of some tableware types (Ware types 5.1.1; 5.1.3; 6.3; 6.4.4) with parallels mainly from Austria.

V. First half of the 18th century: dwelling in of the new, mainly German settlers

In the assemblages discussed, this period is primarily represented by the latest specimens of collar-rimmed pots (Ware types 1.1.6b; 1.1.8) and a few notably distinct fragments, both from slipwares and marbled wares (Ware types 6.4.5; 6.6.3). No major material dated to this period has been published from Buda yet, but insights can be gained from contemporaneous finds discovered in Vienna and in the Hiemer House in Székesfehérvár, Hungary.¹⁴⁶³

VIII.1.2 LOCAL PRODUCTION AND TRADE CONNECTIONS

We have increasingly more data about local pottery craftsmanship in Buda from the medieval period, but our information about the early modern era is sporadic. Apart from the production of majolica during the reign of King Matthias I, nearly all evidence currently points towards the Víziváros (“Watertown”

¹⁴⁶³ KALTENBERGER 2000. KALTENBERGER 2008. KOVÁCS 2017.

District), where ceramics were certainly produced from the late Middle Ages to the modern period. This production was concentrated in an area presently known as Fazekas tér (Potters' Square). However, from Ottoman tax records, we may also learn that there was a neighbourhood named after potters within the present-day Castle District, the exact location of which is still unknown. An intriguing find from the northern dry moat of the royal palace is a pottery kiln spur with the characteristic green glaze spots found on footed bowls.¹⁴⁶⁴

The analyzed assemblages only provide indirect information about local production. For example, it appears that a spot of green glaze dripped on the fracture surface of a pipkin fragment, and it is possible that a pedestalled bowl shed its glaze and slip during firing.¹⁴⁶⁵ However, it is not entirely certain whether these events occurred, as there could be other taphonomic explanations for the observed phenomena.

The pottery industry, which was likely aimed at supplying Buda or at least had clear connections to the town, is mainly represented by the Balkan/Turkish Ware types 1.3.1 and 7.4. Among the reddish-brown collar-rimmed pots, the Ware types 1.1.5a-b, 1.1.6a-b, and Ware type 1.1.3 were also likely to be produced in the close vicinity. There are also pieces matching unglazed jugs and cups of Ware type 8.5 found all over the town. However, until pottery workshops, definitively defective pieces or firing tools are uncovered, these remain speculative assumptions. (*Figs. 79–80*)

In the territory of the medieval Kingdom of Hungary, the liveliest and most continuous ceramic-based connections were maintained with the northern part of the Great Hungarian Plain and the southern region of Upper Hungary (today partly in Southern Slovakia). To the west, trade with the north-eastern part of Transdanubia intensified during the 17th century. Very few vessels exhibit clear characteristics of the southern Great Hungarian Plain (Ware types 1.5.1; 8.9), and even the Ottoman ceramics from the region of Southern Transdanubia differ significantly.¹⁴⁶⁶

It appears that during the 16th century, albeit in much smaller quantities, pottery shipments could still have arrived from Austria and more distant German territories. However, this may have been interrupted for a time, possibly due to the conflicts of the Long Turkish War, and the ware types associated with the periods III-IV show significant differences. Tin-glazed pottery is a special case, and not all of its types are necessarily the work of Hutterite masters, as similar types with the same forms were produced in Vienna from the second half of the 17th century on. However, due to their similar forms, they cannot be easily distinguished at present.

Finally, the strongest connections of Buda within the Ottoman Empire clearly existed with Belgrade. It is plausible that in the beginning, alongside many other goods, significant shipments of pottery, including earthenware, arrived from this town until local production could be organized. The presence of faience and porcelain, as well as some other ware types (Ware groups 7.2, 7.5, 7.6), is partly suggestive of trade from the central provinces (present-day Greece and Turkey) to Buda, and partly, personal belongings acquired there. (*Fig. 80*)

¹⁴⁶⁴ I have collected the data regarding local production in an earlier study. KOLLÁTH 2016, 369–370, with further literature.

¹⁴⁶⁵ BHM Inv. Nos. 2012.287.279; 2012.287.204.

¹⁴⁶⁶ For a detailed analysis of the cooking pot types sold in Buda during this period, see KOLLÁTH 2023a.

VIII.2 DATA ON SETTLEMENT HISTORY

VIII.2.1 DATING OF THE OBJECTS

The analysis of ceramic materials helped determine the periods for objects that could not be dated in other ways, as well as refine the dating of other pits since I examined the presence and proportions of each ware type in different assemblages.

For Pit No. 1, dating was based on excavation observations, indicating that the pit was in use before the capture of Buda and may have been filled back at the very end of the 16th century or the beginning of the 17th century. This remained unchanged, with characteristic finds from periods I and II.

Pits No. 2–4 displayed similar characteristics but finds dating to the period I were sporadic in these pits, with the majority of their contents belonging to the characteristic ware types of period II. Since all of them are located within the St. Sigismund's Church, they must have been dug during the Ottoman period. However, they were filled back sometime around the turn of the 16th and 17th centuries, no later than the 1610s, and Pits No. 2 and No. 3 were filled back at the same time, as fragments from the same vessel were found in them.

Pit No. 5, also located within the church, represented a slightly later find horizon, which can be placed in periods II-III, with a predominance of the later ware types. Based on this, it is likely that this pit was dug later than Pits No. 2–4 and perhaps was not filled back all at once but remained open for a longer period.

Pit No. 6, situated by the western wall of St. Sigismund's Church, appears to be later than Pits No. 1–4 but earlier than the youngest finds in Pit No. 5. It lacks certain items, such as *sgraffito*-decorated pedestalled bowls, but no pipes or tin-glazed ceramics have been found in it. This suggests that it was in use during the early part of Period III, in the first decades of the 17th century.

Pit No. 7, located slightly east of the sanctuary of the church and opposite the Pasha's Palace, differs in its assemblage from the previous pits. It contained very few finds from Period II, and it also lacked the types of vessels that appeared around the time of the recapture of Buda. Therefore, its backfill can confidently be dated to the later part of period III, from the middle to the second half of the 17th century, but still before the 1680s.

Pits No. 8–9 contained a highly mixed assemblage, with both earlier and later types of vessels present. Furthermore, a significant quantity of medieval fragments was found in the lower sections of these pits. Due to the extensive disturbance of the layers in this area, it is impossible to determine when these pits were dug or to ascertain the exact nature of the disturbances that affected both pits. However, based on the large number of late fragments that were retrieved from them and considering that they were probably filled back at the same time, it can be assumed that the final backfill of these pits took place during period V.

Pits No. 10b and No. 11b (the lower sections of these pits), contained types that are characteristic of period IV. This is supported by their archaeological context and the fact that many of the finds from Pit No. 11b were severely burnt, almost beyond recognition. Only a few fragments from the upper sections of these pits (labelled "a") were collected during the excavation, and the earliest fragments among them belonged to period V. (*Fig. 74 I2*)

Based on the assemblage unearthed from Pit No. 12, it appears to be slightly earlier, leaning toward period III. It lacked the types associated with the period around the recapture of Buda but could not be dated more precisely within the 17th century.

The backfill of Pit No. 13, which partially served as a reference for determining the periods, was divided into several distinguishable layers. In its lower section, concentrations of finds characteristic of the later phase of period II could be observed. The middle section contained the typical assemblage of periods III-IV. The uppermost section, however, had a highly mixed backfill with many finds dating to periods I-II or even earlier. From this layer 19th-century objects came to light, as well. Based on this and the observations made during the excavation, it was inferred that the pit was probably created sometime in the early 17th century and remained in use until the recapture. It was then filled back, but not compacted, and the upper part gradually sank. Consequently, it was filled back several times with soil from different areas. Finally, it was probably completely filled back during the construction of the royal stables in the mid-19th century when the upper layer of the backfill was levelled, spreading it over an area of approximately 8 metres in diameter. (Fig. 74 9–11, 13)

VIII.2.2 THE EVALUATED OBJECTS WITHIN THE OTTOMAN-ERA HISTORY OF THE SZENT GYÖRGY TÉR AREA

During the excavation of the pits, it was possible to gather information that complements the existing written and archaeological data regarding the history and inhabitants of the area. The damages inflicted on the medieval buildings that accommodated individual features are indicated by the building ceramics recovered from them, such as fragments of floor tiles, roof tiles, water pipes, and stove ducts.

The case of the St. Sigismund's Church is particularly interesting. Contrary to previous assumptions, it was probably repurposed for secular use after the occupation of the town, possibly as a residential building. Several smaller pits (Pits No. 2–4), spaced relatively far apart, suggest that they were originally used for food storage or possibly as privies. These pits were filled back simultaneously around the turn of the 16th and 17th centuries. The artefacts recovered from them appear to belong to the belongings of singular households. They contained roughly similar quantities of items (214 pieces, 337 pieces, and 241 pieces, which may correspond to approximately 40–60 vessels in each one). In each pit, one could find a few pots, baking plates, several very uniform-looking pedestalled bowls, jugs that could have been used for storage and as tableware (except for Pit No. 4, which contained only one beaker), one or two bowls of different types, and a few fragments of stove tiles.

At the same time, the earliest artefact types found in Pit No. 5, which was located near the entrance to the sanctuary, next to the triumphal arch wall, were contemporaneous with those mentioned before. This pit yielded a significant amount of stove ceramics, cannonballs, as well as architectural debris, including fragments of vaulting ribs. Based on this, it is conceivable that St. Sigismund's Church suffered damage during the sieges of the Long Turkish War or some other disaster (fire, lightning strike, etc.) during that period. Subsequently, a significant reorganisation took place. Perhaps due to the deteriorated condition of the church nave or the relocation of the Pasha and his officers to the neighbouring buildings, a change in function may have taken place. No more pits were dug inside the building, and only Pit No. 5, which could have been made during this period, remained in use for a while. The complete obliteration of archaeological layers from the early modern period precludes further conclusions, but these findings complement our existing knowledge.¹⁴⁶⁷

As for the data related to the lifestyle of the former inhabitants, the analysed artefacts confirm the view that the Ottoman population in this area, possibly the military elite, enjoyed a high standard of living.¹⁴⁶⁸ Nearly every type of pottery stands out in terms of technical quality compared to similar

¹⁴⁶⁷ For a detailed study on the topic, see KOLLÁTH 2023b.

¹⁴⁶⁸ For a detailed analysis of these phenomena and their evaluation together with written sources, see KOLLÁTH 2022.

types known from other sites, including even the suburbs of Buda. There are very few faulty ceramics, and firing, glazes, and slips are relatively uniform and of good quality. Often, individual objects or sets of objects with slight differences in size but otherwise very similar were observed, as if they were part of a household set. This trend was particularly noticeable in the glazed pots and baking plates of Pits No. 5 and No. 7, as well as in the footed bowls of Pits No. 1, No. 4, and No. 12. This phenomenon may suggest that the individuals buying these vessels had the means to purchase multiple pieces for their households.¹⁴⁶⁹

Despite the overall good quality, the ornamentation of glazed Balkan/Turkish pottery from periods III-IV was relatively plain compared to the items from Szolnok, Székesfehérvár, and Szekszárd-Újpalánk, and there were few particularly ornate pieces among the cut-glazed and slipware bowls. There could be several explanations for this, but one contributing factor may have been that simple clay vessels did not carry much prestige in the lives of the district's residents since they could afford porcelain, glassware, and metal objects. This is suggested by the copper vessel from Pit No. 5, the porcelain fragments from Pit No. 7, and, especially, the lavish imported ceramics and glass items from Pits No. 10 and No. 13, which align well with other finds from the south-western part of present-day Szent György tér.¹⁴⁷⁰ (*Fig. 75*)

Overall, although many unresolved issues remain, the analysis of this significant amount of artefacts has helped us to clarify many typological and chronological questions regarding early modern ceramics in Buda. Moreover, it has provided a model for further research, serving as a starting point for understanding the find horizons of this era. Through this research, it has been confirmed that Buda, as an administrative and economic centre, maintained extensive connections with both the neighbouring regions of the Ottoman Empire and the Hungarian Kingdom ruled by the Habsburgs, especially the Hungarian-populated areas. Additionally, ceramics were imported from German-speaking territories and the central regions of the Ottoman Empire.

The incredible diversity of ceramic types in Buda is a testament to these connections, and the descriptions of these ceramics can hopefully assist in the analysis of materials from many other sites in the future. This work has also contributed to a better understanding of the history of this location with less-than-ideal stratigraphic conditions during the Ottoman period. It highlights the importance of subjecting ceramics and other types of artefacts to a complete analysis in cases like this, where the original find context is lost, as they can still provide valuable information.

¹⁴⁶⁹ Good ethnographic examples are known for this phenomenon, but it cannot be proved regarding the Ottoman period for the time being. KRESZ 1960, 357–358.

¹⁴⁷⁰ TÓTH 2003b. KOMORI 2017.

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- Fig. 37** Ware type V.1.4.1.: **1:** 2002.9.156; **2:** 2002.9.156; Ware type V.1.4.2.: **3:** 2014.167.2; **4:** 2014.167.3; **5:** 2011.10.37; **6:** 2011.10.38.1–2; **7:** 2011.10.17; **8:** 2011.9.55.1–2.
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- Fig. 39** Ware type V.1.5.3.: **1:** 2012.287.633.1–9; **2:** 2012.287.607.1–2; **3:** 2012.287.610; **4:** 2012.287.611; **5:** 2012.287.613; **6:** 2012.287.625; **7:** Pit 10, uninventoried. Ware type V.1.6.1.: **8:** 2002.9.39; **9:** 2002.9.115; **10:** 2002.9.117; **11:** 2002.9.116; **12:** 2002.9.47. Ware type V.1.6.2.: **13:** 2012.287.61; **14:** 2012.287.62; **15:** 2012.287.63; **16:** 2012.287.65; **17:** 2012.287.64; **18:** 2011.18.35.
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- Fig. 41** Ware type V.1.8.1.: **1:** 2012.287.501.1–8. **2:** 2012.287.502. **3:** 2012.287.503. **4:** 2011.18.82. **5:** 2013.157.80. **6:** 95.31.28. **7:** 95.32.21. **8:** 2012.287.500.1–2. **9:** 2011.18.83.
- Fig. 42** Ware type V.1.8.1.: **1:** 2012.287.510. **2:** 2012.287.507. **3:** 2012.287.512. **4:** 2012.287.511. **5:** 2014.157.79. **6:** 2012.287.508. **7:** 2012.287.505. **8:** 2012.287.504. **9:** 2012.287.506. **10:** 2012.287.513.1. Ware type V.1.8.2.: **11:** 95.31.29. **12:** 2012.287.509. **13:** 2012.287.267. **14:** 2011.10.54. **15:** 2012.202.400. **16:** 2012.287.514. Ware type V.3.2.: **17:** 2012.287.540.
- Fig. 43** Ware type V.2.1.1.1: **1:** 2012.202.314; **2:** 2012.287.538. Ware type V.2.1.2: **3:** 2012.287.519; **4:** 2012.202.302; **5:** 2012.202.313; **6:** 2012.202.346; **7:** 2012.202.347. Ware type V.2.1.3: **8:** 2012.202.306; **9:** 2012.202.307; **10:** 2012.202.308. Ware type V.2.1.4: **11:** 2002.9.151; **12:** 2002.9.104; **13:** 2002.9.107; **14:** 2002.9.108. Ware type V.2.1.5: **15:** 95.31.36.1; **16:** 2012.287.533; **17:** 2014.167.39.1–2; **18:** 2012.287.537; **19:** 2014.167.37.
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- Fig. 45** Ware type V.3.1.: **1:** 2013.157.42. Ware group VI.4.1.: **2:** 2011.10.37. **3:** 95.30.5. **4:** 95.30.10. **5:** 95.30.9. **6:** 2012.287.84. **7:** 2013.157.1. **8:** 95.30.6. **9:** 2014.203.1. **10:** 2014.203.2. **11:** 95.30.7. **12:** 2012.287.83. **13:** 2012.287.77. **14:** 2012.287.75. **15:** 2012.287.82.
- Fig. 46** Ware group VI. 4. 2.: **1:** 95.30.1. **2:** 2012.287.78. **3:** 2012.287.81. **4:** 2012.287.74. **5:** 95.30.3. **6:** 95.30.2. **7:** 2012.287.71. **8:** 2011.18.1. **9:** 2011.18.2. **10:** 2012.287.263. **11:** 2012.287.73. **12:** 2012.287.80.1. **13:** 2012.287.80.2. **14:** 2012.287.79. **15:** 2012.287.76.
- Fig. 47** Fragment of a *kraak*-porcelain plate from Pit 13 (BHM Inv. No. 2012.287.70) and its close parallels from Amsterdam. (After OSTKAMP 2015)
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- Fig. 49* Ware group VI.5.: **1:** 2012.287.92. **2:** 2011.18.4. **3:** 2011.18.5. **4:** 2012.287.94. **5:** 95.30.34. **6:** 2012.287.87.1–2. **7:** 2014.203.13. **8:** 2012.202.218.1–2. **9:** 95.30.20. **10:** 2012.287.106. **11:** 2012.287.105. **12:** 2012.287.108. **13:** 2012.202.219.
- Fig. 50* Ware group VI.6.1. **1:** 2011.10.46; **2:** 2012.202.221.1–2; **3:** 2012.202.222; **4:** 2011.9.12; **5:** 2011.18.27; **6:** 95.31.6; **7:** 2011.10.10; **8:** 2012.202.237; **9:** 2014.167.28; **10:** 2013.156.14; **11:** 2013.156.15; **12:** 95.31.2; **13:** 2012.202.224; **14:** 2012.202.225.1–2; **15:** 2012.202.226; **16:** 2012.202.220; **17:** 2011.10.44; **18:** 2012.287.95.1–4; **19:** 2011.10.11; **20:** 2011.9.62–2011.10.45; **21:** 2014.167.29; **22:** 2014.167.31; **23:** 2014.167.30. Ware group VI.6.2.: **24:** 2002.9.168; **25:** 2013.156.16; **26:** 2011.9.59; **27–28:** 2012.287.489–490; **29:** 2013.157.68.
- Fig. 51* Ware group VI.6.2.: **1:** 95.30.19; **2:** 95.31.7; **3:** 2011.18.24; **4:** 2012.287.546; **5:** 2012.287.553. Ware group VI.6.3.: **6:** 2013.157.39; **7:** 95.30.97; **8:** 95.31.43.1–2; **9:** 95.32.11; **10:** 95.30.70; **11:** 95.30.73; **12:** 2013.156.11; **13:** 2012.202.232.1–2; **14:** 2012.202.234; **15:** 2013.156.12. Ware group VI.6.4.: **16:** 2013.157.35.1–7; 2013.157.36.1–3.
- Fig. 52* Ware group VI. 6.4.: **1:** 95.31.8; **2:** 95.30.59.4; **3:** 95.30.59.5–6; **4:** 2012.287.565; **5:** 2011.18.17; **6:** 2012.287.559.1–6; **7:** 2012.287.560.1–2; **8:** 2012.287.564; **9:** 2012.202.230; **10:** 2012.287.561.
- Fig. 53* Ware group VI.6.4.: **1:** 2012.287.567; **2:** 2012.287.568; **3:** 2012.287.563; **4:** 95.30.59.3; **5:** 95.30.59.5–6; **6:** 2012.287.569; **7:** 2011.18.20; **8:** 2012.202.227; **9:** 2011.18.19; **10:** 95.32.13.1–3; **11:** 2012.287.570.1–2; **12:** 2012.287.572; **13:** 2013.156.8; **14:** 2013.156.10; **17:** 2012.287.574; **18:** 2012.202.231. Ware group VI.6.5.: **19:** 2012.202.236; **20:** 2011.18.18; **21:** 95.30.63; **22:** 95.30.60.1–2; **23:** 2012.287.571; **24:** 2012.287.578; **25:** 2012.287.577.1–2. Ware group VI.6.6.: **26:** 2012.287.575; **27:** 2011.18.25; **28:** 2011.18.26; **29:** 95.30.103; **30:** 2013.157.43; **31:** 2011.18.22; **32:** 2013.156.9; **33:** 2013.157.37; **34:** 95.30.61; **35:** 95.31.44. 15–16: fragments of modern plates from Pit 10a. Uninventoried.
- Fig. 54* Ware type VI.7.1a.: **1:** 2002.9.4; **2:** 2002.9.7; **3:** 2002.9.17; **4:** 2002.9.14; **5:** 2012.202.79; **6:** 2014.167.13; **7:** 2012.202.76; **8:** 2014.167.14; **9:** 2014.167.12; **10:** 2014.167.11; **11:** 2012.202.75.1–2; **12:** 2002.9.158; **13:** 2002.9.6.
- Fig. 55* Ware type VI.7.1a.: **1:** 2012.287.131; **2:** 2014.167.15; **3:** 2012.202.77; **4:** 2013.157.17; **5:** 2012.287.129; **6:** 2014.167.17; **7:** 2014.167.16; **8:** 2012.287.198; **9:** 95.30.93; **10:** 2011.9.17; **11:** 2012.287.197; **12:** 2012.287.815; **13:** 2002.9.19; **14:** 2002.9.22.1–4; **15:** 2002.9.95; **16:** 2002.9.87; **17:** 2002.9.23; **18:** 2012.202.80; **19:** 2012.202.81.1–2; **20:** 2012.287.769; **21:** 2012.202.82; **22:** 2013.157.2.1–4; **23:** 2012.287.262; **24:** 2014.167.18; **25:** 2011.18.193; **26:** 2012.287.195; **27:** 95.30.65; **28:** 2011.16.3; **29:** 95.32.7.
- Fig. 56* Ware type VI.7.1b.: **1:** 2002.9.11; **2:** 2002.9.18; **3:** 2002.9.10; **4:** 2002.9.19; **5:** 2011.9.16; **6:** 2002.9.15; **7:** 2002.9.14; **8:** 95.30.16; **9:** 2011.9.15; **10:** 2013.157.18; **11:** 2002.9.20; **12:** 2012.287.123; **13:** 2011.9.17; **14:** 2012.287.122.1–2; **15:** 95.30.12.1–7; **16:** 95.32.8; **17:** 2011.9.18.1–2; **18:** 2012.287.184; **19:** 2012.287.165; **20:** 2012.287.258; **21:** 2012.287.166; **22:** 2012.202.98; **23:** 95.32.10; **24:** 95.30.11; **25:** 2014.167.25.1–2; **26:** 2013.156.3.
- Fig. 57* Ware type VI.7.2.: **1:** 2002.9.24.1–5; **2:** 2011.10.13; **3:** 2012.287.117; **4:** 2012.287.132; **5:** 2014.167.26.1–2; **6:** 2012.287.259; **7:** 2012.202.96; **8:** 2014.167.24.1–3; **9:** 2011.9.38; **10:** 2002.9.79; **11:** 2002.9.109; **12:** 2011.10.41; **13:** 2012.202.83; **14:** 2011.18.96; **15:** 2002.9.118; **16:** 2011.10.1; **17:** 2012.287.591; **18:** 2011.16.69.
- Fig. 58* Ware type VI.7.2.: **1:** 2011.9.40; **2:** 2011.9.41; **3:** 2002.9.123. Ware type VI.7.3.: **4:** 2012.287.224.1–2; **5:** 2012.287.592; **6:** 2012.202.160; **7:** 2012.202.159; **8:** 2012.202.157; **9:** 2012.202.158; **10:** 2002.9.126; **11:** 2011.18.42; **12:** 2011.10.2; **13:** 2011.10.19; **14:** 2011.10.26. Ware type VI.7.4.: **15:** 2011.18.103; **16:** 95.30.23; **17:** 2013.157.25; **18:** 95.30.102; **19:** 2013.157.24. Ware type VI.7.5.: 2002.9.8. Ware type VI.7.6.: Pit 12, uninventoried.

- Fig. 59* Ware type VI.7.7.: **1:** 2012.287.119; **2:** 2012.287.125.1–3; **3:** 2012.287.124; **4:** 2012.287.120.1–2; **5:** 2012.287.130; **6:** 2012.202.78; **7:** 2011.18.10; **8:** 2012.287.128; **9:** 2012.287.126.1–2; **10:** 2011.18.9; **11:** 2012.287.135.1–2; **12:** 2011.18.13; **13:** 2012.287.176; **14:** 2012.202.99; **15:** 2012.287.196.1–2; **16:** 2012.287.168.
- Fig. 60* Ware type VI.7.7.: **1:** 2011.10.40; **2:** 95.32.3; **3:** 95.32.4; **4:** 2012.287.189; **5:** 95.32.2; **6:** 2012.202.100; **7:** 2011.16.1; **8:** 95.32.5; **9:** 2012.287.156.
- Fig. 61* Ware type VI.7.7.: **1:** 2014.167.19.1–2; **2:** 2012.287.207; **3:** 95.32.6; **4:** 2012.202.101.1–2; **5:** 95.32.9; **6:** 2014.167.23; **7:** 2011.18.15; **8:** 2011.18.16; **9:** 95.30.13; **10:** 2011.18.14; **11:** 2012.287.250.
- Fig. 62* Ware type VI.7.7.: **1:** 2012.287.153.1–2; **2:** 2012.287.164; **3:** 2012.287.169; **4:** 2012.287.141; **5:** 2012.287.205.1–2; **6:** 95.31.4; **7:** 2012.287.188; **8:** 2012.287.200; **9:** 2012.287.150; **10:** 2012.287.175; **11:** 2012.287.204.
- Fig. 63* Ware type VI.7.7.: **1:** 2011.16.6; **2:** 2012.287.589; **3:** 2012.287.826; **4:** 2012.287.590; **5:** 2011.18.104.1–2; **6:** 2012.287.804; **7:** 2012.202.151.1–2; **8:** 2012.202.152; **9:** 2012.202.150.1–2; **10:** 2012.287.803.
- Fig. 64* Ware type VI.7.7.: **1:** 2012.287.738; **2:** 95.32.14.1–4; **3:** 2012.287.595; **4:** 2012.287.823.1–4; **5:** 2012.202.174; **6:** 2012.202.177; **7:** 2012.287.819; **8:** 2011.18.29; **9:** 2012.287.793; **10:** 2011.16.7; **11:** Pit 12, uninventoried; **12:** 2011.18.105; **13:** 2011.18.101; **14:** 2011.18.102; **15:** 2012.287.822.1–3; **16:** 2012.202.168; **17:** 2012.202.167; **18:** 2012.202.165; **19:** 95.30.21; **20:** 2011.9.11; **21:** 2013.157.21; **22:** 2012.202.166; **23:** 2011.18.191.
- Fig. 65* Ware type VI.7.7.: **1:** 2012.287.593; **2:** 2012.287.594; **3:** 2011.18.43; **4:** 2011.16.15; **5:** 2011.18.105. Ware type VI.7.8.: **6:** 2011.16.8; **7:** 2011.18.188; **8:** 2002.9.60.1–2; **9:** 2011.18.92; **10:** 2011.16.11.1–4; **11:** 2011.16.10.
- Fig. 66* Ware type VI.7.9.: **1:** 2011.18.190; **2:** 2011.18.90; **3:** 95.30.22; **4:** 2012.287.724.1–9; **5:** 2012.287.727.1–4; **6:** 2011.18.91; **7:** 2012.287.733; **8:** 2013.157.28.1–2.
- Fig. 67* Ware type VI.8.1.: **1:** 2002.9.1; **2:** 2012.202.241; **3:** 2012.287.691; **4:** 2012.287.660; **5:** 2011.18.113; **6:** 2012.287.828; **7:** 2012.287.679; **8:** 2012.287.702.1–2; **9:** 2011.18.114; **10:** 2012.202.245; **11:** 2012.287.650; **12:** 2012.287.713; **13:** 2012.287.664; **14:** 2012.287.718; **15:** 2012.287.680; **16:** 2012.202.243; **17:** 2012.287.642; **18:** 2011.18.115.1–2; **19:** 2012.287.673; **20:** 2012.287.674; **21:** 95.31.12; **22:** 2011.10.4.
- Fig. 68* Ware type VI.8.1.: **1:** 2011.18.111; **2:** 2011.18.112; **3:** 2012.287.712.1–2; **4:** 2012.287.696; **5:** 2012.287.712.1–2; **6:** 2012.287.638.1–2; **7:** 2012.287.663; **8:** 2012.202.246; **9:** 2011.18.119; **10:** 2012.287.716; **11:** Pit 11, uninventoried; **12:** 2012.287.667; **13:** 2012.287.649.1–2; **14:** Pit 11, uninventoried; **15:** 2012.287.665; **16:** 2012.287.698; **17:** 2012.287.640; **18:** 2011.18.122; **19:** 2012.287.653.1–2; **20:** 2012.287.703; **21:** 2012.287.669; **22:** 2011.10.5; **23:** 2012.202.247; **24:** 2012.287.671; **25:** 2012.287.646; **26:** 2012.287.647.1–2; **27:** 2012.287.672.
- Fig. 69* Ware type VI.8.2.: **1:** 2013.157.83; **2:** 2012.287.697; **3:** 2013.157.82; **4:** 2012.202.249; **5:** 2012.287.699; **6:** 95.31.11; **7:** 95.32.15; **8:** 2011.16.16; **9:** 2011.16.20; **10:** 2012.202.242; **11:** 2012.287.675; **12:** 2012.202.248.1–4.
- Fig. 70* Ware type VI.8.3.: **1:** 2012.287.656; **2:** 2013.157.87. Ware type VI.8.4.: **3:** 2012.287.721; **4:** 2012.287.654; **5:** 2002.9.70; **6:** 2012.287.676; **7:** 2012.202.270; **8:** 2011.9.64.1–3; **9:** 2011.18.124; **10:** 95.30.27; **11:** 2012.287.637.1–2; **12:** 2012.287.704; **13:** 2002.9.50; **14:** 2012.287.641; **15:** 2012.287.659.
- Fig. 71* Ware type VI. 8.5.: **1:** 2002.9.171.1–4; **2:** 2002.9.175.1–6. Ware type VI. 8. 6.: **3:** 2011.10.53.1–2; **4:** 2012.202.264; **5:** 2012.202.261; **6:** 2011.10.3; **7:** 2012.202.260; **8:** 2013.157.84; **9:** 2011.18.192.
- Fig. 72* Ware type VI.8.6.: **1:** 2002.9.3; **2:** 2002.9.35; **3:** 2002.9.75; **4:** 2011.9.7; **6:** 2011.10.52. Ware type VI.8.7.: **7:** 2012.202.195; **8:** 2012.287.606. Ware type VI.8.8.: **5:** 2012.202.196; **9:** 2002.9.97; **10:** 2011.9.4; **11:** 2011.9.5; **12:** 2011.9.6; **13:** 2002.9.26.
- Fig. 73* Ware type VI.8.8.: **1:** 2011.16.68.1–4; **2:** 2011.9.19. Ware type VI.8.9.: **3:** 2012.287.598; **4:** 2012.287.599; **5:** Pit 12, uninventoried; **6:** Pit 12, uninventoried. Ware type VI.8.10.: **7:** 2012.287.588; **8:** 2011.18.125; **9:** 2012.202.240; **10:** 2012.202.200; **11:** 2012.202.280.1–2.

Fig. 74 Ware group VII. 9.: **1:** 2012.202.46; **2:** 2012.287.608; **3:** 2012.202.47; **4:** 2012.202.48; **5:** 2012.287.829.1–4; **6:** 2012.202.92. Ware group VII. 10.: **7:** 2014.167.32; **8:** 2012.202.271. Modern pottery: **9:** 2012.287.873; **10:** Pit 13, uninventoried; **11:** Pit 11, uninventoried; **12:** 2012.287.121; **13:** Pit 13, uninventoried.

Fig. 75 Enamel painted glass bottle from Pit 13 (BHM Inv. No. 2012.287.1). (After KOLLÁTH 2013a)

Fig. 76 Bone spindle from Pit 4 (BHM Inv. No. 2014.167.46).

Fig. 77 Bone comb from Pit 7 (BHM Inv. No. 2011.18.45).

Fig. 78 Chronology of the ware types. (By Ágnes Kolláth)

Fig. 79 Distribution of lead-glazed cooking vessels with yellowish-reddish fabrics in the evaluated find complexes. (By Ágnes Kolláth)

Fig. 80 Distribution of Ottoman type pottery in the evaluated find complexes. (By Ágnes Kolláth)

FIGURES



Fig. 1. – The location of Buda (today part of Budapest) within the present day borders and in the medieval Kingdom of Hungary. (Map by Ágnes Kolláth)



Fig. 2. – The location of Szent György tér in the Castle District of Budapest. (Source: Google Earth, 2022.03.10. By Ágnes Kolláth)



Fig. 3. – Satellite image of Budapest, I. Szent György tér with the 19th-20th century buildings and excavation sites mentioned in the text. (Source: Google Earth, 2023.10.11. By Ágnes Kolláth, Nóra Mészáros)

- 1 – Teleki Palace; 2 – Nos. 2–10 Szent György utca; 3 – Royal Stables / Szt. György tér, south-western area; 4 – Ex-Headquarters of the Hungarian Defence Forces; 5 – Ex-Ministry of Defence; 6 – Royal Palace of Buda, Building ‘A’; 7 – Bishop Garden; 8 – Carmelite Monastery / Castle Theatre; 9 – Sándor Palace; 10 – Square in front of the funicular’s terminal

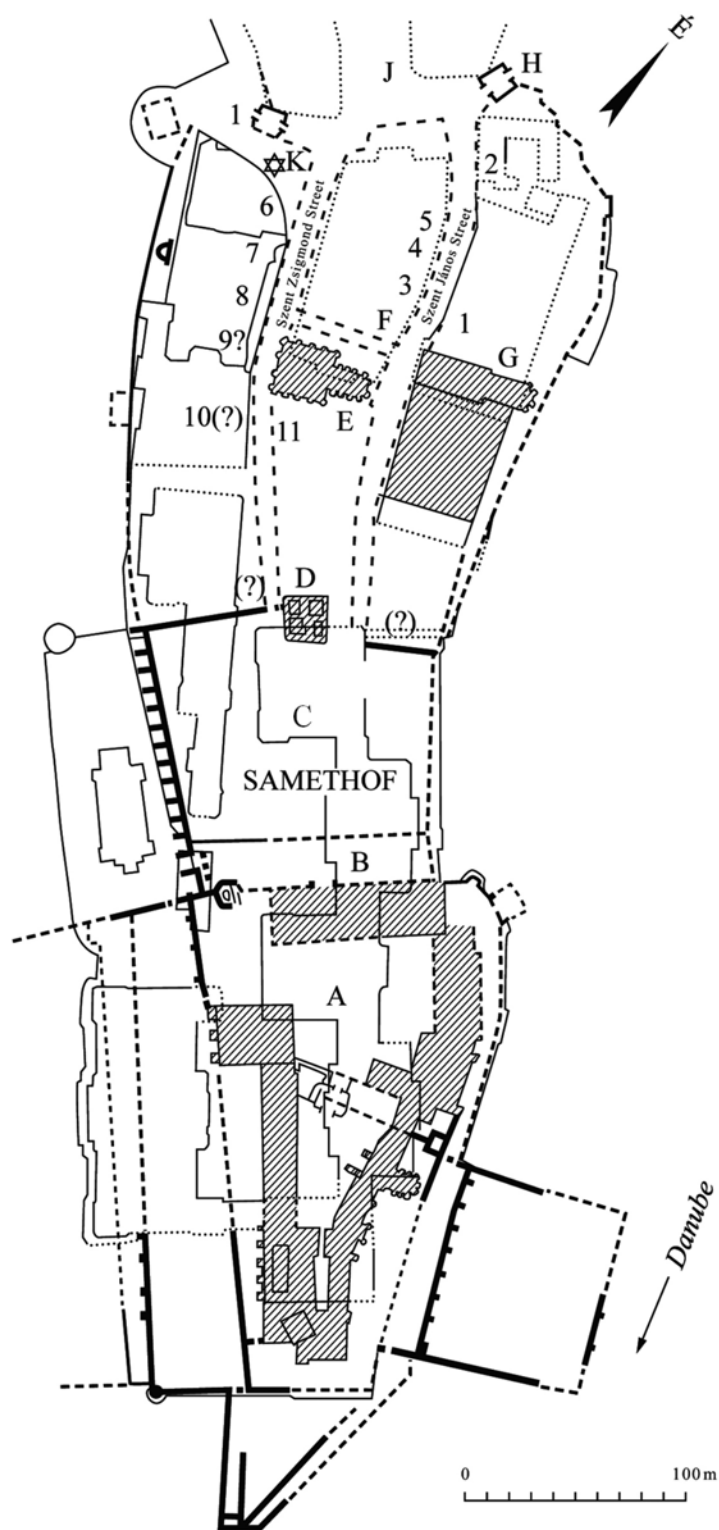


Fig. 4. – The area of the Royal Palace and the present day Szent György tér in the 16th century.
 (After VÉGH 2003 and VÉGH 2015 by Nóra Mészáros)

A – Royal Palace ; B – Dry moat; C – Samethof ; D – Friss Palace; E – Provostry of St Sigismund ;
 F – Franciscan Beguinage ; G – St John Franciscan Friary ; H – St John Gate; I – Jewish Gate; J – St George Market

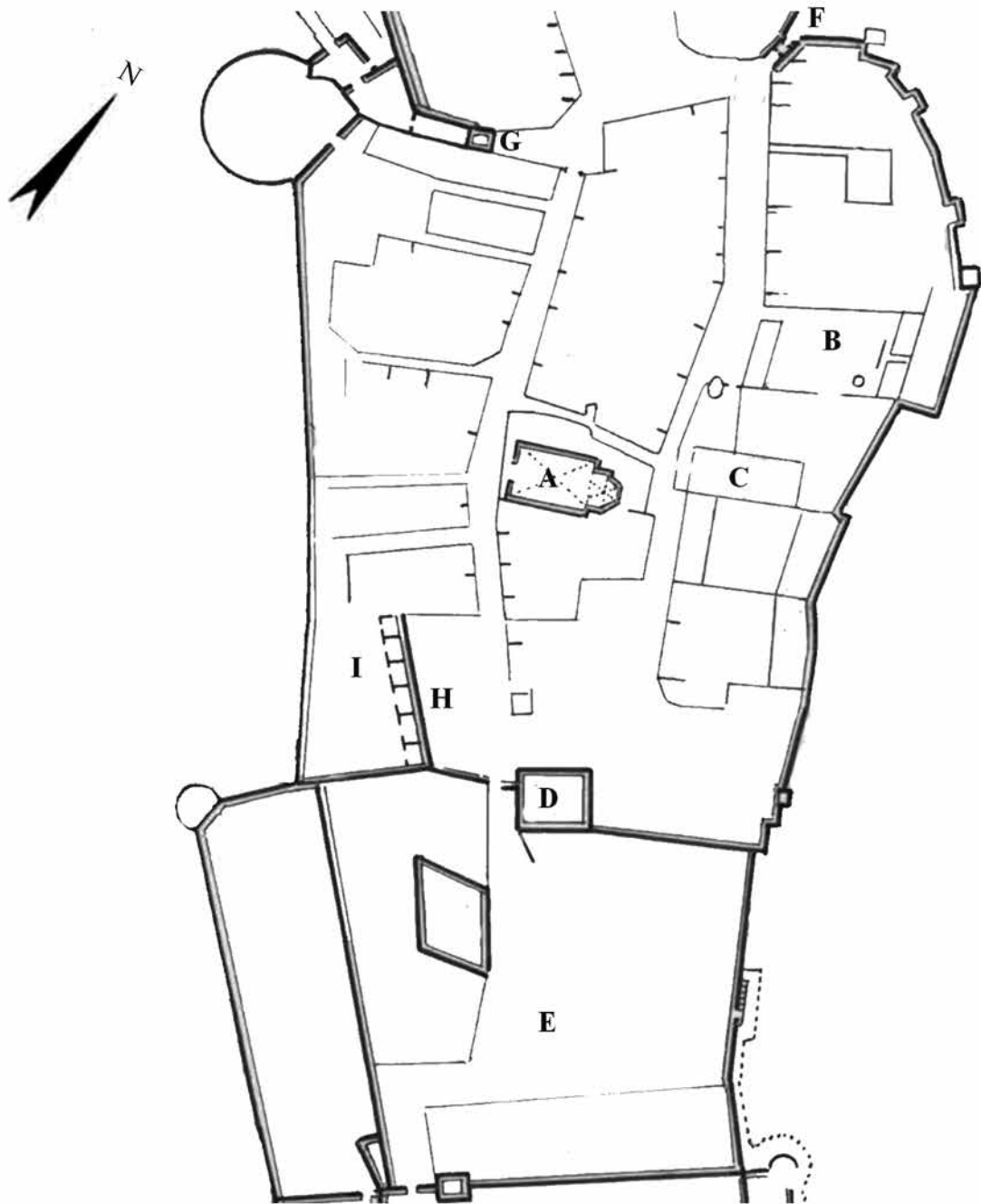


Fig. 5. – The area of the present day Szent György tér in 1687.

(Map by Ágnes Kolláth after the engraving of Joseph de Haüy)

- A – Church of St Sigismund; B – Pasha's Palace; C – Pasha Mosque; D – Armory (*Zeughaus*);
 E – *Topkhane* (Armory) Square; F – Water gate; G – Plains or Fehérvár gate; H – Town wall section built in 1684;
 I – Artillery barracks built in 1686-87



Fig. 6. – Survey of the excavations on Szent György tér, 1975–2002.
(Map by Zsolt Viemann, Anikó Tóth, Ágnes Kolláth)

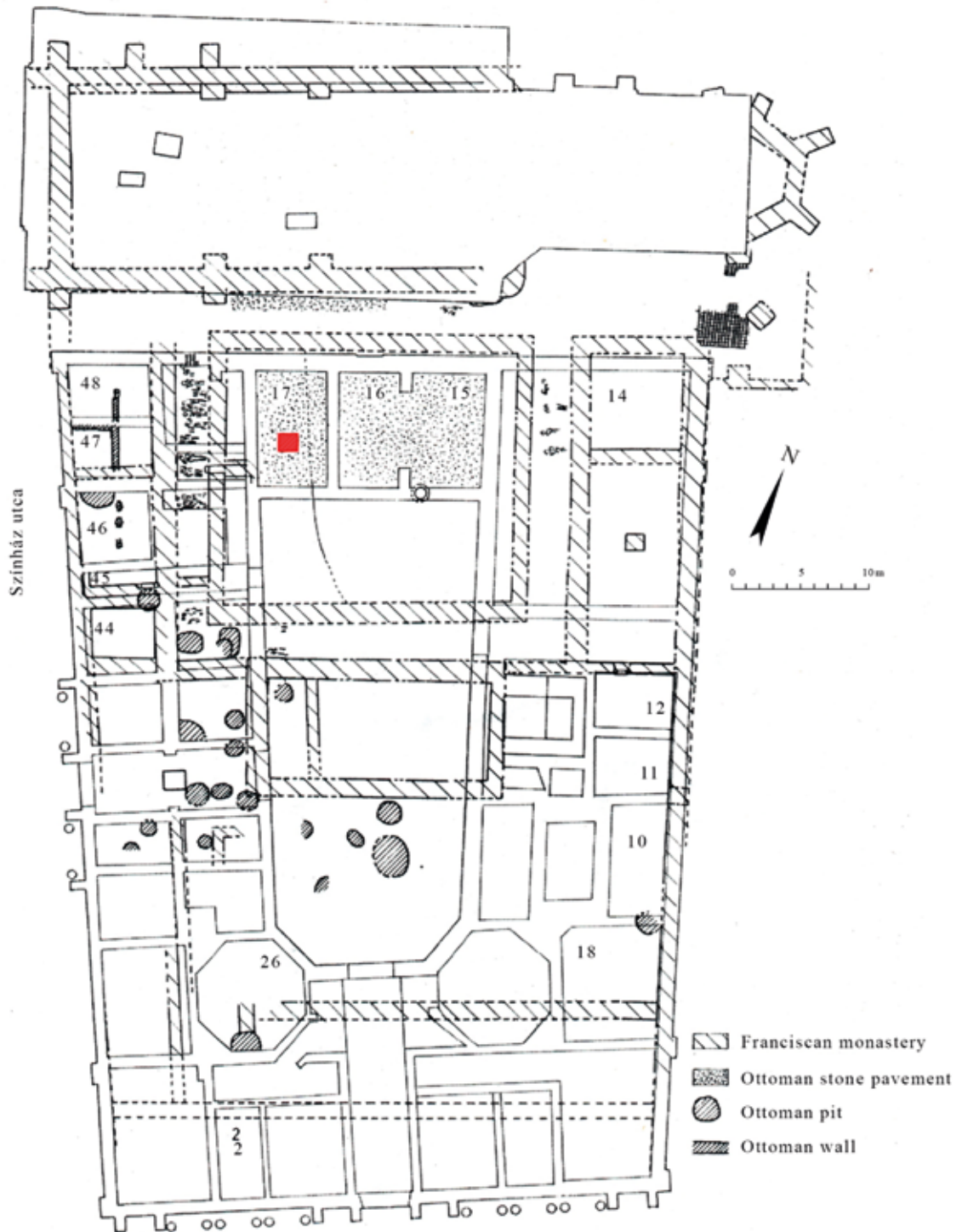


Fig. 7. – Medieval and Ottoman era archaeological features from the excavations of the Sándor Palace with Pit 1 highlighted. (After Kovács 2003, 258.)

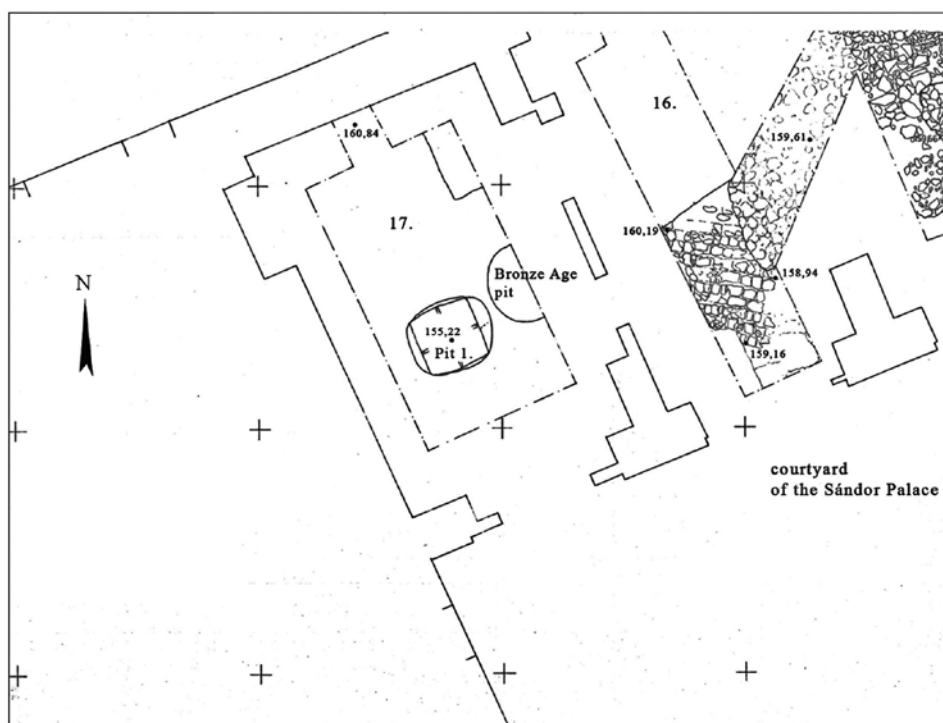


Fig. 8. – Excavation drawing of Rooms 16-17 in the Sándor Palace with Pit 1, the Bronze Age pit and the remaining part of the Ottoman Era stone paving. (Drawing by Julianna Altmann, Eszter Kovács)

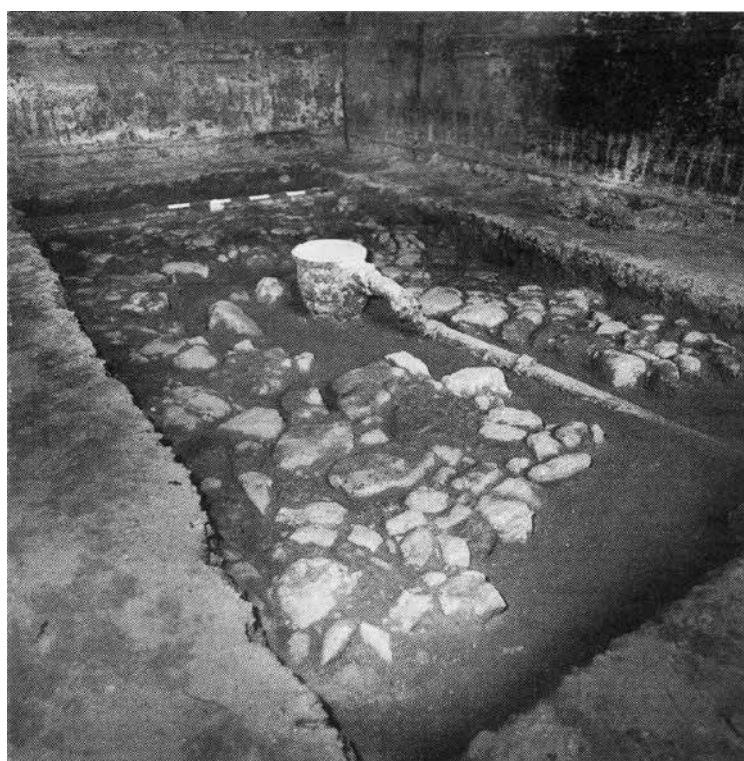


Fig. 9. – Photo of the Ottoman Era stone paving in superposition with Pit 1, Sándor Palace, Room 17. (Photo by Eszter Kovács)

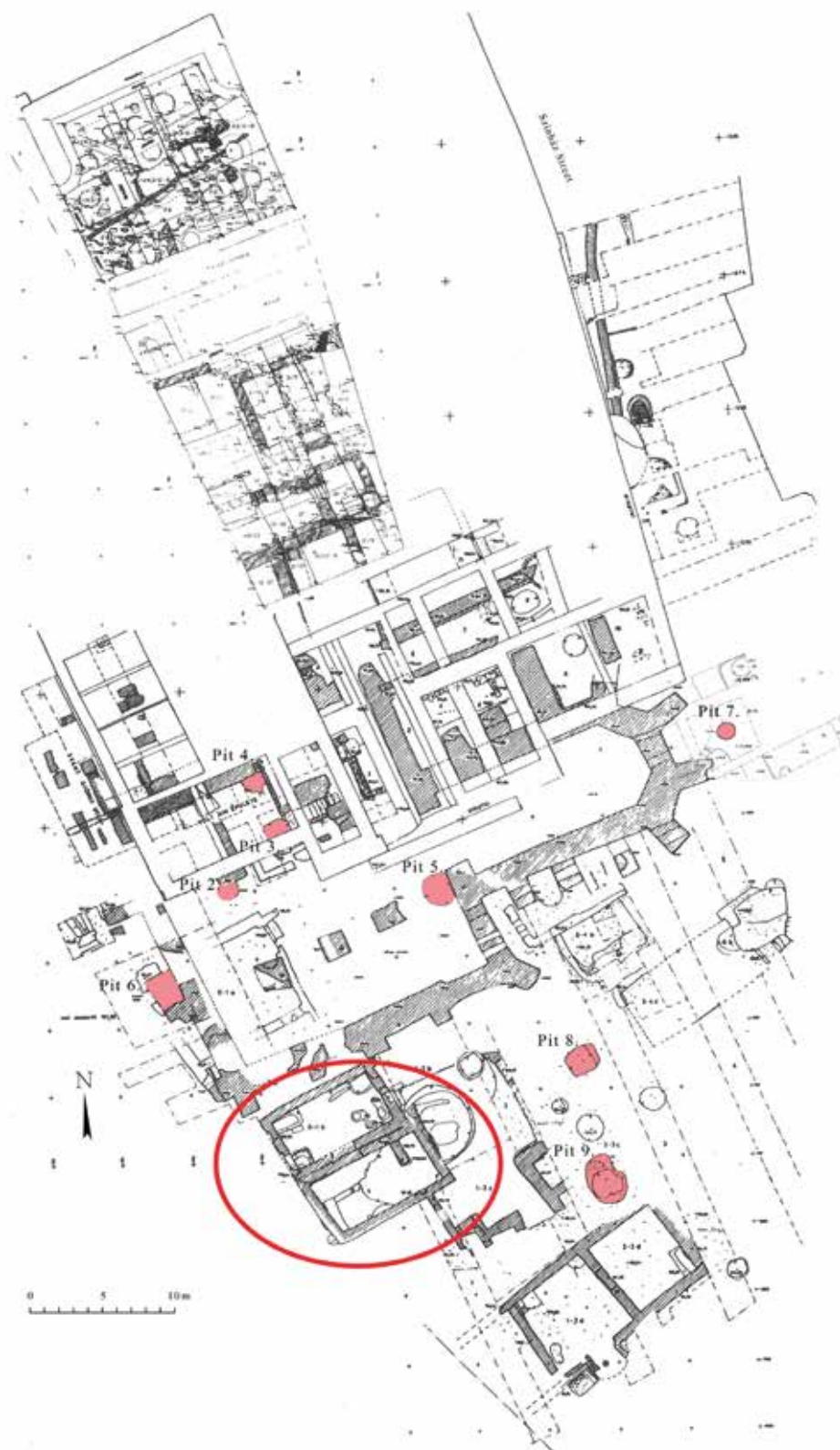


Fig. 10. – Survey of the excavations carried out between 1988–1995 on the lot Szent György tér 3. (former Ministry of Defense) and in its southern vicinity, with Pits 2–9 and the so-called Provost’s House highlighted. (Drawing by Ferenc Noéh, Zsuzsanna Kuczogi, Zsolt Viemann)

Fig. 11. – Pit 2 after excavation.
The feature cut through one
of the Saint Sigismund Church’s pillars.
(Photo by Margit Bakos)



Fig. 12. – Pit 5 after excavation.
(Photo by Margit Bakos)

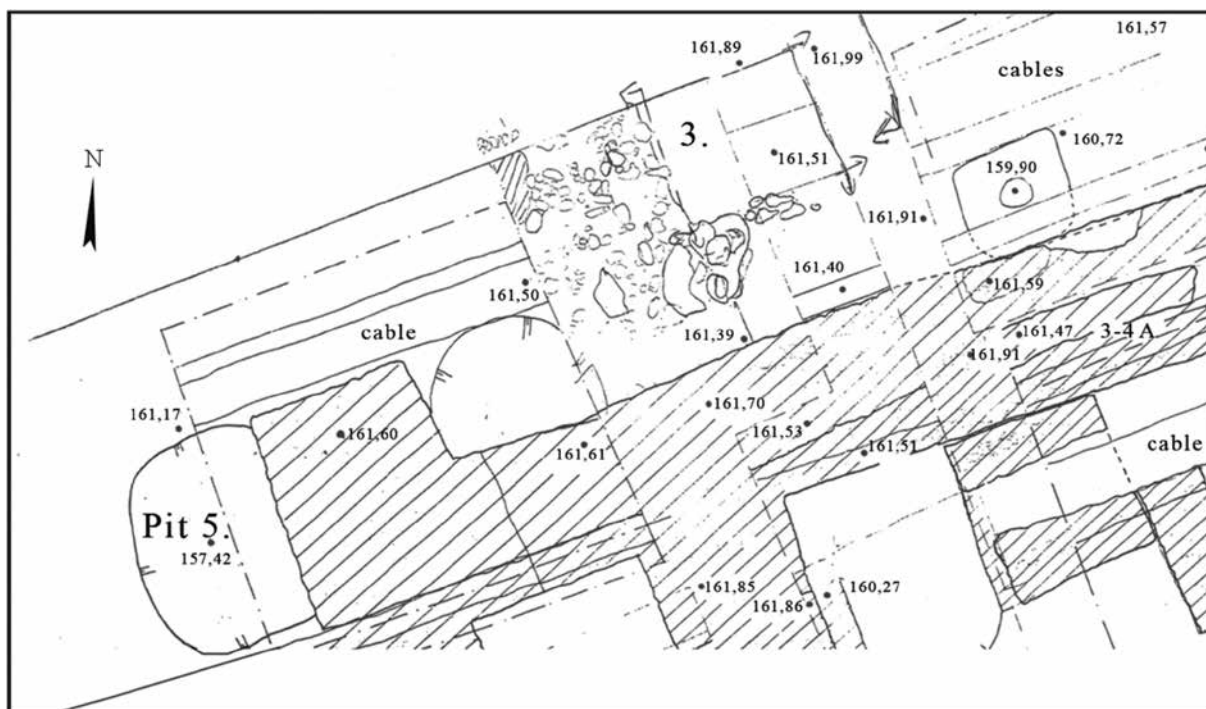


Fig. 13. – Pit 5, located within the Saint Sigismund Church. (Drawing by Zsuzsanna Kuczogi)



Fig. 14. – Pit 6, located by the western wall of the Saint Sigismund Church.
(Photo by Margit Bakos)

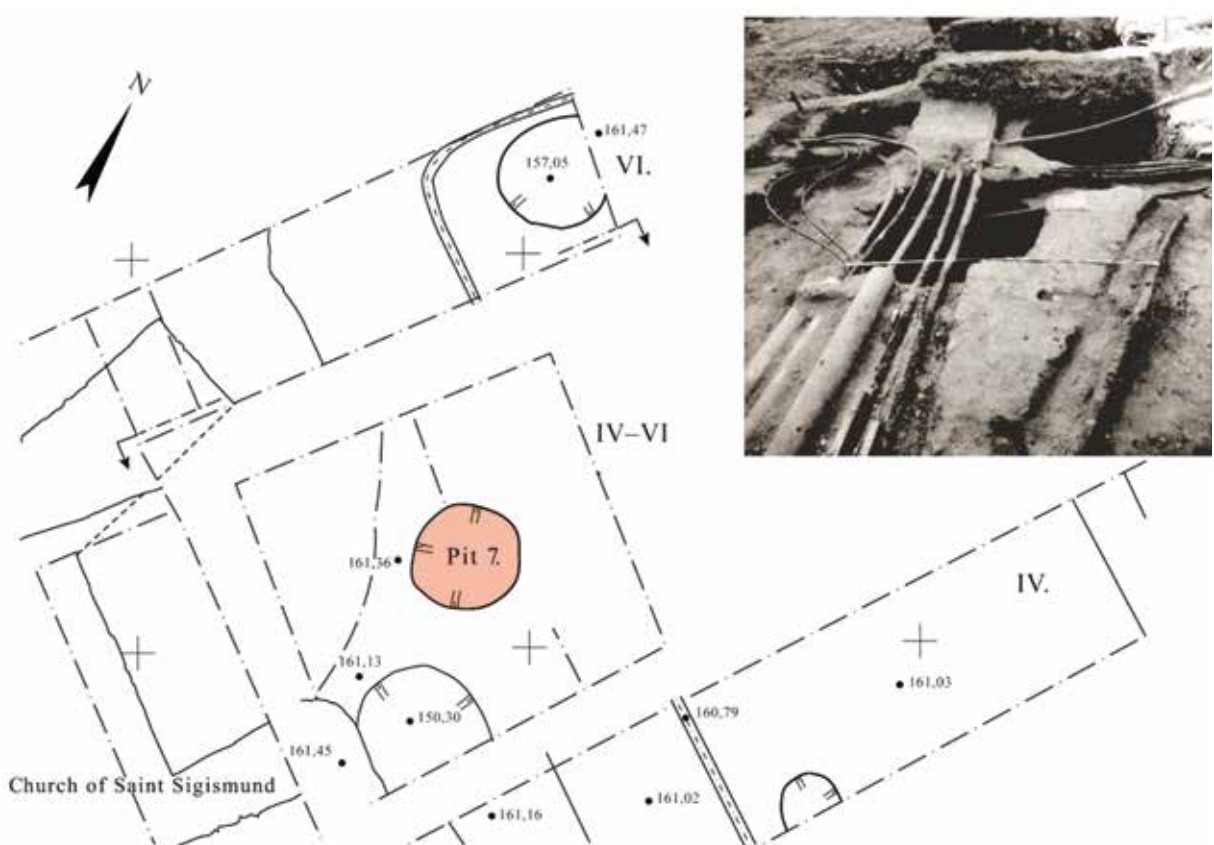


Fig. 15. – Budapest I., Színház utca, Section IV-VI., with Pit 7 highlighted and in the foreground of the photo.
(Photo by Margit Bakos. Drawing by Zsuzsanna Kuczogi.)

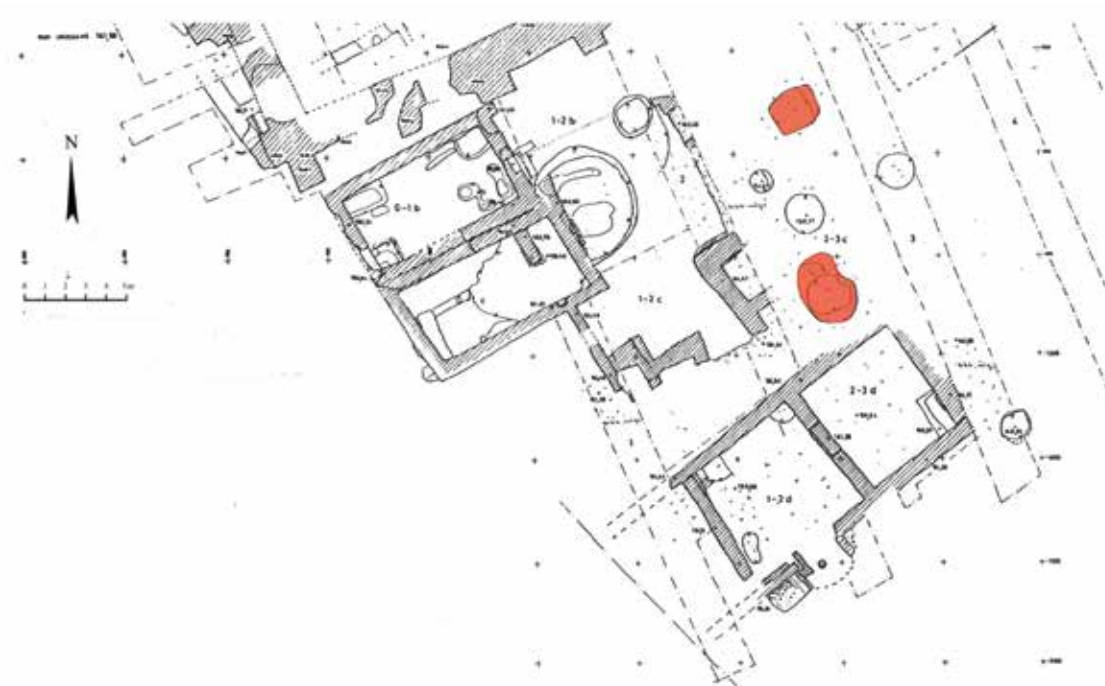


Fig. 16. – Survey of the excavations carried out south of the Saint Sigismund Church, Pits 8-9 highlighted.
(Drawing by Ferenc Noéh, Zsuzsanna Kuczogi, Zsolt Viemann)

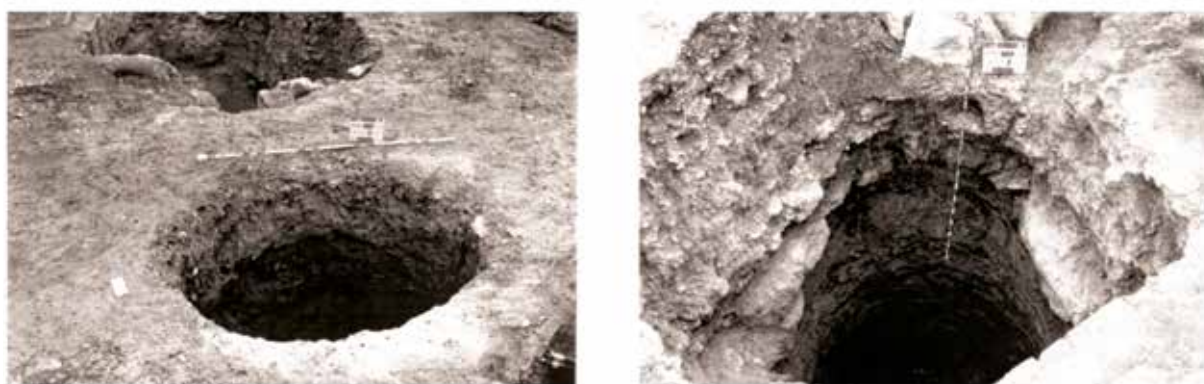


Fig. 17. – Pit 8 (left) and Pit 9 (right) after excavation. (Photo by Margit Bakos)



Fig. 18. – Budapest. I., Szent György tér, south-western area (Royal Stables), survey of the 1994–1998 excavations, with the evaluated features highlighted. (Map by Zsolt Viemann, Anikó Tóth, Ágnes Kolláth)



Fig. 19. – Pit 10 (left) and Pit 11 (right) during excavation. (Photo by Károly Magyar)

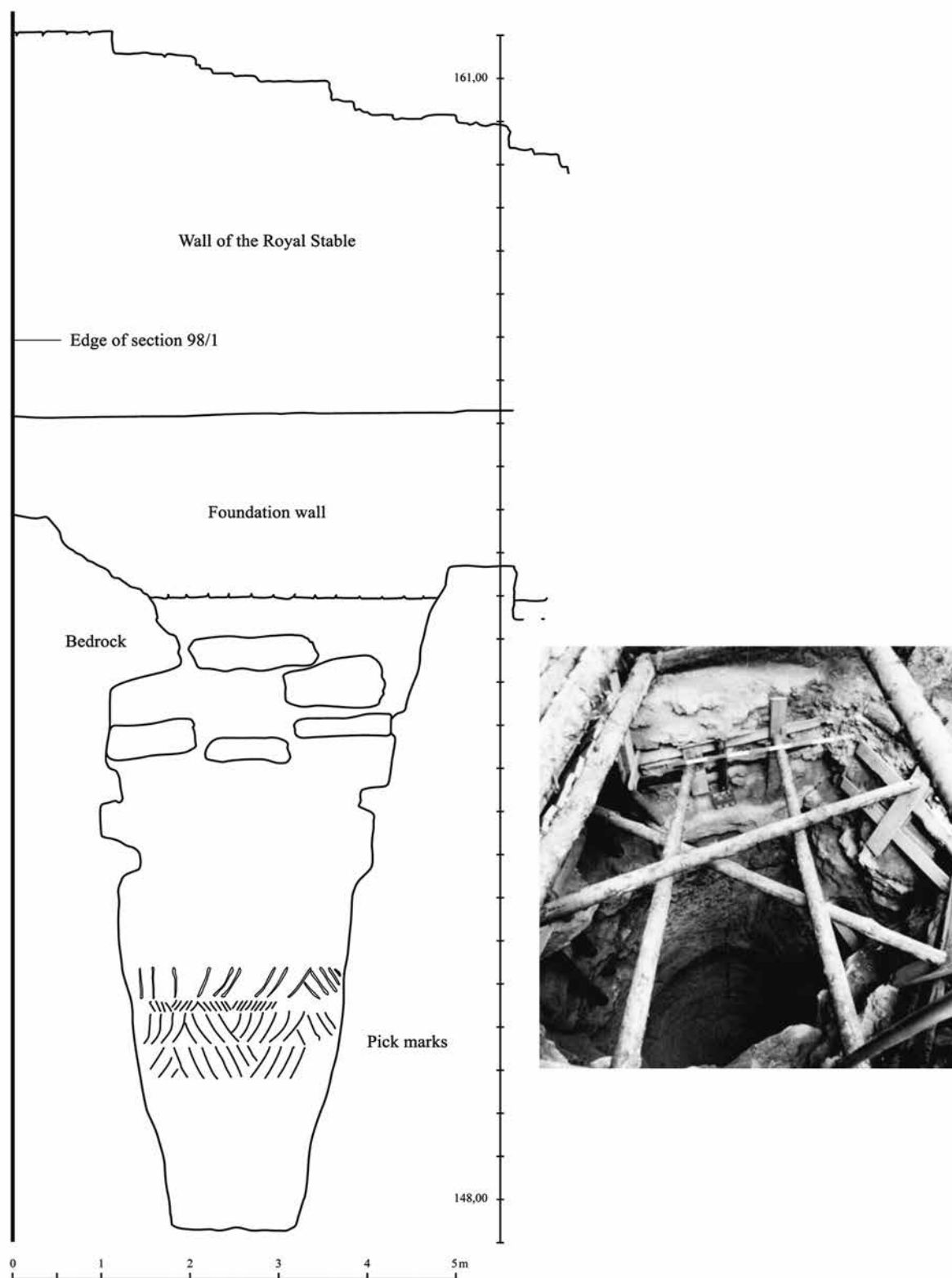


Fig. 20. – Budapest. I., Szent György tér, south-western area (Royal Stables), Section 98/1.
 Pit 13 during excavation and its section drawing after excavation.
 (Photo by Károly Magyar. Drawing by Judit Benda, Károly Magyar)

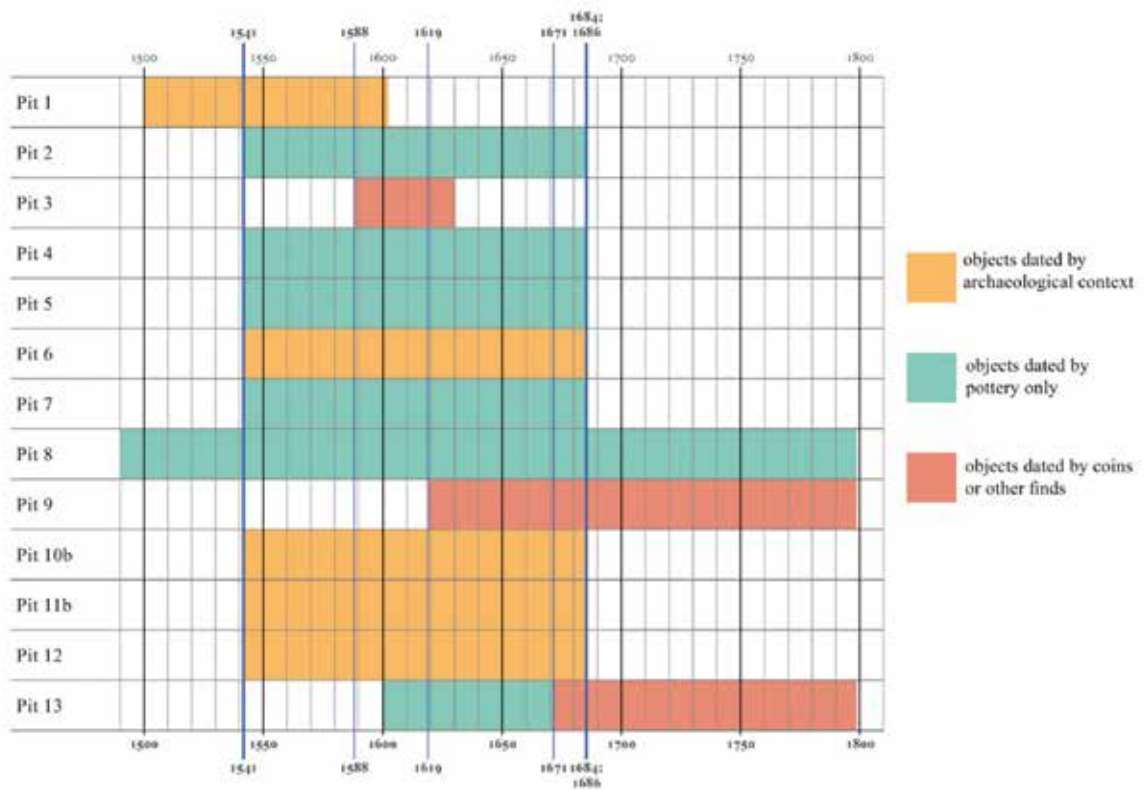


Fig. 21. – Dateability of the evaluated find complexes. (By Ágnes Kolláth, Nóra Mészáros)



Fig. 22. – Dateable finds from the evaluated features. (By Ágnes Kolláth)

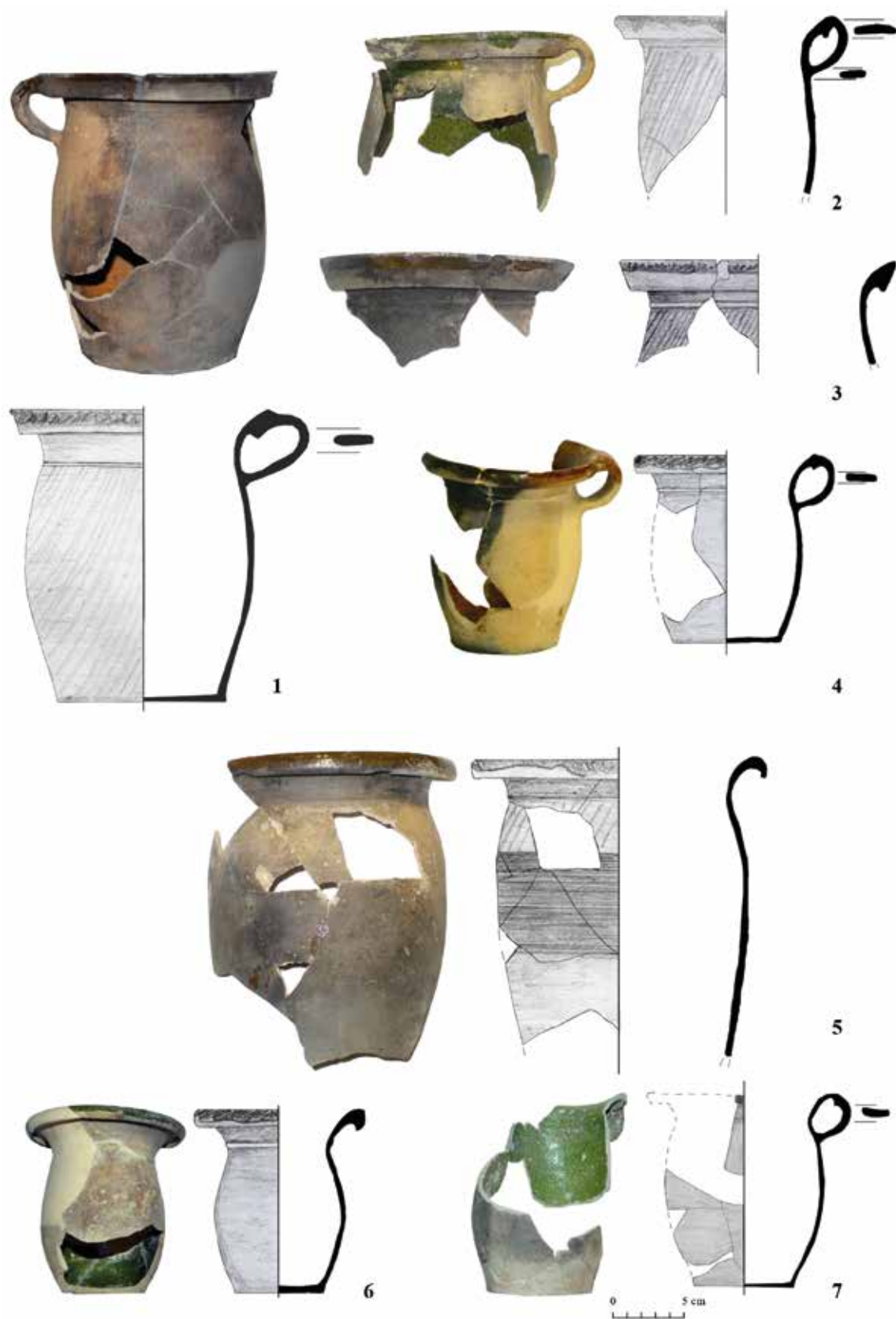


Fig. 23. – Ware type V.1.1: 1–7. (By Ágnes Kolláth)

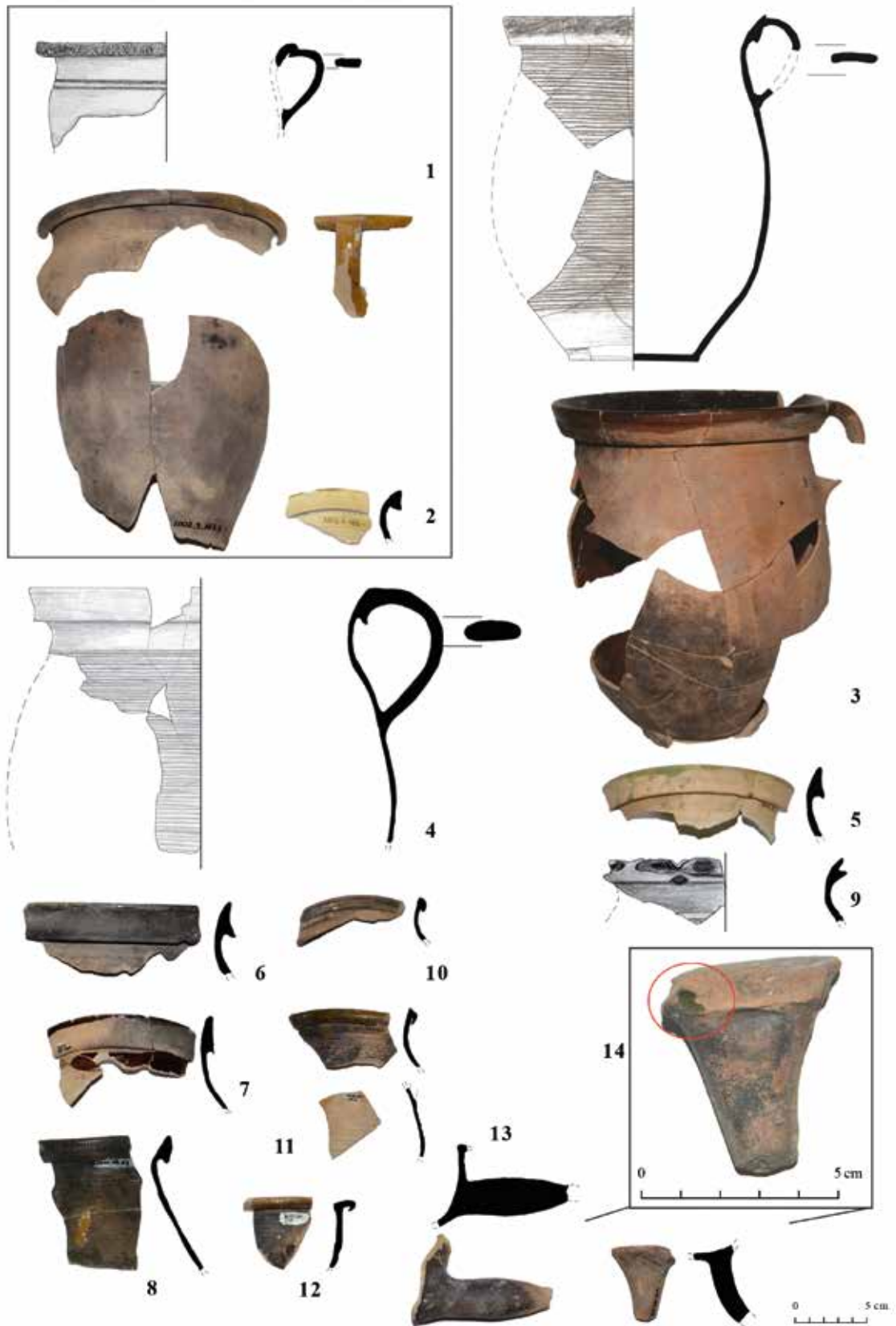


Fig. 24. – Ware type V.1.1.2: 1–2. Ware type V.1.1.3: 3–14. (By Ágnes Kolláth)

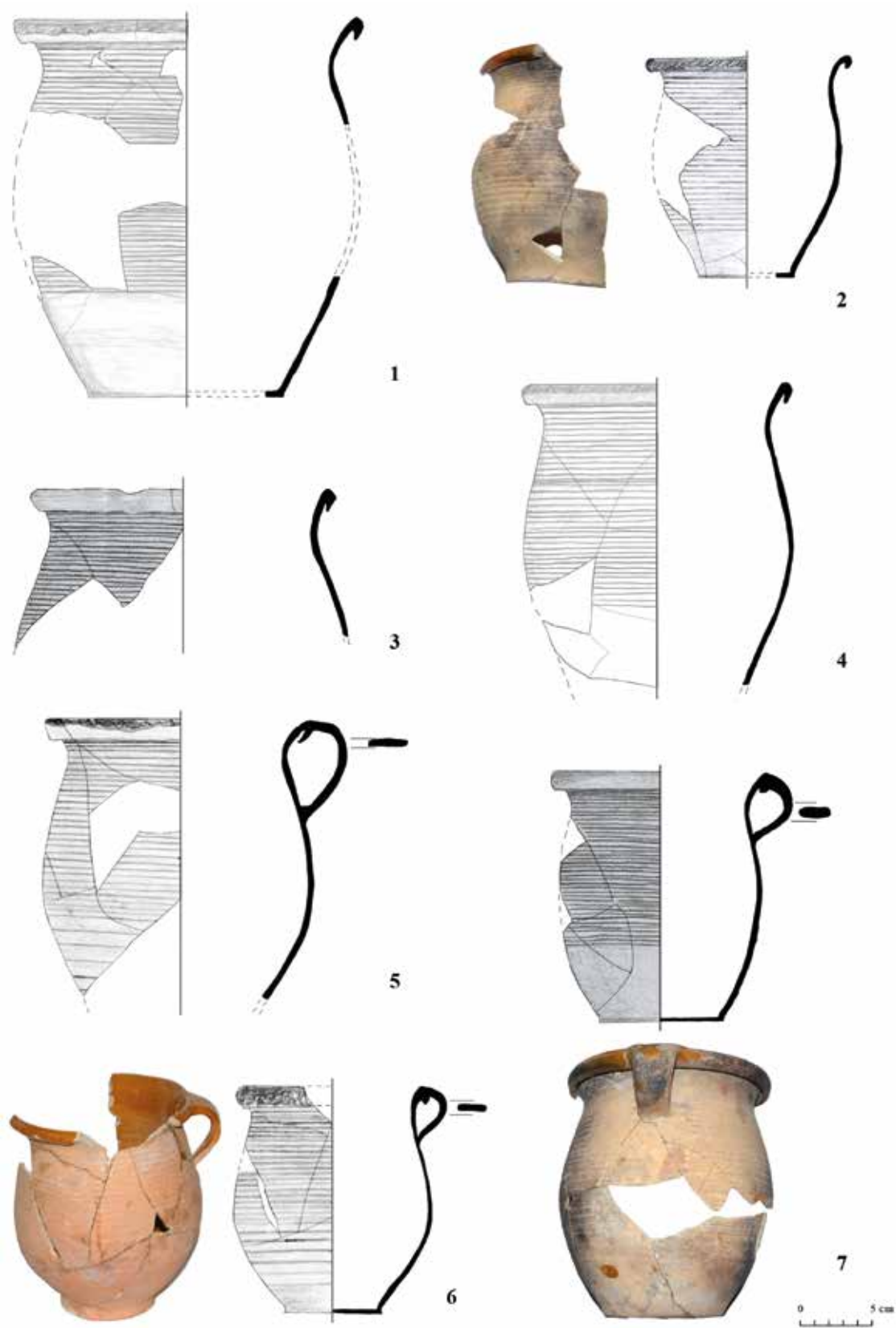


Fig. 25. – Ware type V.1.1.4: 1–7. (By Ágnes Kolláth)

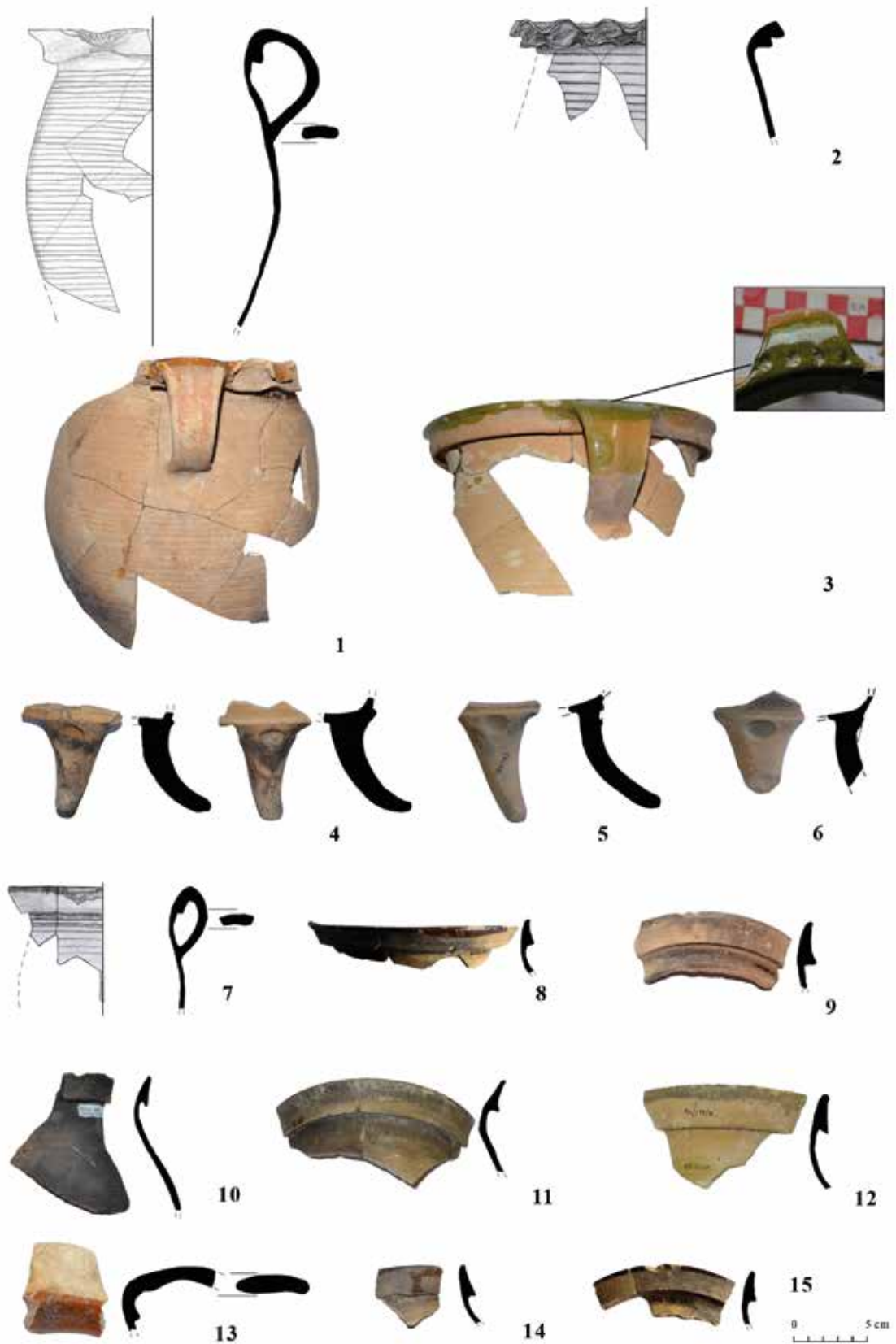


Fig. 26. – Ware type V.1.1.4: 1–6. Ware type V.1.1.5: 7–15. (By Ágnes Kolláth)

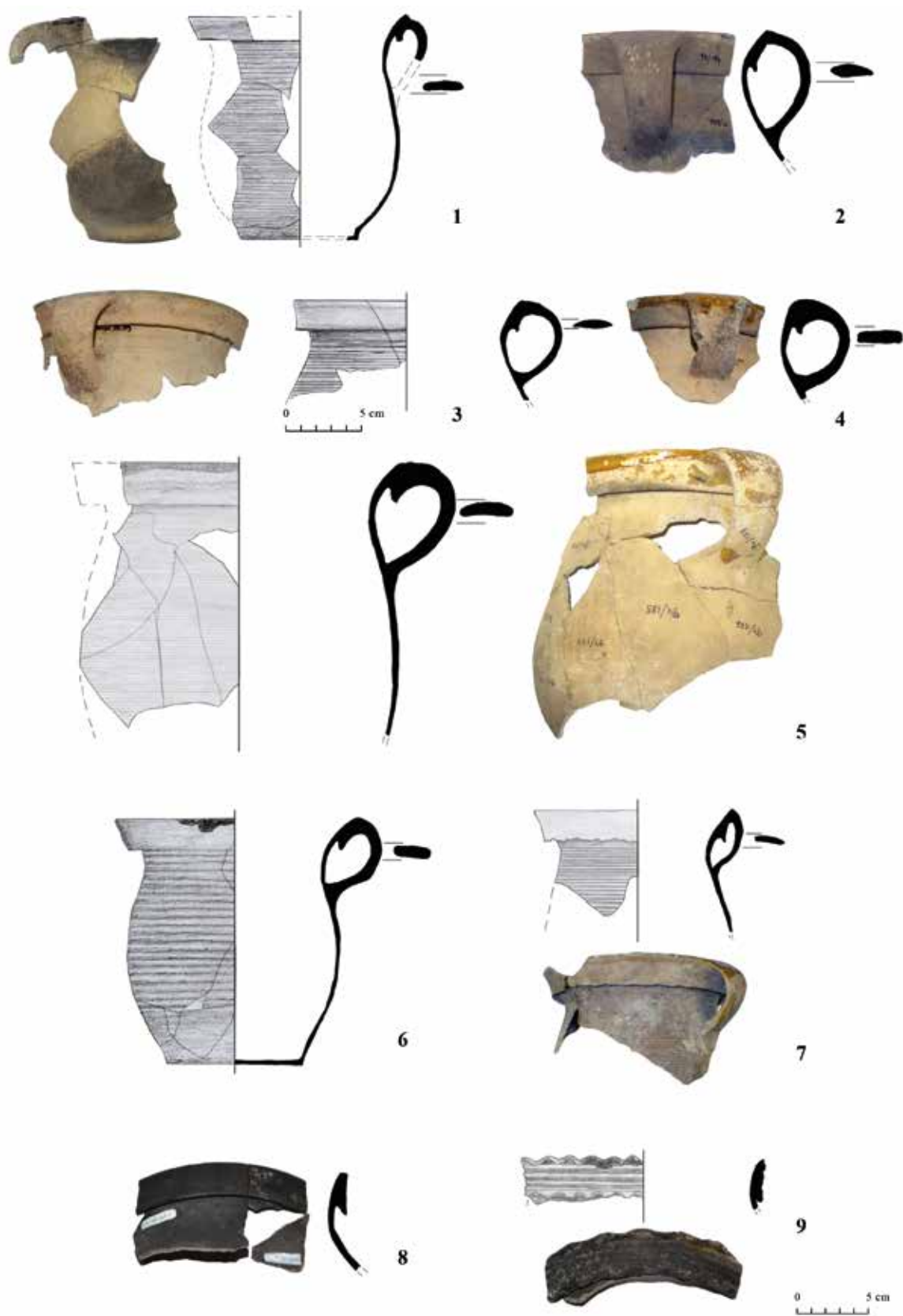


Fig. 27. – Ware type V.1.1.5: 1–9. (By Ágnes Kolláth)

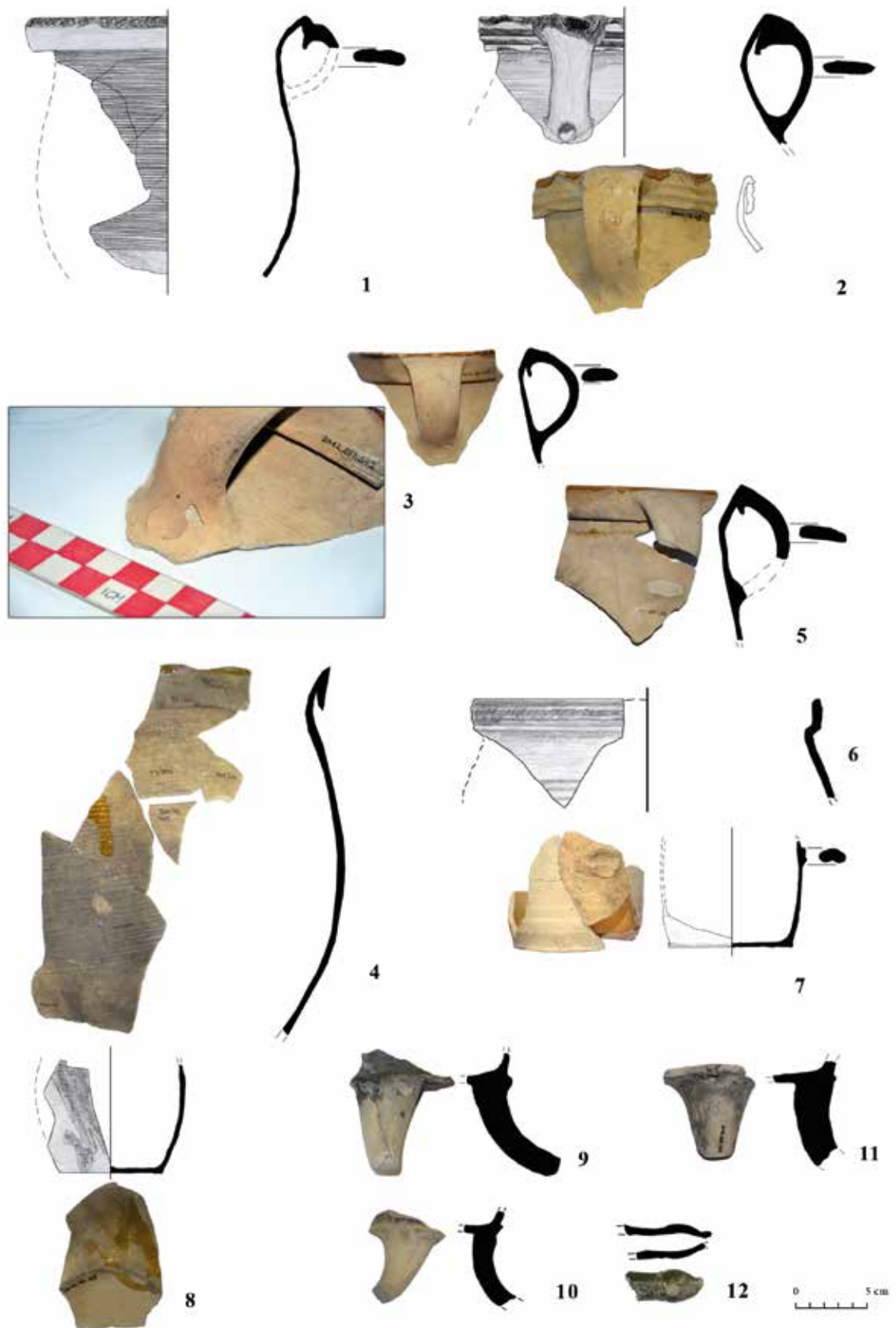


Fig. 28. – Ware type V.1.1.5: 1–12. Ware type V.1.1.6: 6–8. (By Ágnes Kolláth)

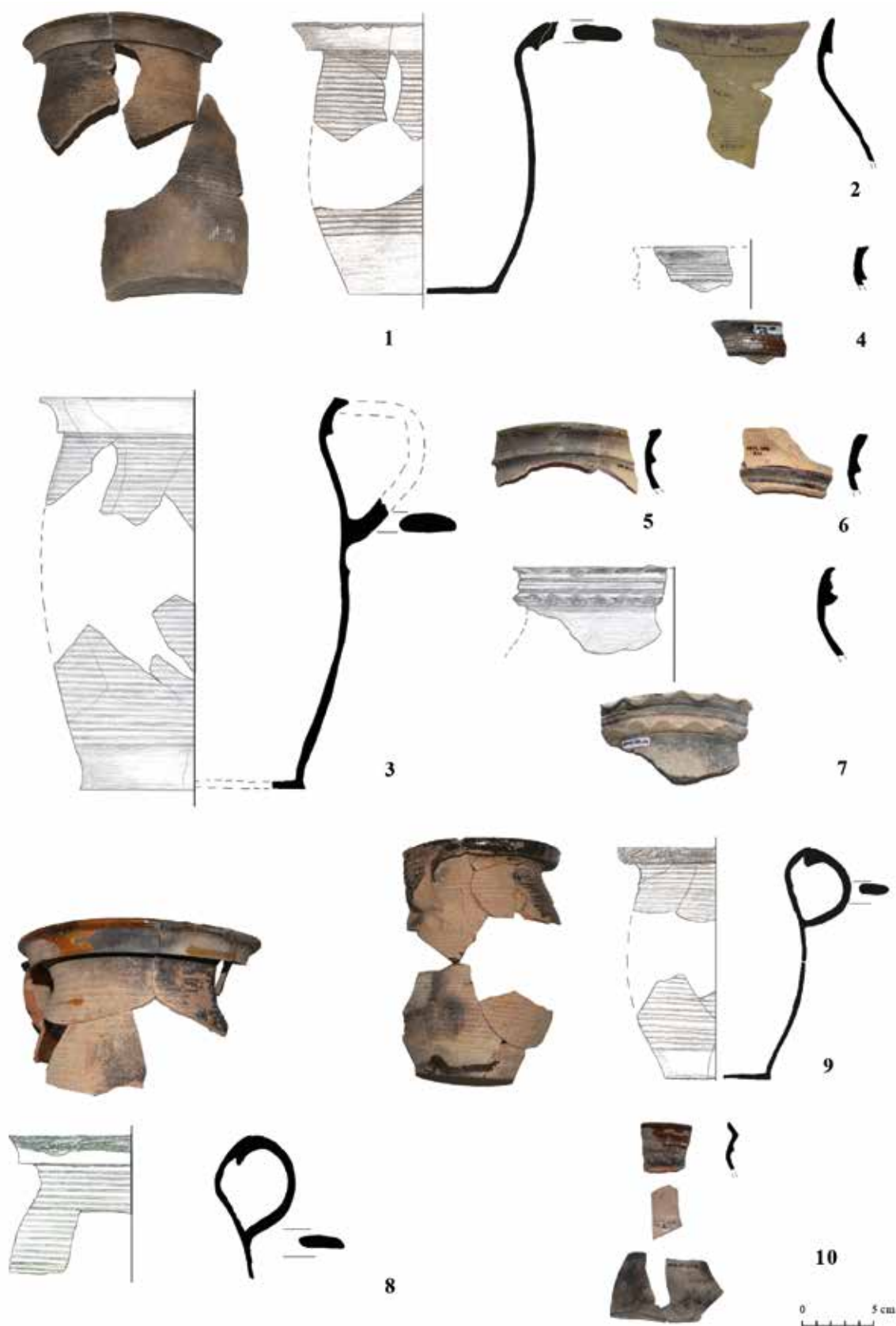


Fig. 29. – Ware type V.1.1.6: 1–7. Ware type V.1.1.7: 8–10. (By Ágnes Kolláth)

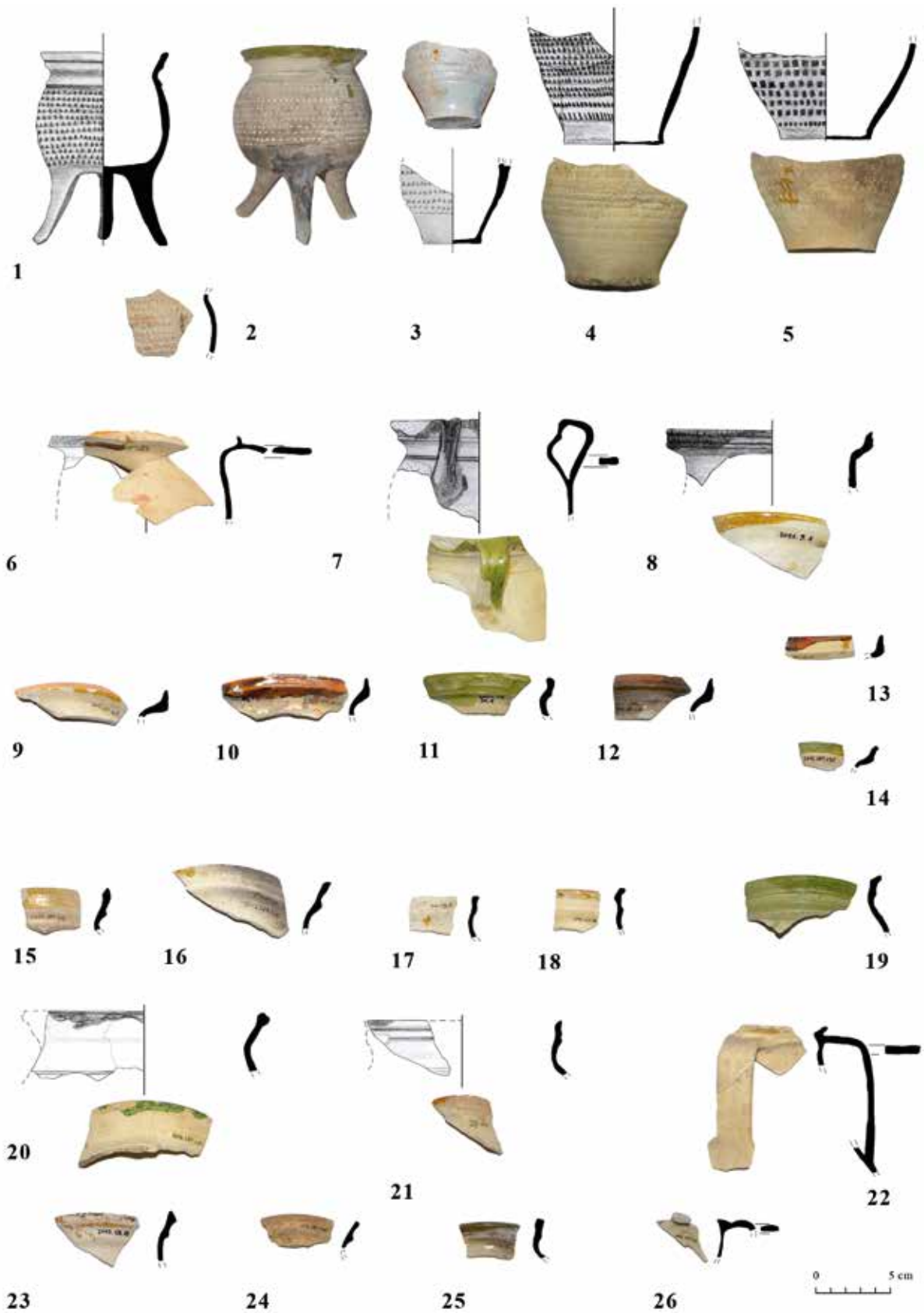


Fig. 30. – Ware type V.1.2.1: 1–5. Ware type V.1.2.2: 6–26. (By Ágnes Kolláth)

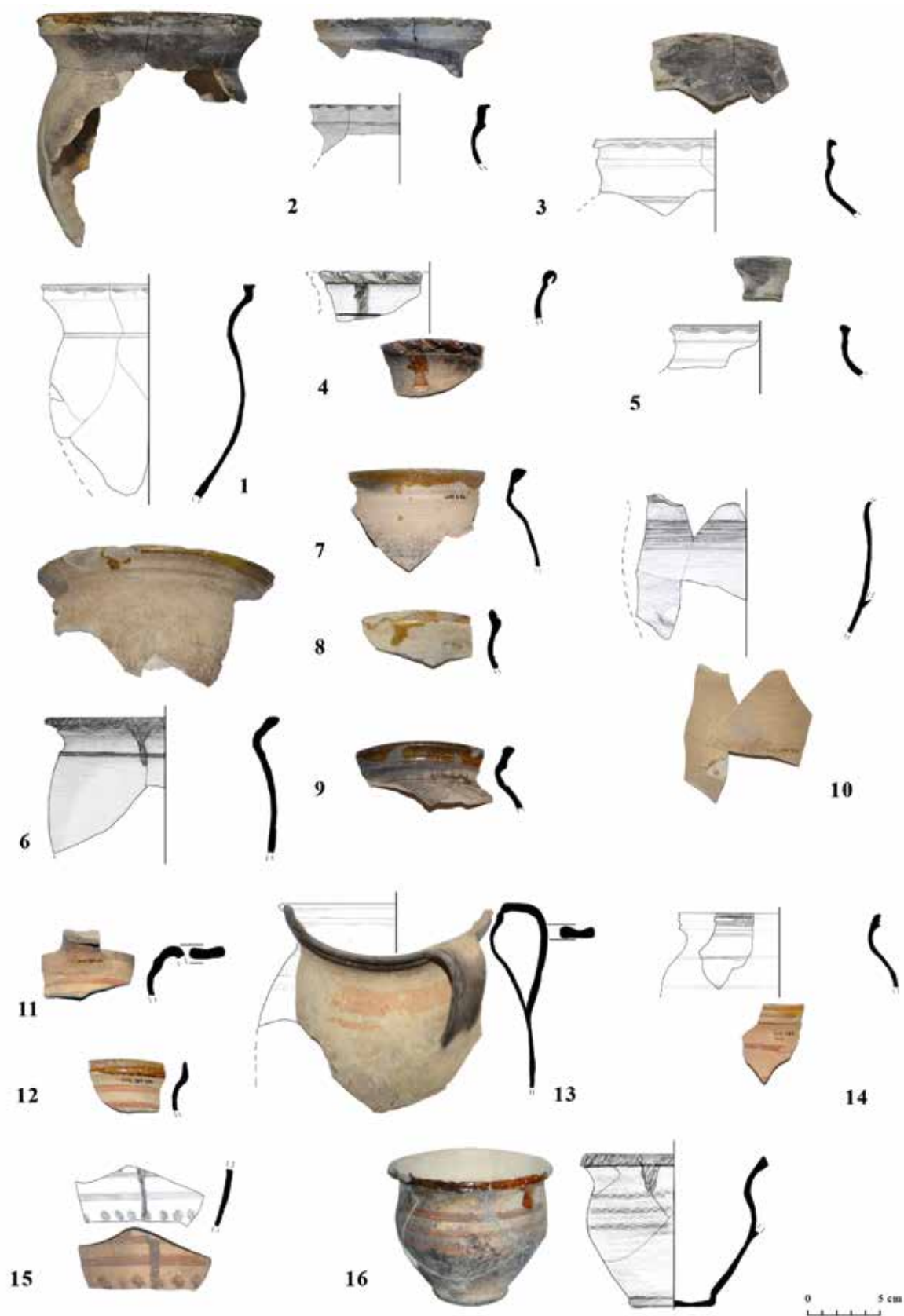


Fig. 31. – Ware type V.1.2.2: 1–16. (By Ágnes Kolláth)

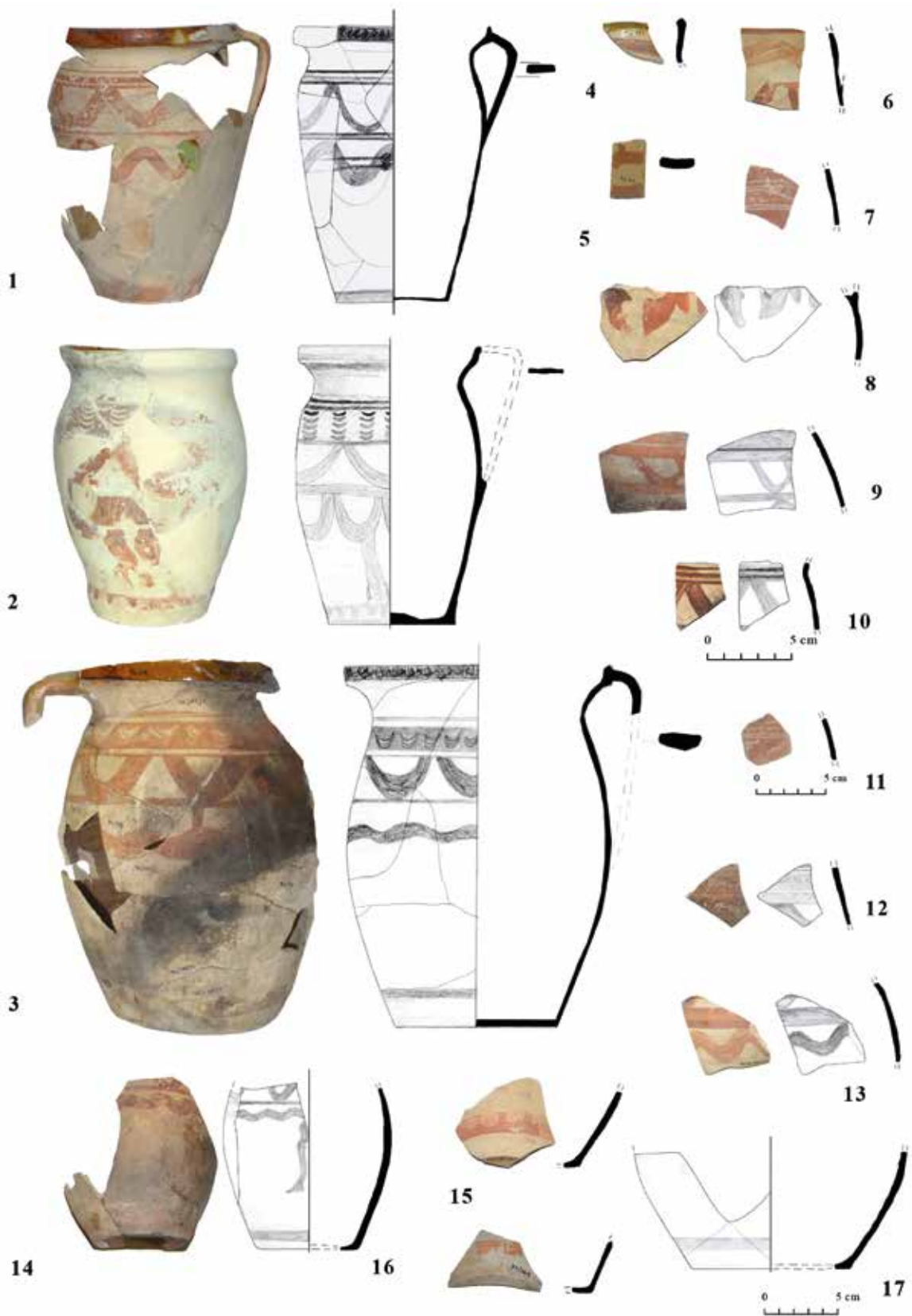


Fig. 32. – Ware type V.1.2.3: 1–17. (By Ágnes Kolláth)

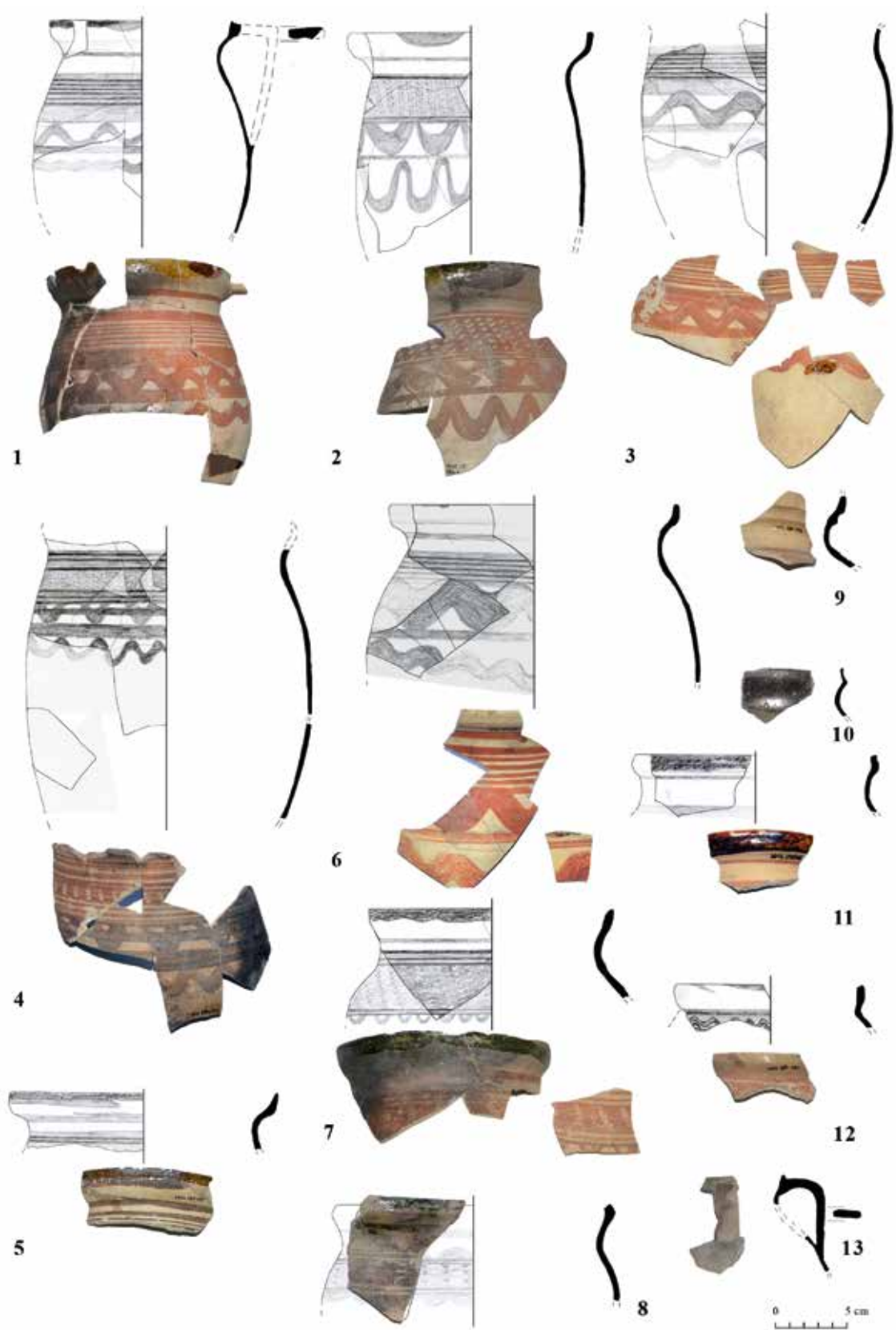


Fig. 33. – Ware type V.1.2.3: 1–13. (By Ágnes Kolláth)

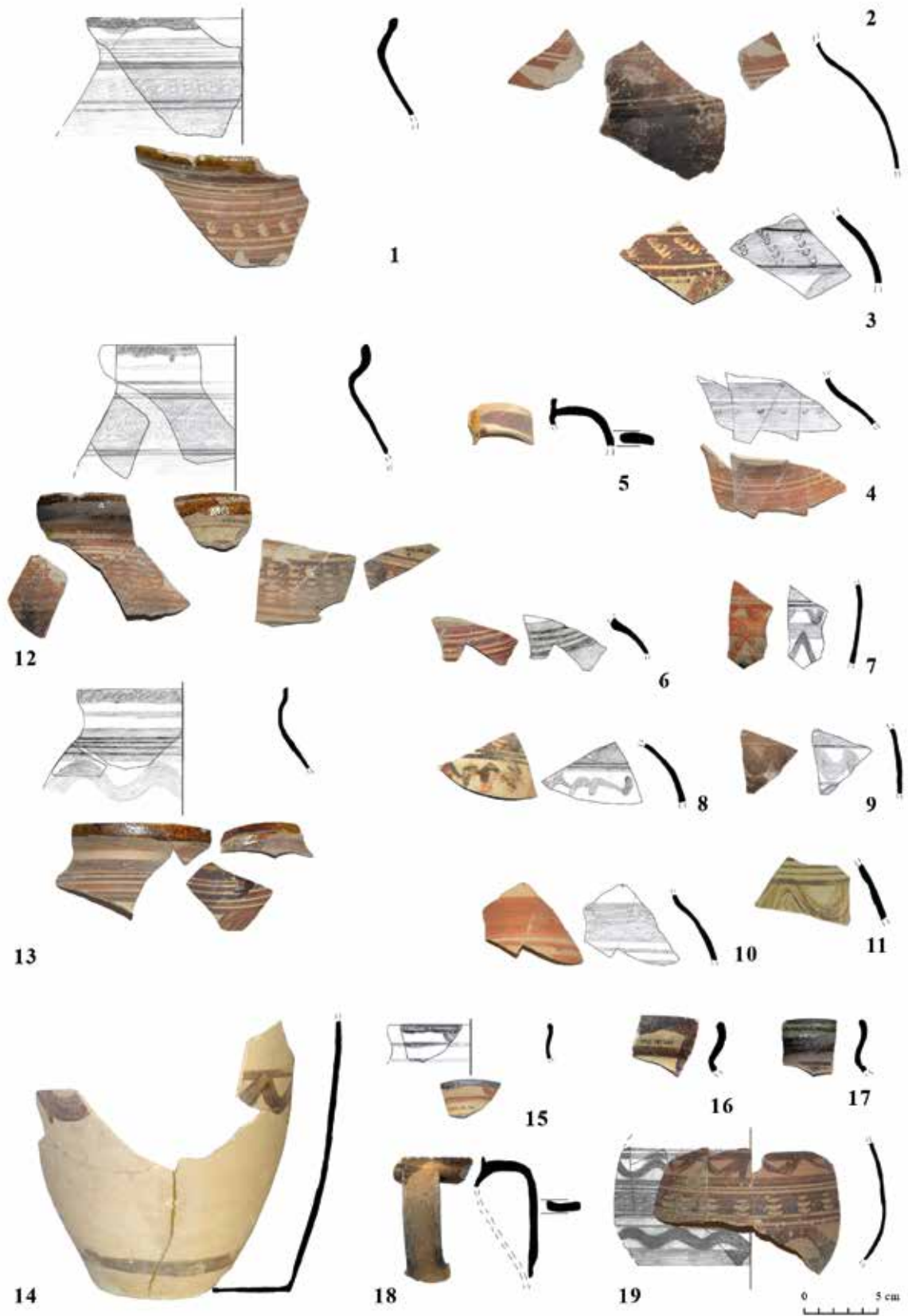


Fig. 34. – Ware type V.1.2.3: 1–19. (By Ágnes Kolláth)

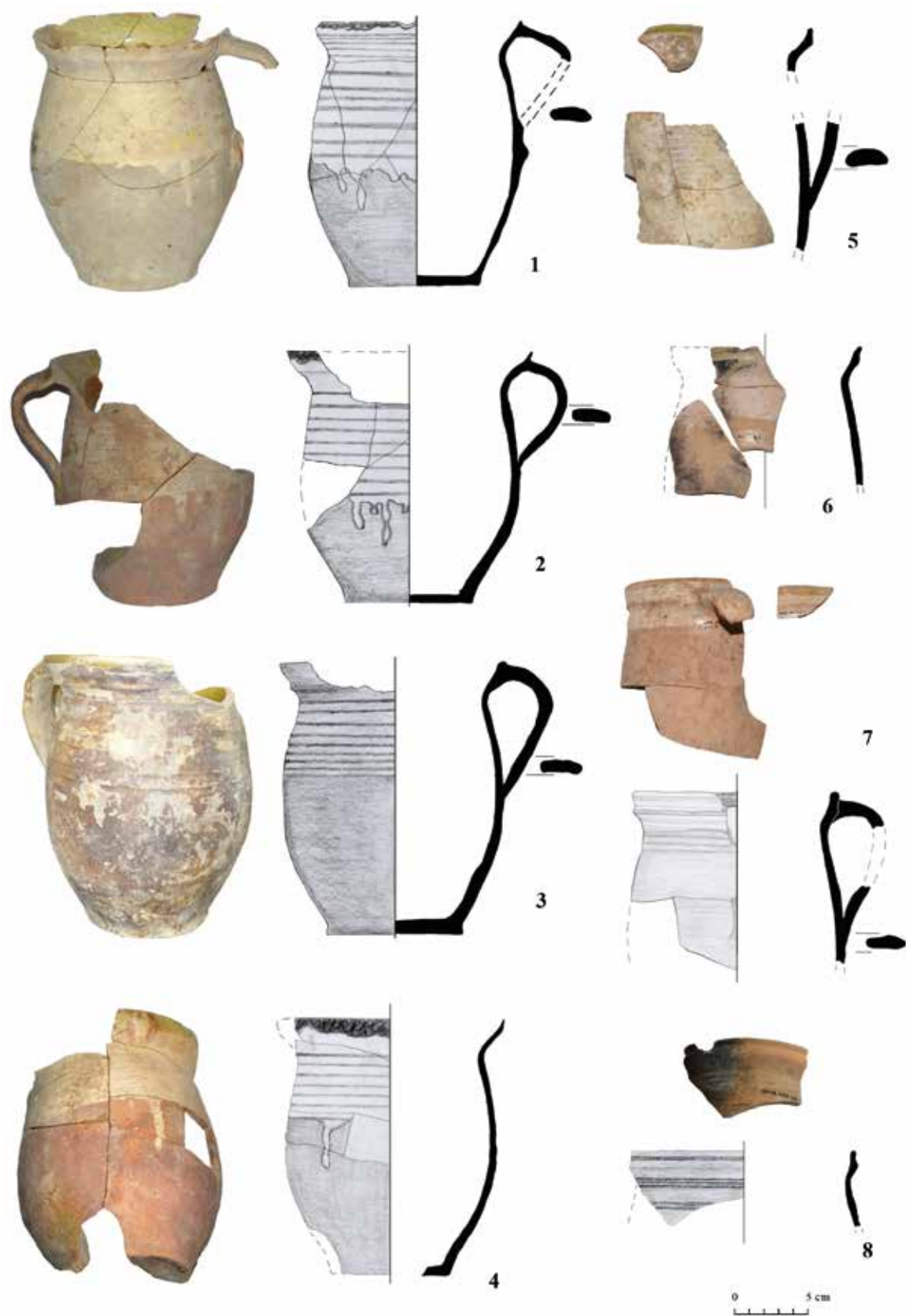


Fig. 35. – Ware type V.1.3.1: 1–8. (By Ágnes Kolláth)

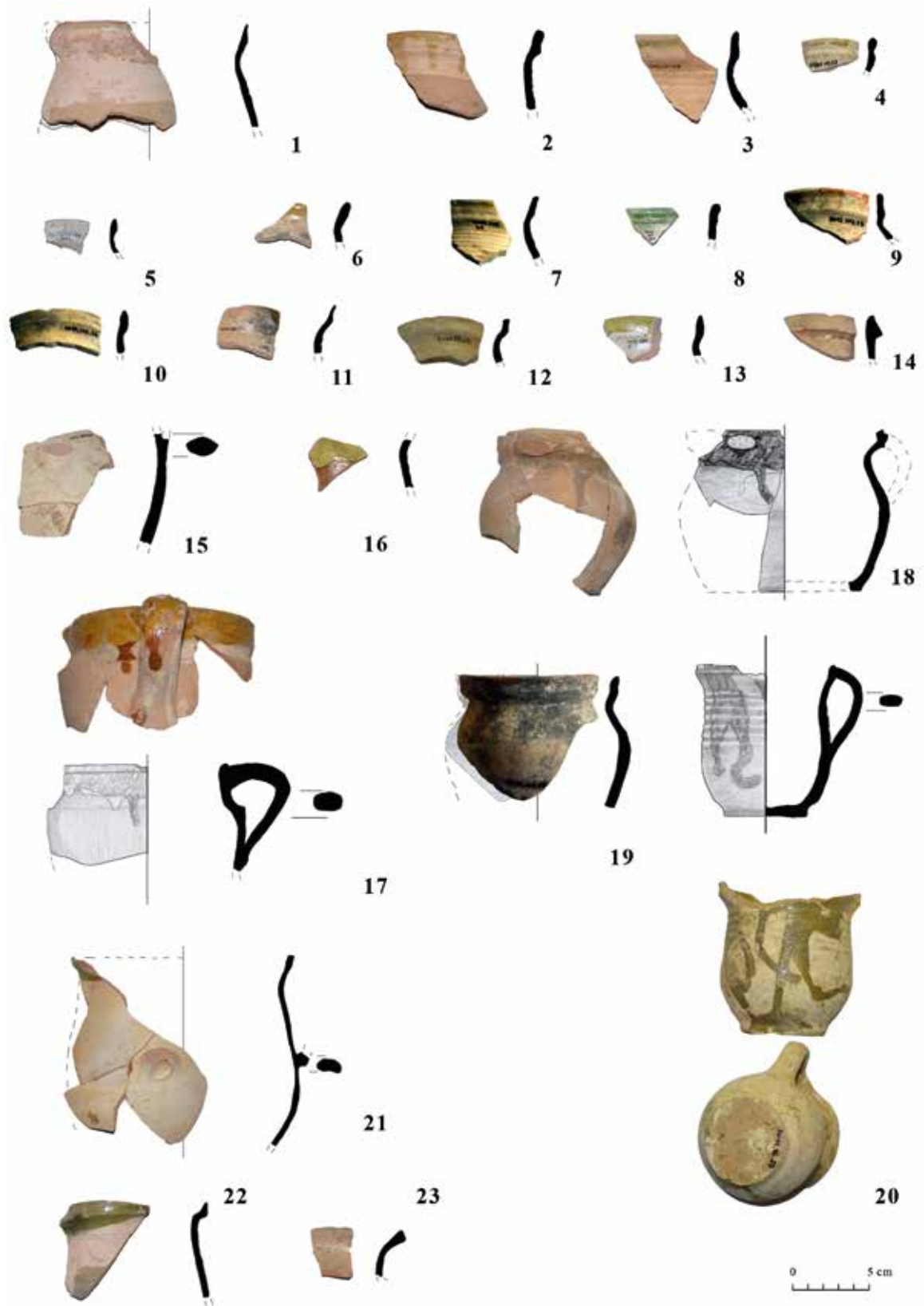


Fig. 36. – Ware type V.1.3.1: 1–20. Ware type V.1.3.2: 21–23. (By Ágnes Kolláth)

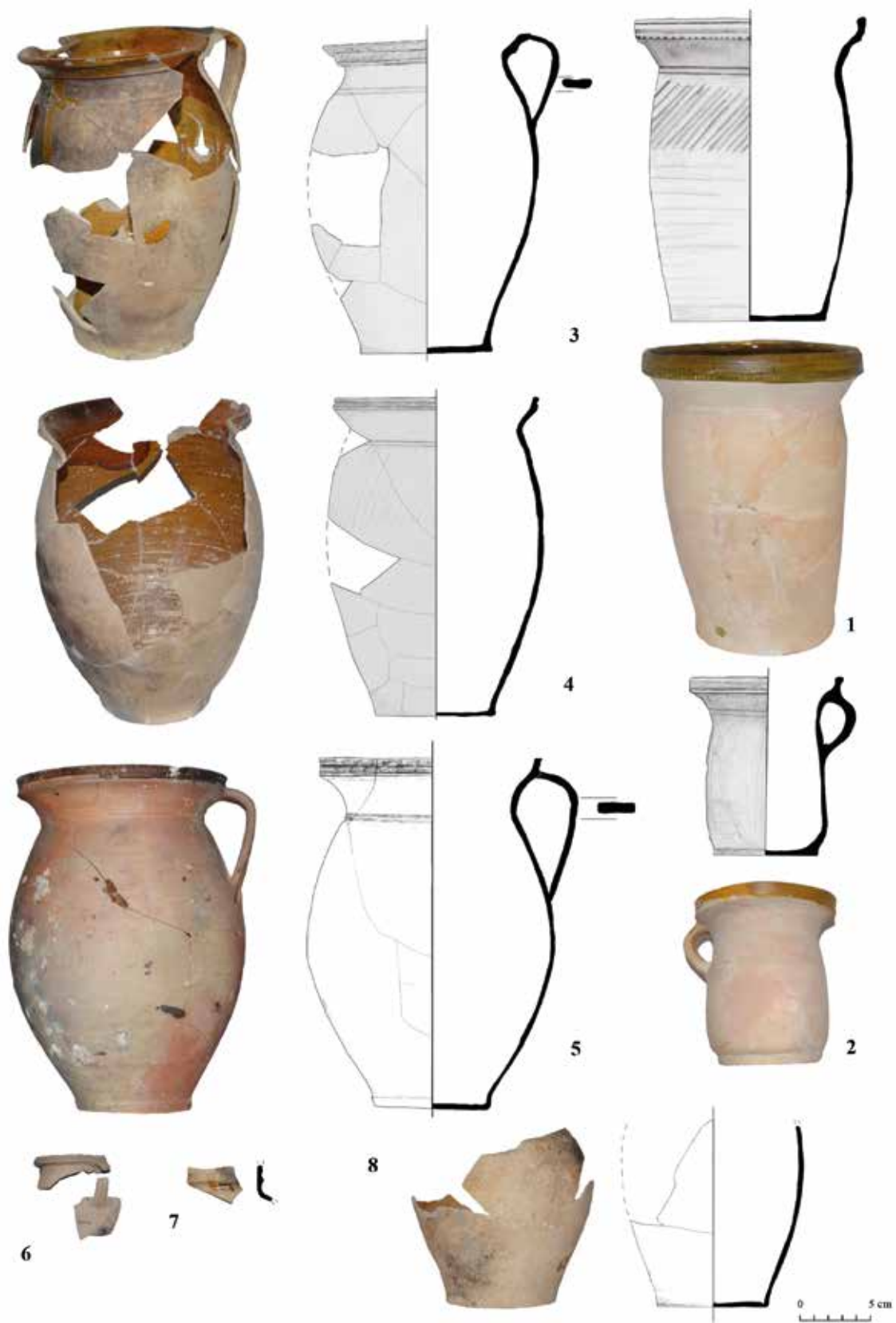


Fig. 37. – Ware type V.1.4.1: 1–2. Ware type V.1.4.2: 3–8. (By Ágnes Kolláth)

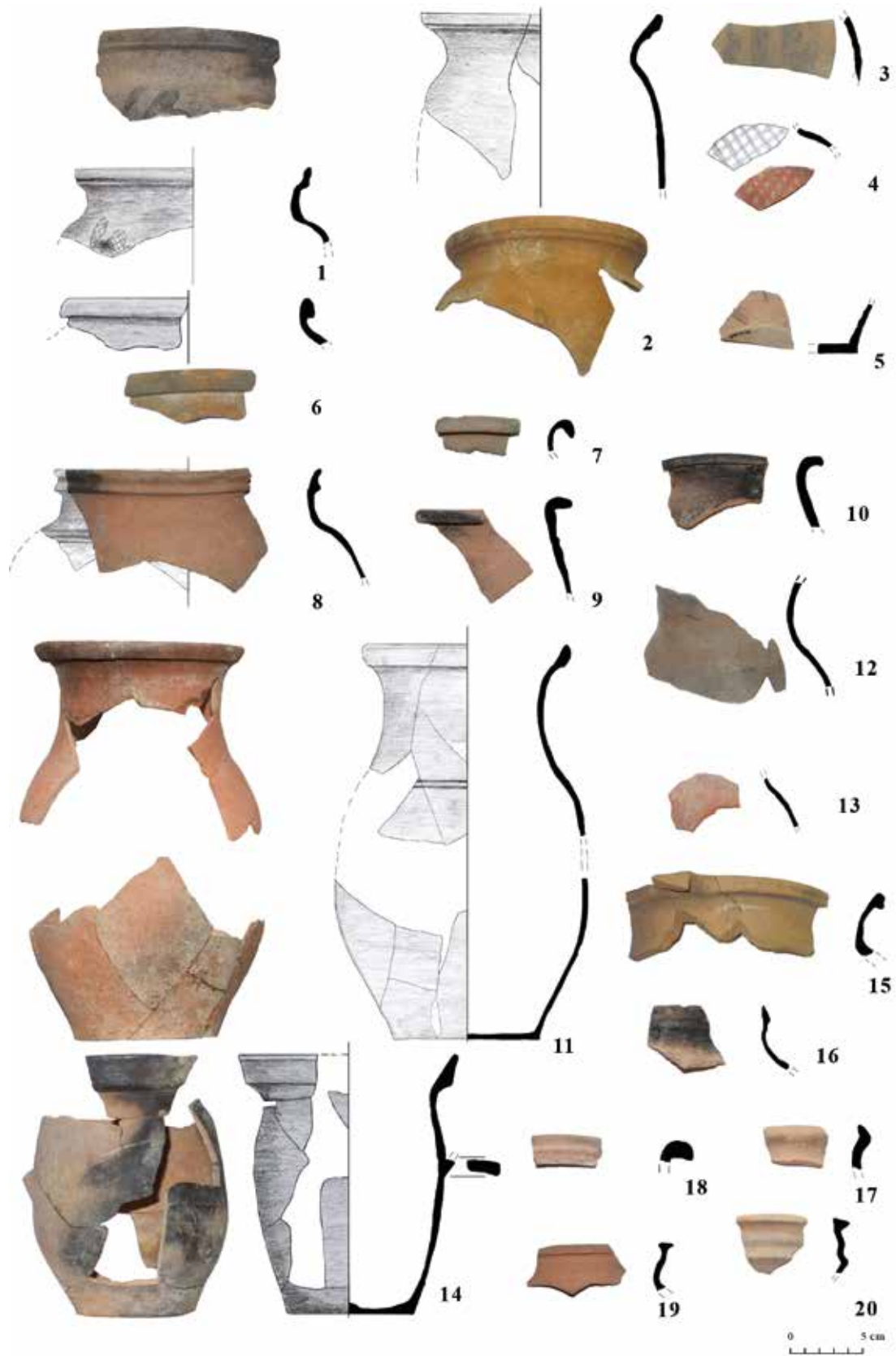


Fig. 38. – Ware type V.1.5.1: 1–5. Ware type V.1.5.2: 6–12. Ware type V.1.5.3: 13–20. (By Ágnes Kolláth)

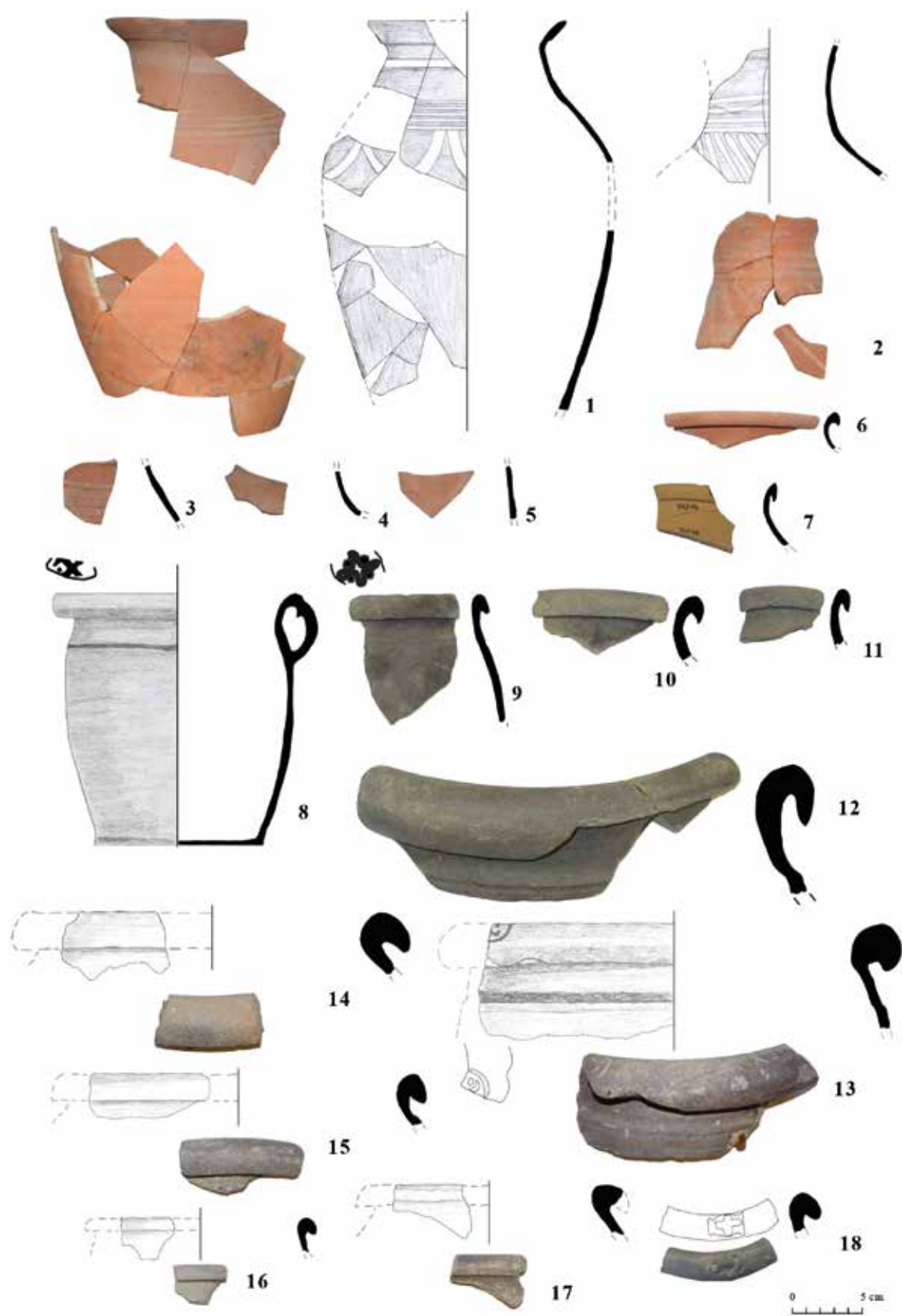


Fig. 39. – Ware type V.1.5.3: 1–7. Ware type V.1.6.1: 8–12. Ware type V.1.6.2: 13–18. (By Ágnes Kolláth)

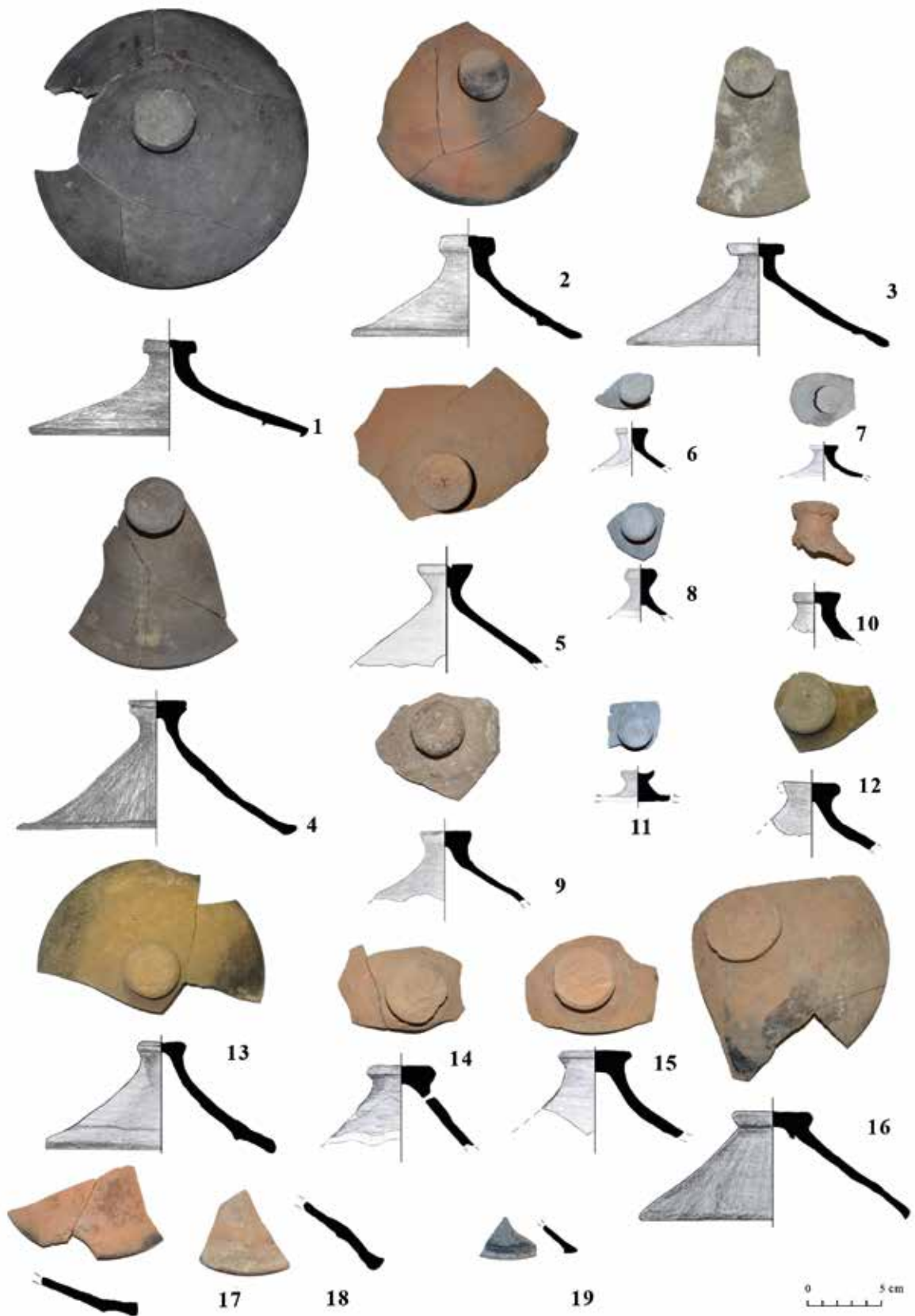


Fig. 40. – Ware type V.1.7.1: 1–19. (By Ágnes Kolláth)

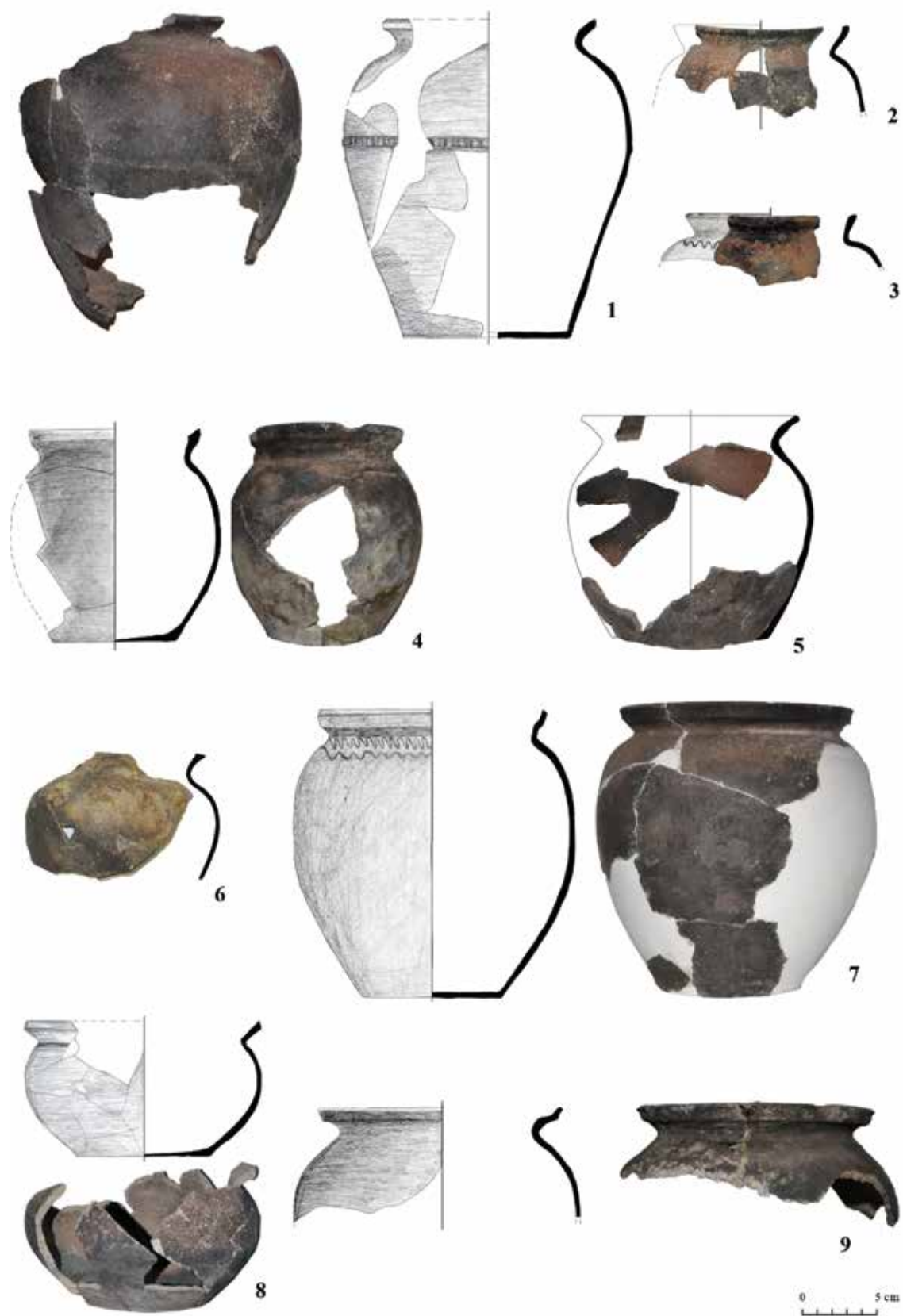


Fig. 41. – Ware type V.1.8.1: 1–9. (By Ágnes Kolláth)

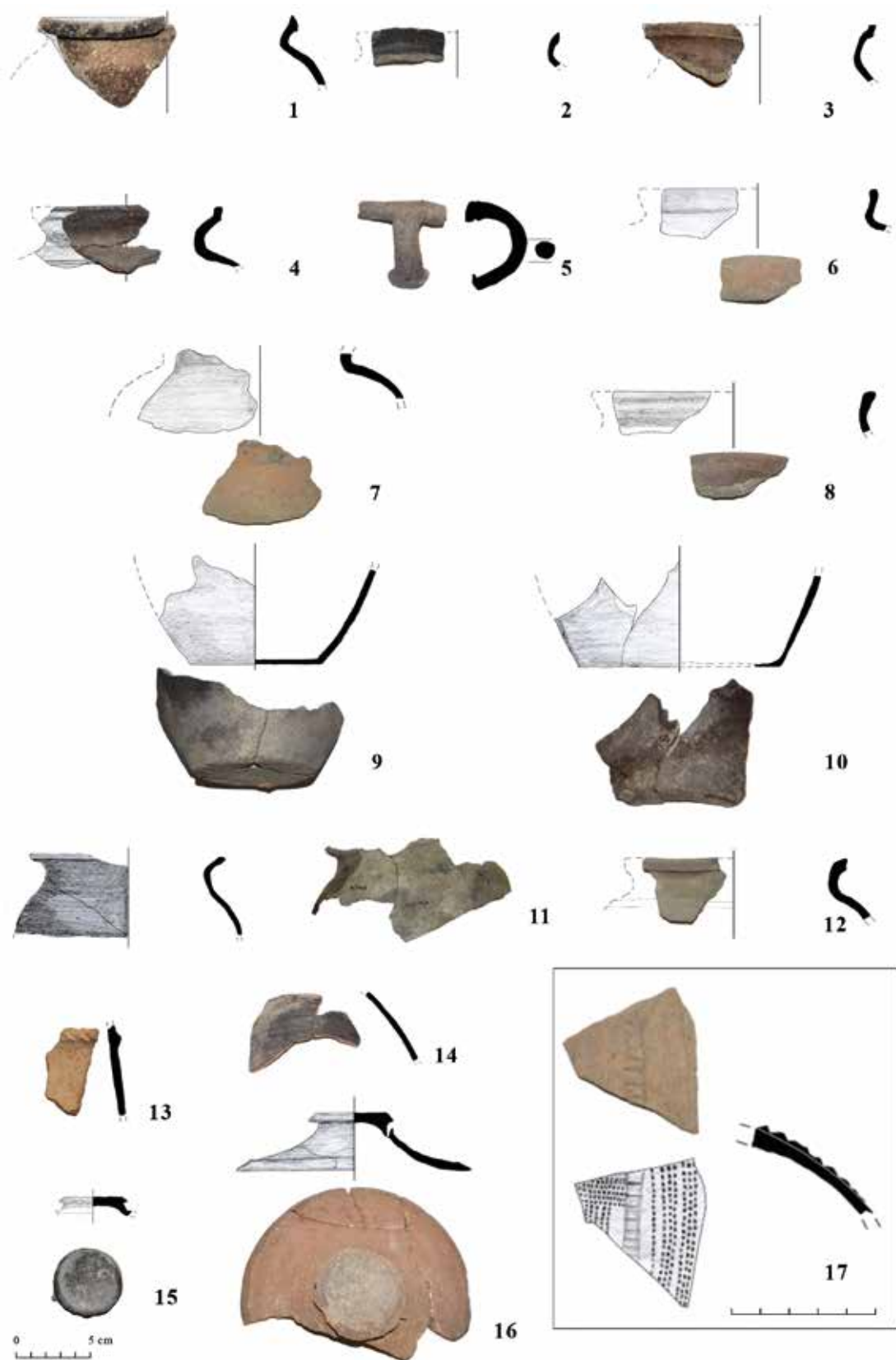


Fig. 42. – Ware type V.1.8.1: 1–10. Ware type V.1.8.2: 11–16. Ware type V.3.2: 17. (By Ágnes Kolláth)

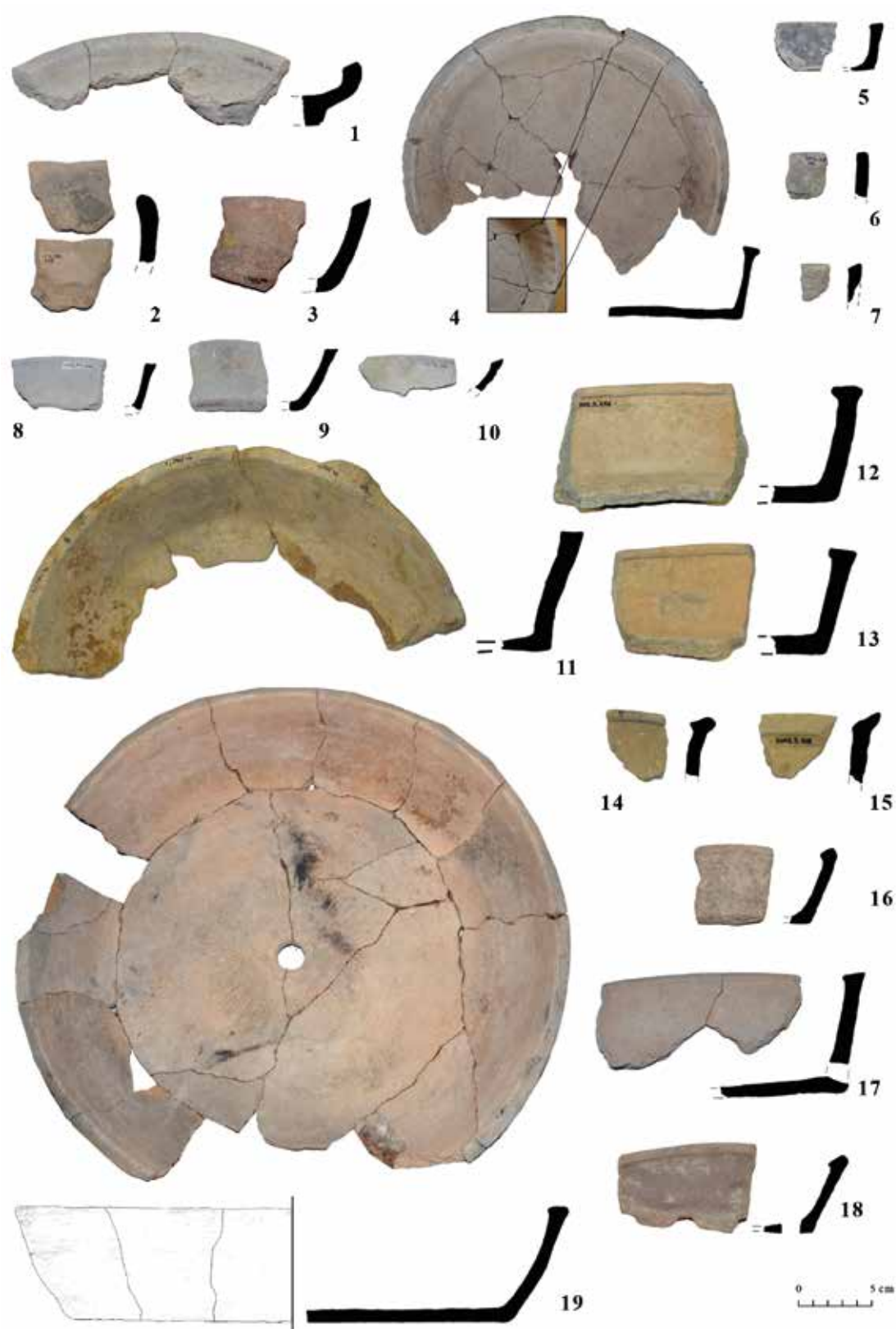


Fig. 43. – Ware type V.2.1.1: 1–2. Ware type V.2.1.2: 3–7. Ware type V.2.1.3: 8–10. Ware type V.2.1.4: 11–14. Ware type V.2.1.5: 15–19. (By Ágnes Kolláth)

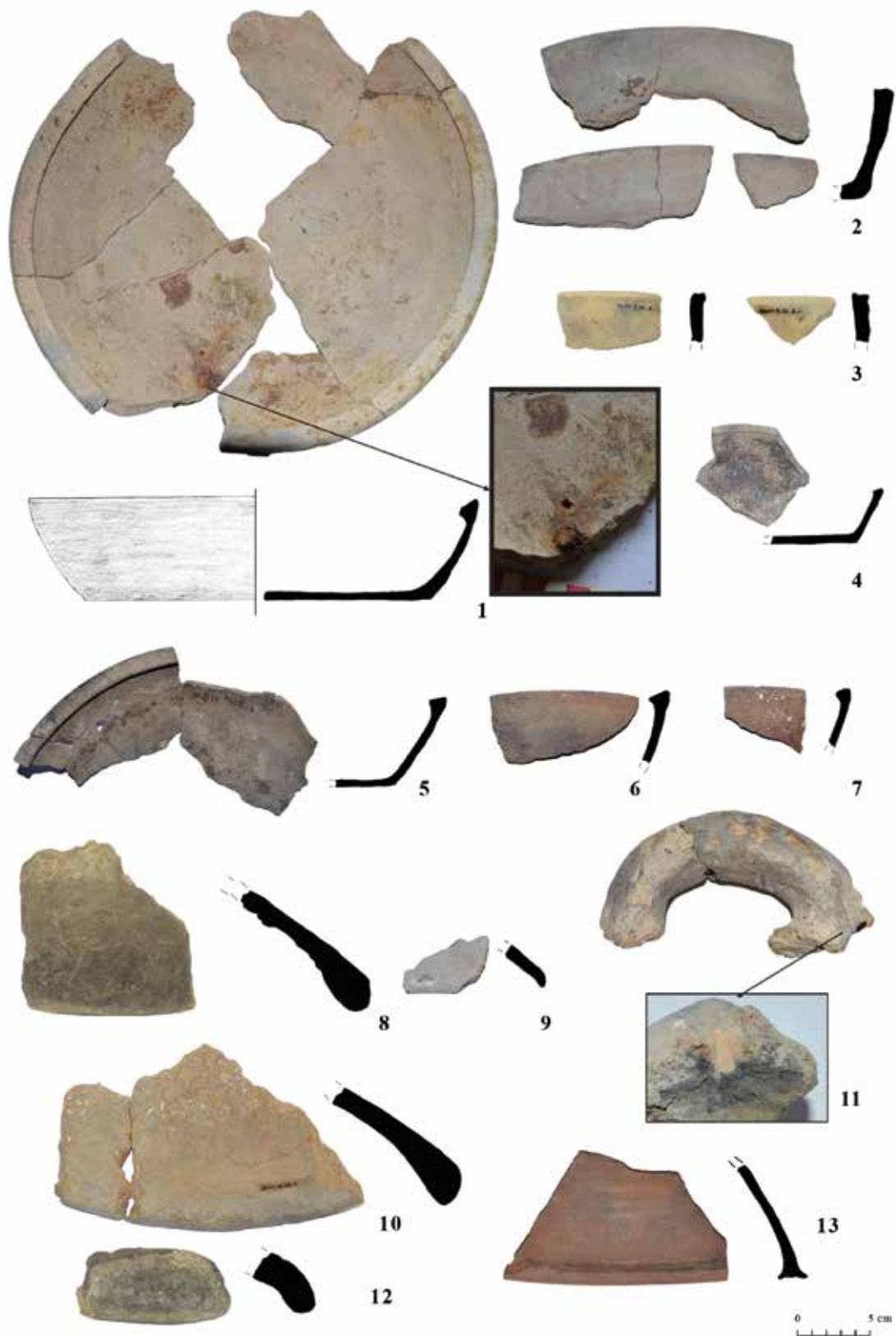


Fig. 44. – Ware type V.2.1.5: 1–5. Ware type V.2.1.6: 6. Ware type V.2.1.7: 7. Ware type V.2.2.1: 8; 9; 12. Ware type V.2.2.2: 10–11. Ware type V.2.2.4: 13. (By Ágnes Kolláth)

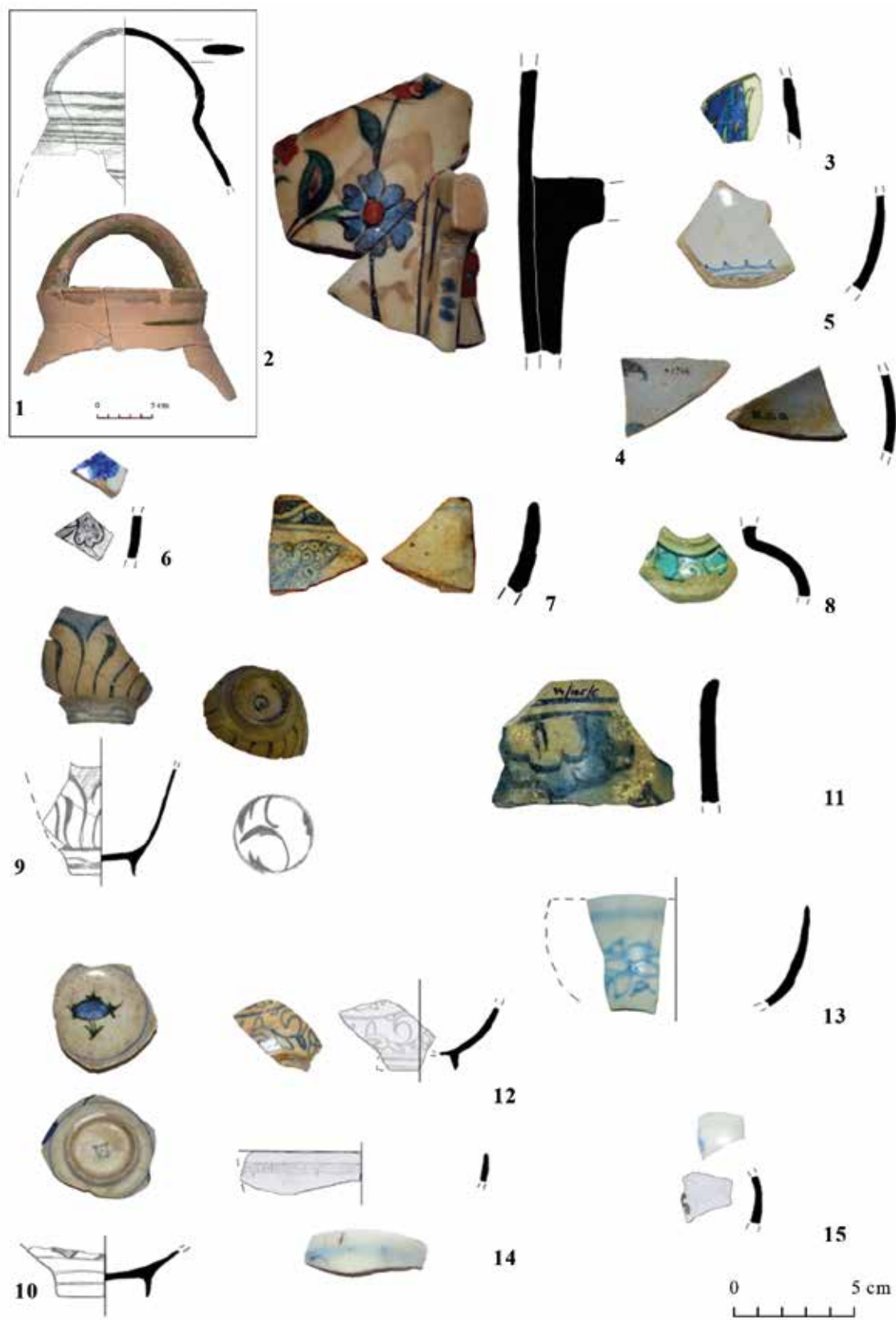


Fig. 45. – Ware type V.3.1: 1. Ware group VI.4.1: 2–15. (By Ágnes Kolláth)

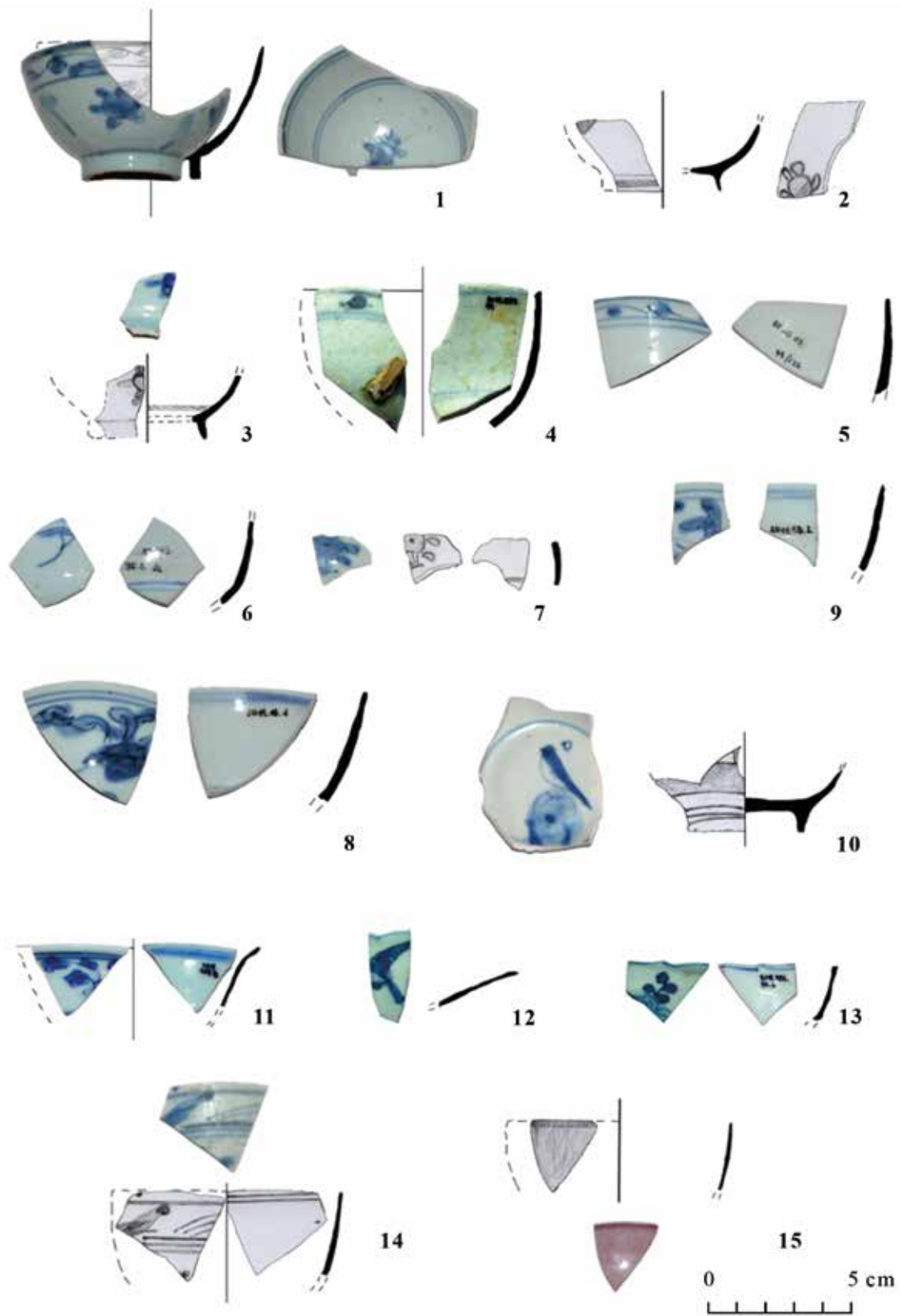


Fig. 46. – Ware group VI. 4. 2: 1–15. (By Ágnes Kolláth)

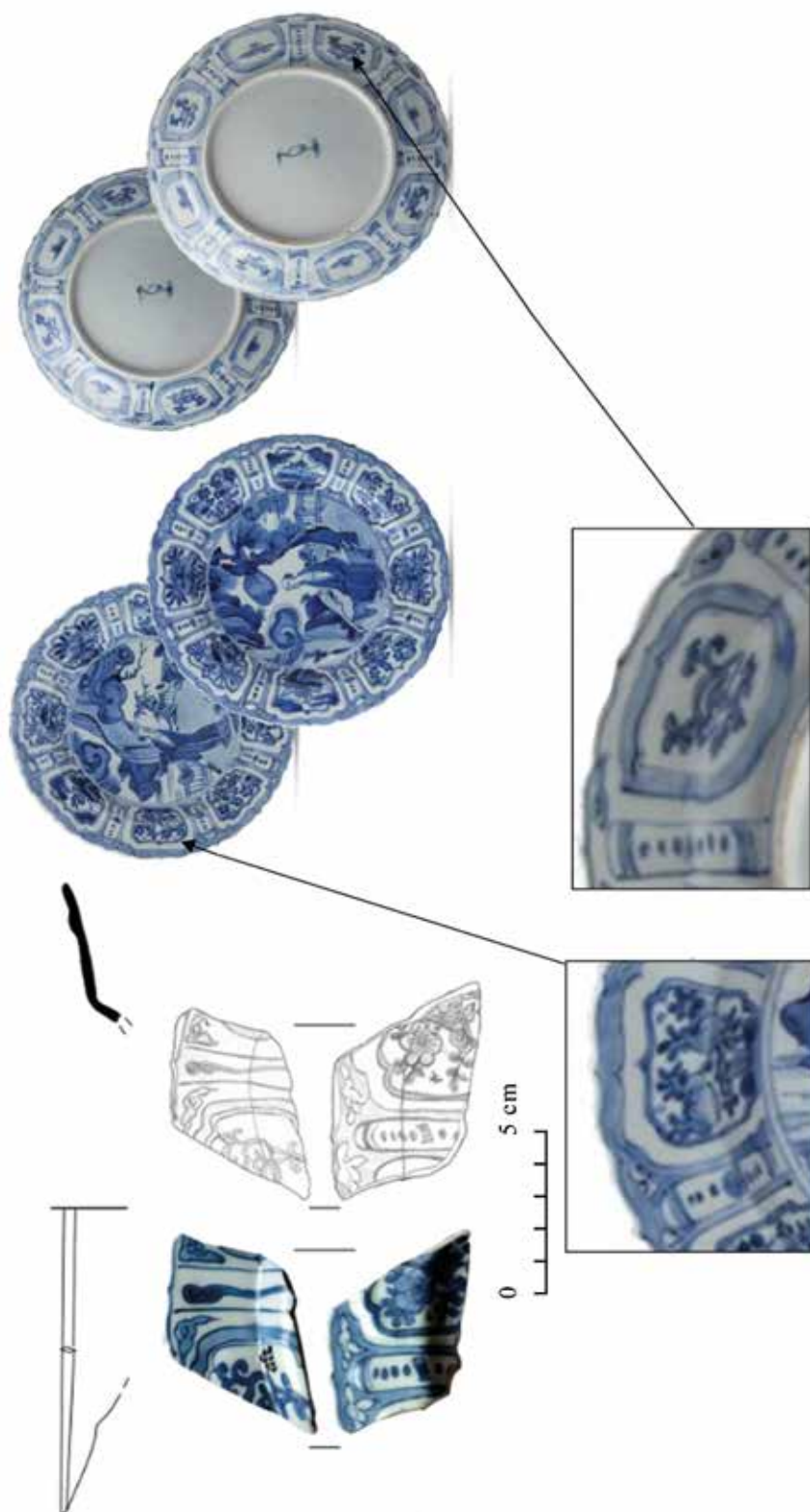


Fig. 47. – Fragment of a *kraak*-porcelain plate from Pit 13 and its close parallels from Amsterdam.
 (After OSTKAMP 2015)

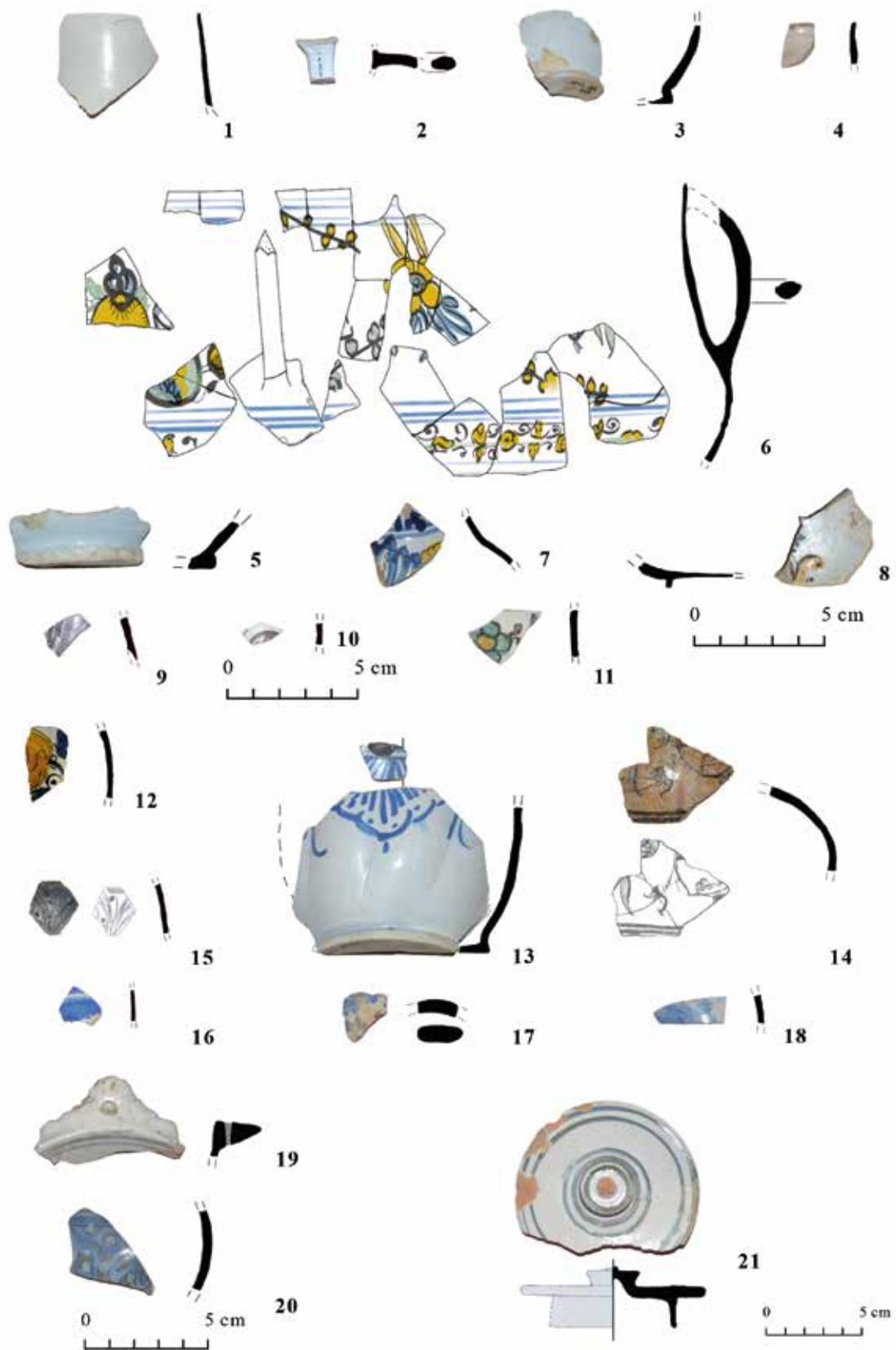


Fig. 48. – Ware group VI.5: 1–21. (By Ágnes Kolláth)

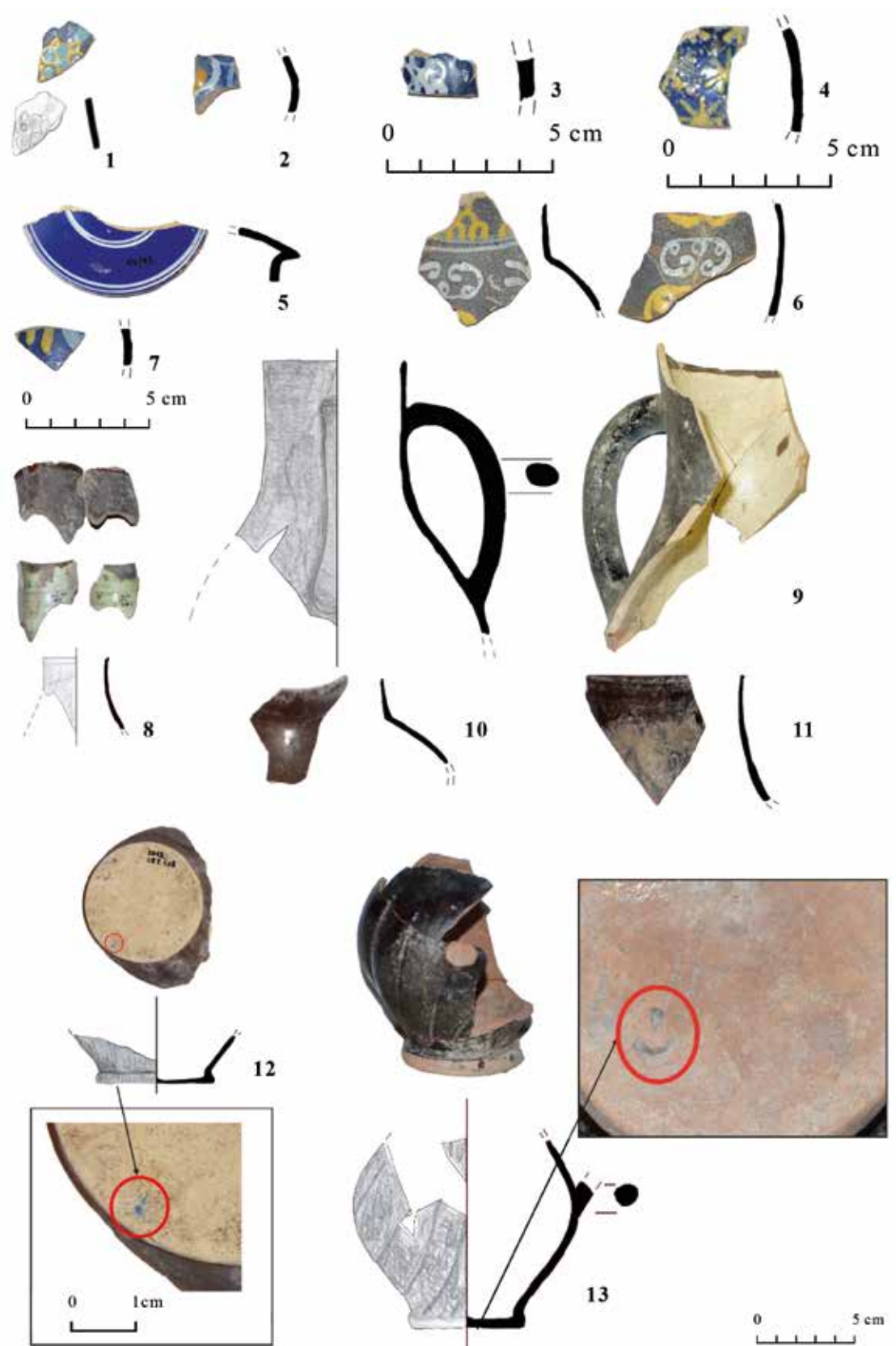


Fig. 49. – Ware group VI.5: 1–13. (By Ágnes Kolláth)

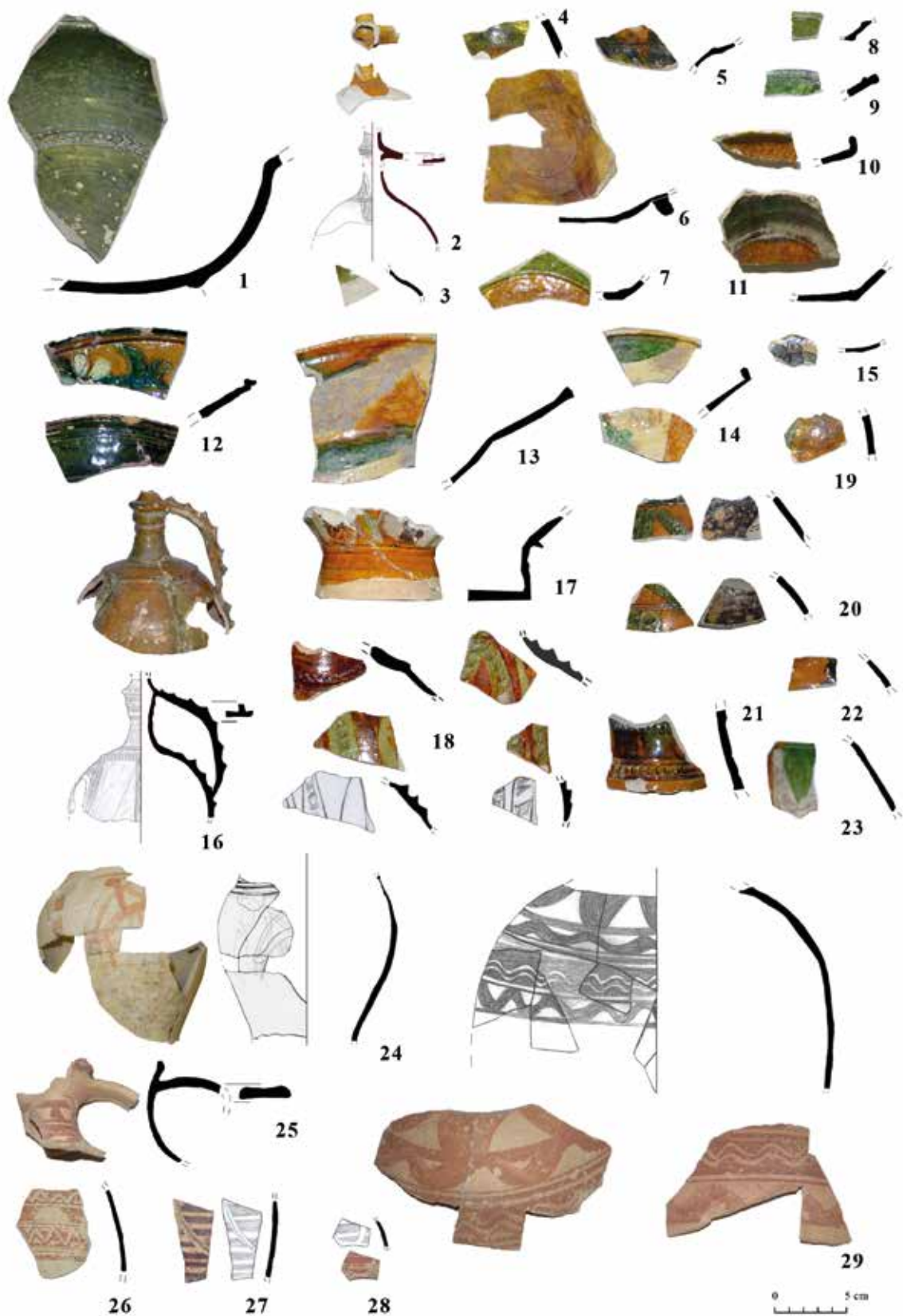


Fig. 50. – Ware group VI.6.1: 1–23. Ware group VI.6.2: 24–29. (By Ágnes Kolláth)



Fig. 51. – Ware group VI.6.2: 1–6. Ware group VI.6.3: 7–16. (By Ágnes Kolláth)



Fig. 52. – Ware group VI.6.4: 1–10. (By Ágnes Kolláth)



Fig. 53. – Ware group VI.6.4: 1–14; 17–18. Ware group VI.6.5: 19–25. Ware group VI.6.6: 26–35. Fragments of modern plates from Pit 10a: 15–16. (By Ágnes Kolláth)

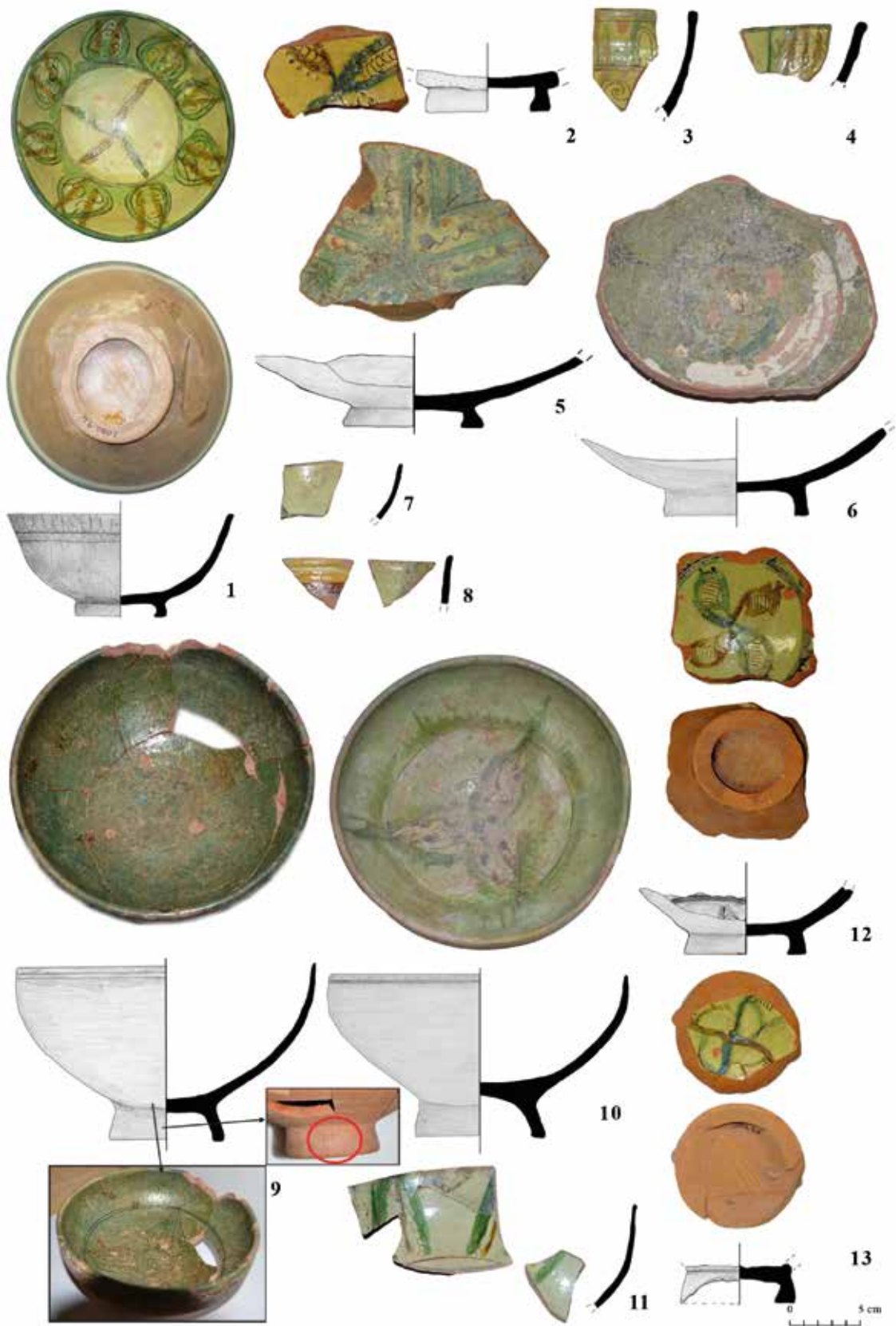


Fig. 54. – Ware type VI.7.1a: 1–13. (By Ágnes Kolláth)

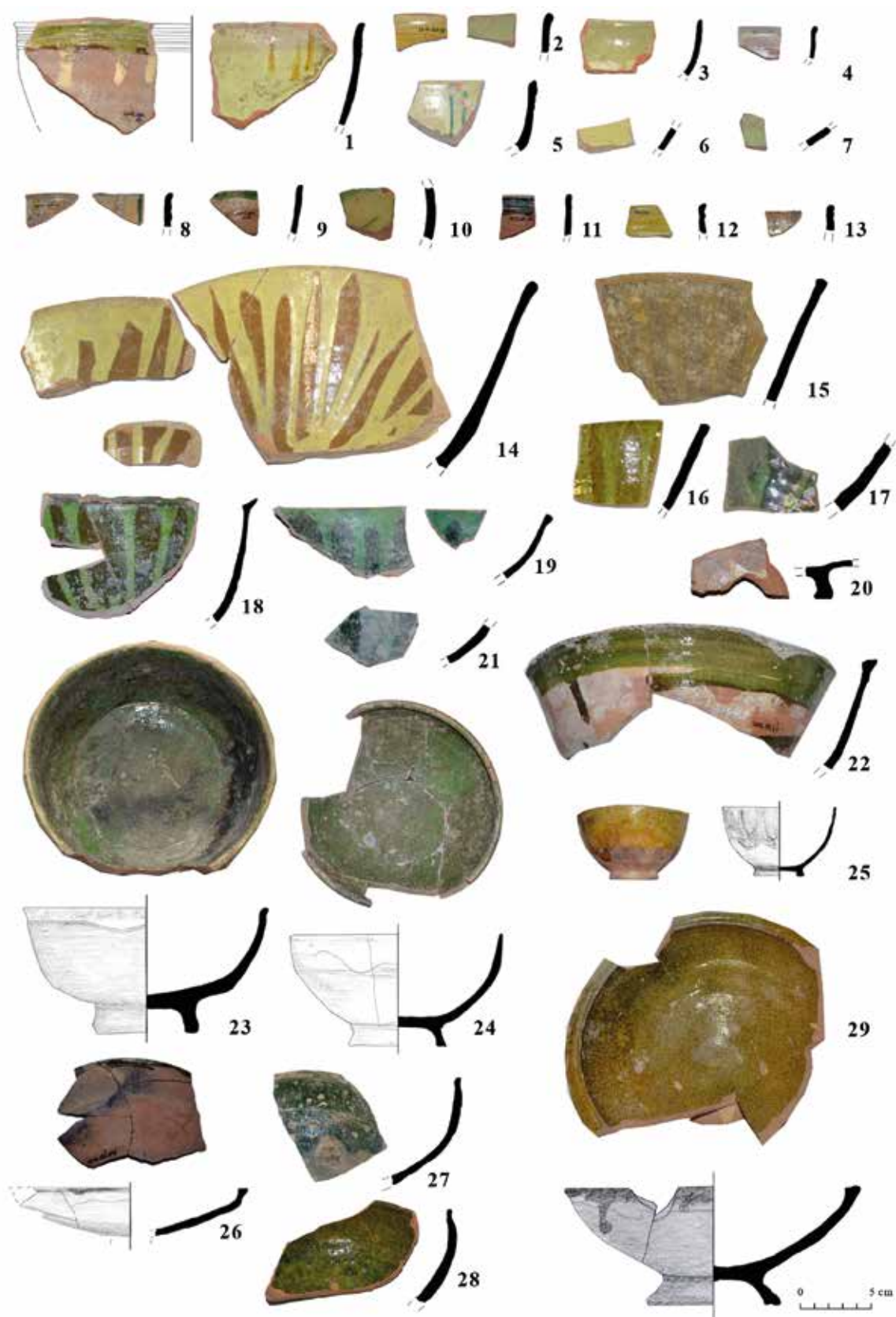


Fig. 55. – Ware type VI.7.1a: 1–29. (By Ágnes Kolláth)

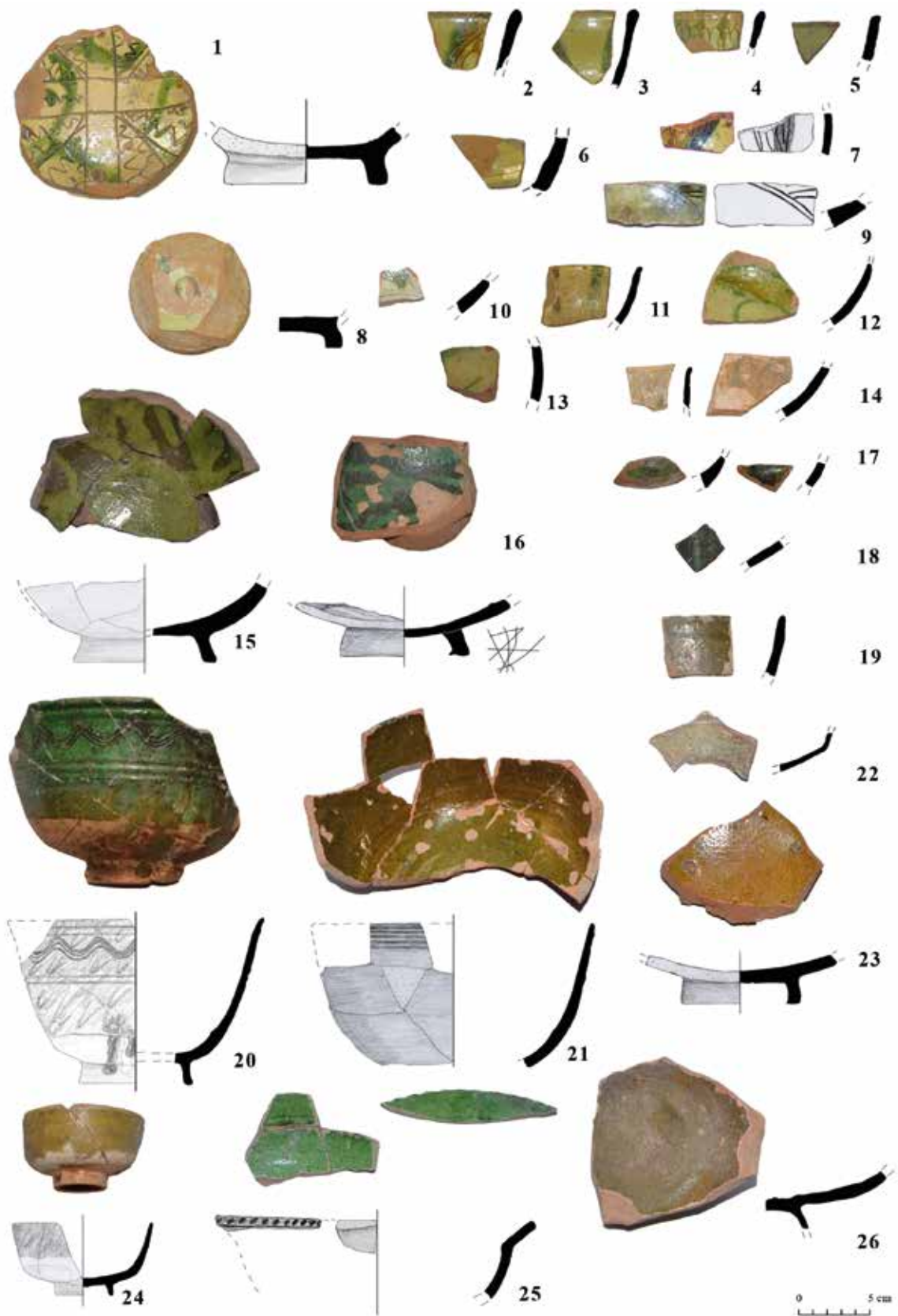


Fig. 56. – Ware type VI.7.1b: 1–26. (By Ágnes Kolláth)



Fig. 57. – Ware type VI.7.2: 1–18. (By Ágnes Kolláth)

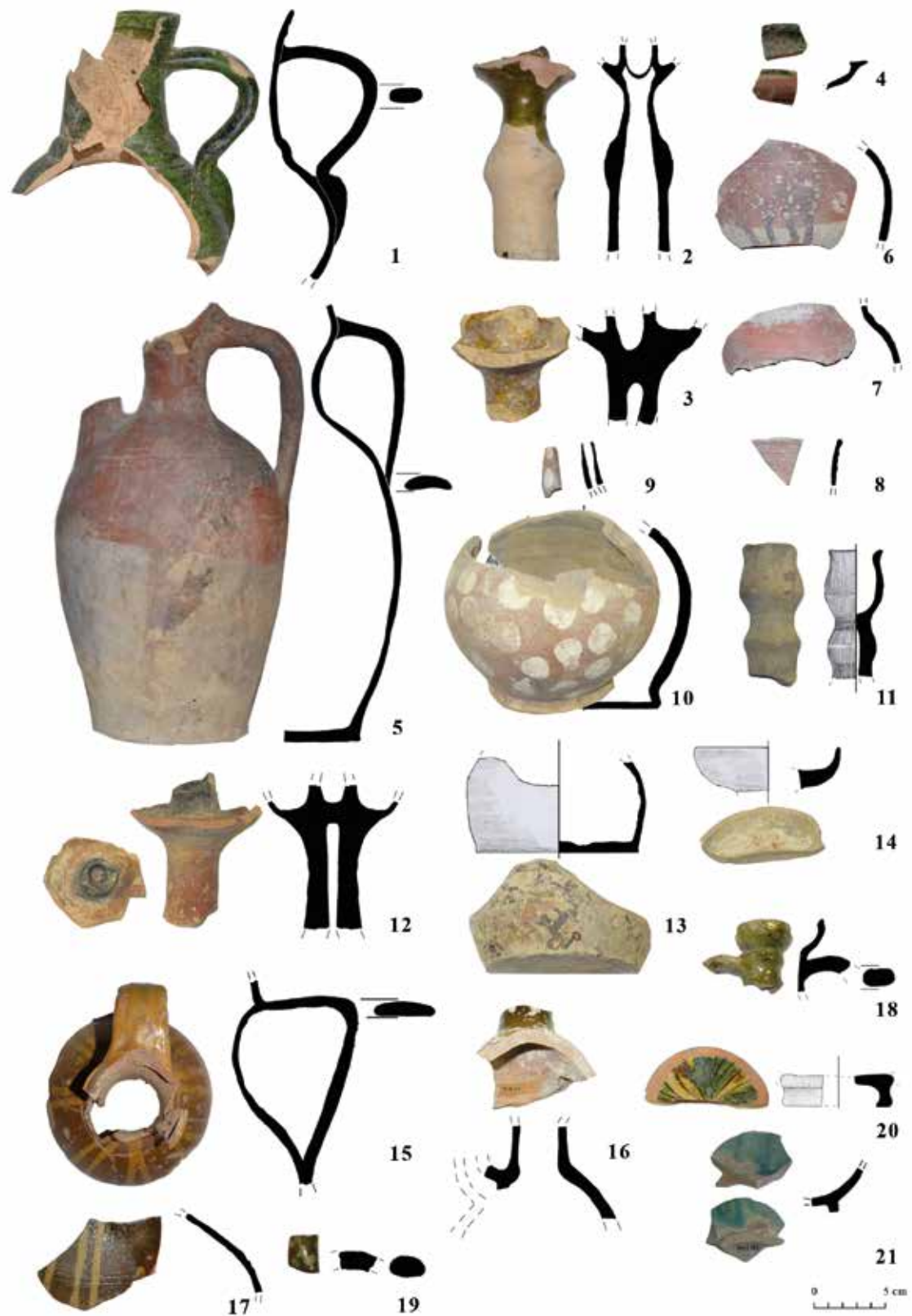


Fig. 58. – Ware type VI.7.2: 1–3. Ware type VI.7.3: 4–14. Ware type VI.7.4: 15–19. Ware type VI.7.5: 20. Ware type VI.7.6: 21. (By Ágnes Kolláth)



Fig. 59. – Ware type VI.7.7: 1–16. (By Ágnes Kolláth)



Fig. 60. – Ware type VI.7.7: 1–9. (By Ágnes Kolláth)



Fig. 61. – Ware type VI.7.7: 1–11. (By Ágnes Kolláth)



Fig. 62. – Ware type VI.7.7: 1–11. (By Ágnes Kolláth)

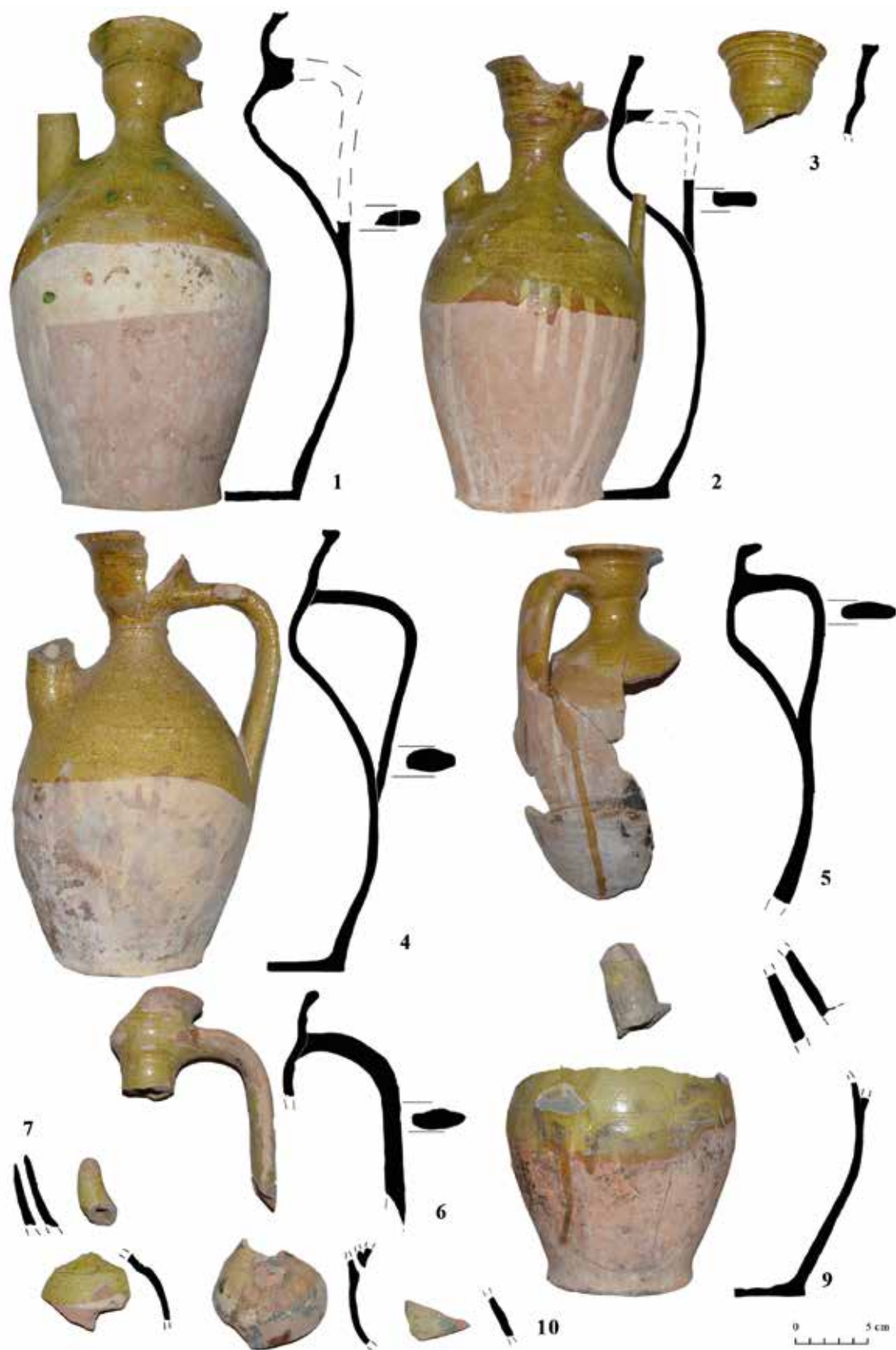


Fig. 63. – Ware type VI.7.7: 1–10. (By Ágnes Kolláth)

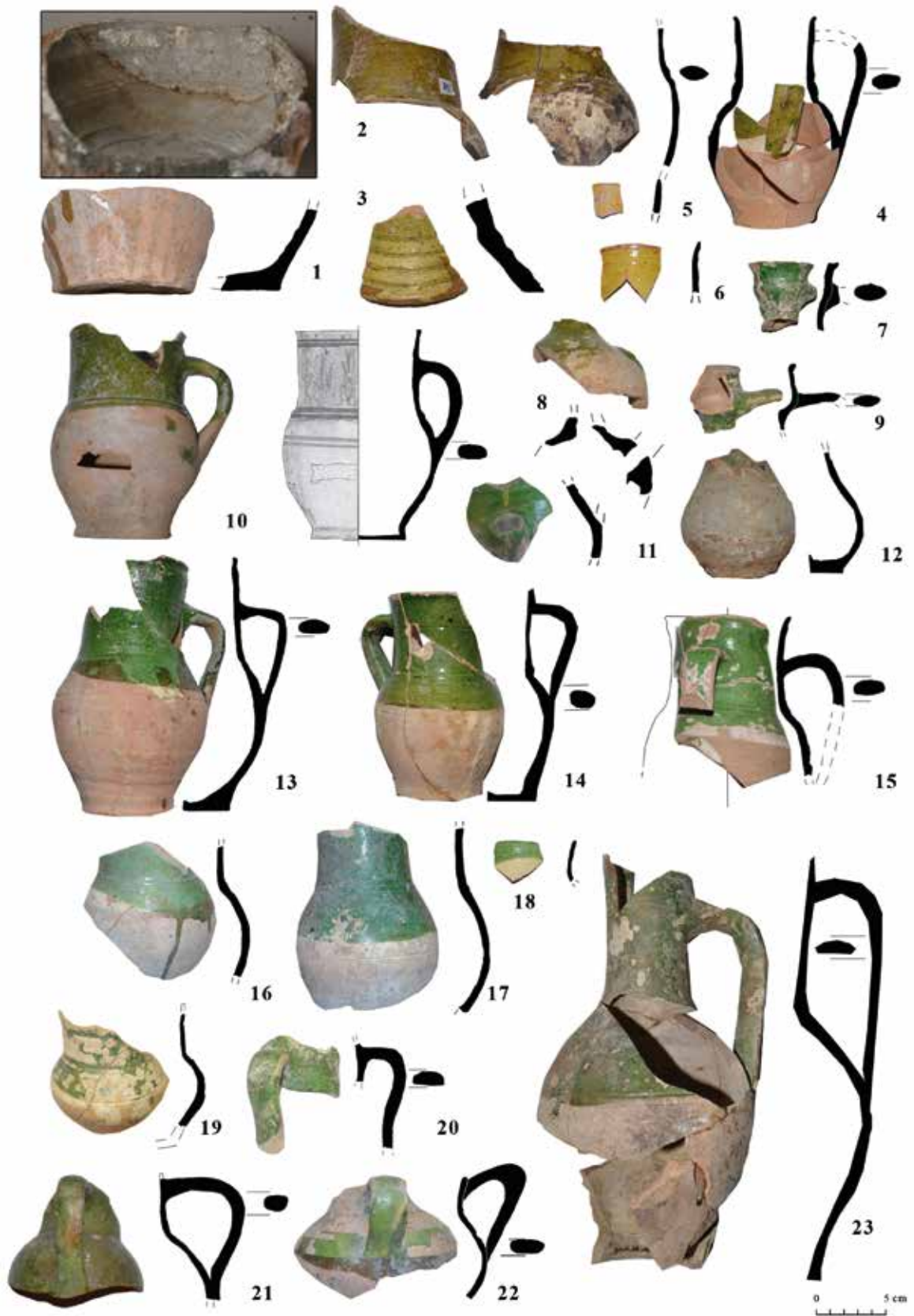


Fig. 64. – Ware type VI.7.7: 1–23. (By Ágnes Kolláth)



Fig. 65. – Ware type VI.7.7: 1–5. Ware type VI.7.8: 6–11. (By Ágnes Kolláth)

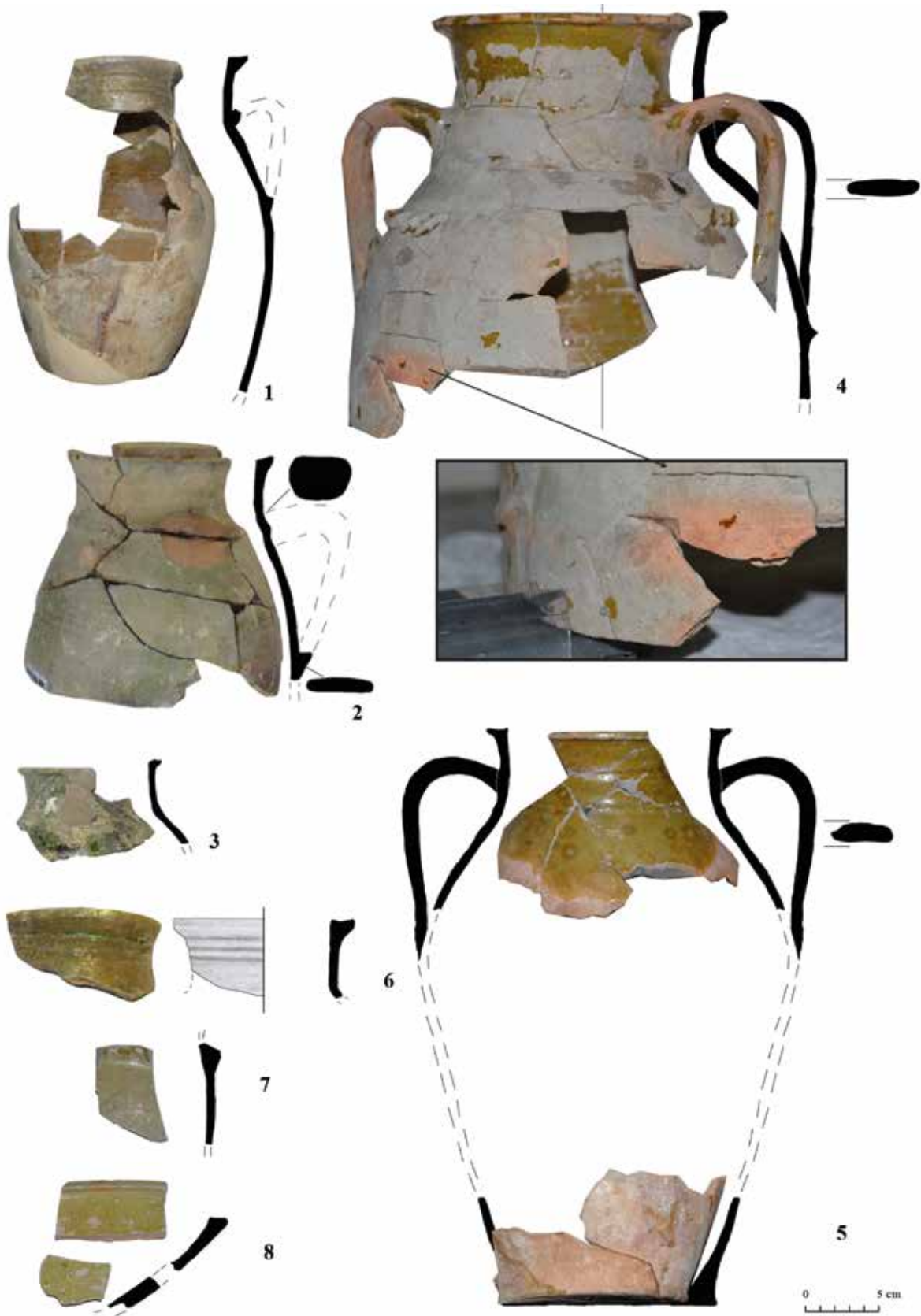


Fig. 66. – Ware type VI.7.9: 1–8. (By Ágnes Kolláth)



Fig. 67. – Ware type VI.8.1: 1–22. (By Ágnes Kolláth)



Fig. 68. – Ware type VI.8.1: 1–27. (By Ágnes Kolláth)



Fig. 69. – Ware type VI.8.2.: 1–12. (By Ágnes Kolláth)

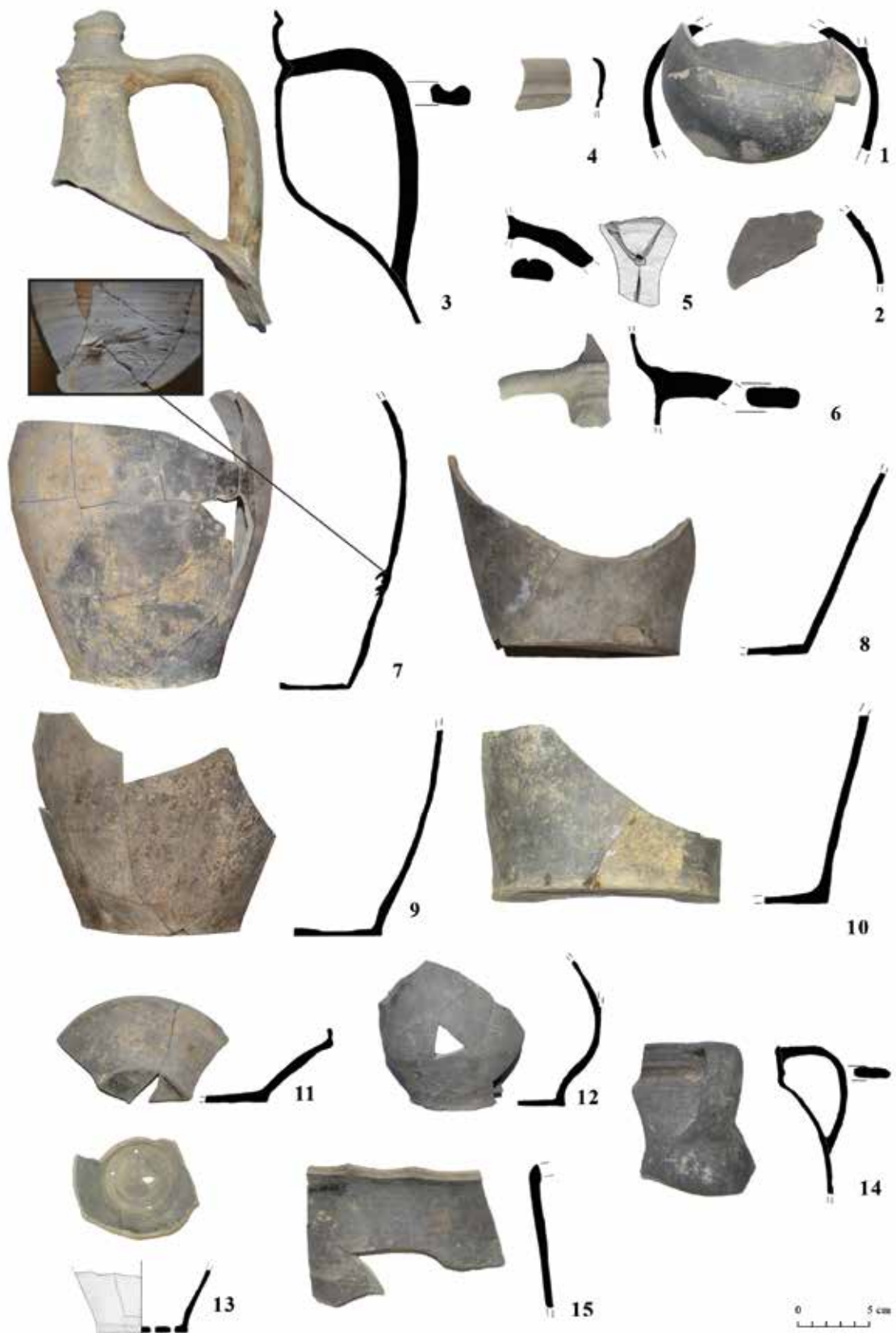


Fig. 70. – Ware type VI.8.3: 1–2. Ware type VI.8.4: 3–15. (By Ágnes Kolláth)



Fig. 71. – Ware type VI. 8.5:1–2. Ware type VI. 8. 6: 3–9. (By Ágnes Kolláth)

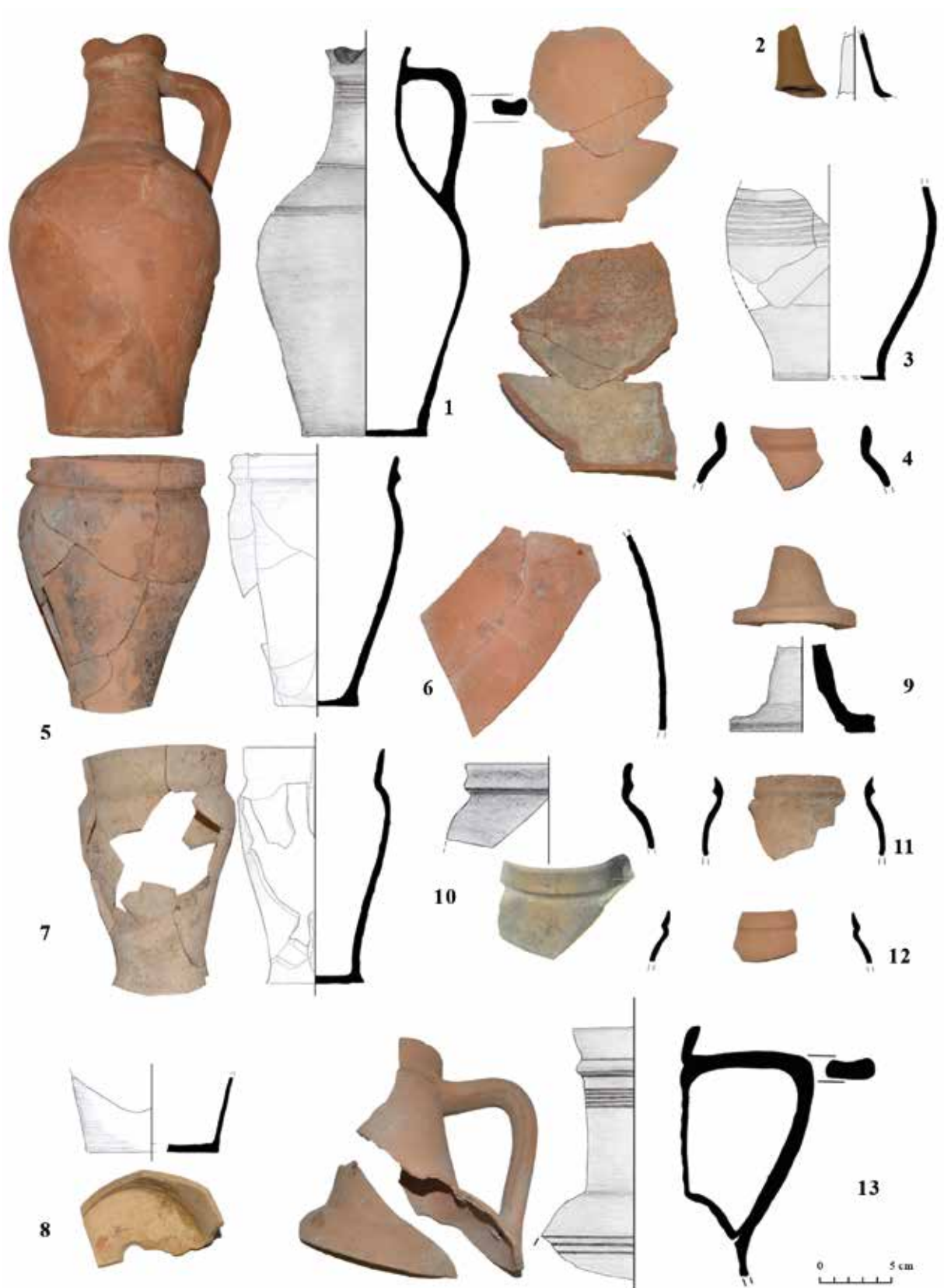


Fig. 72. – Ware type VI.8.6: 1–4; 6–8. Ware type VI.8.8: 5; 9–13. (By Ágnes Kolláth)

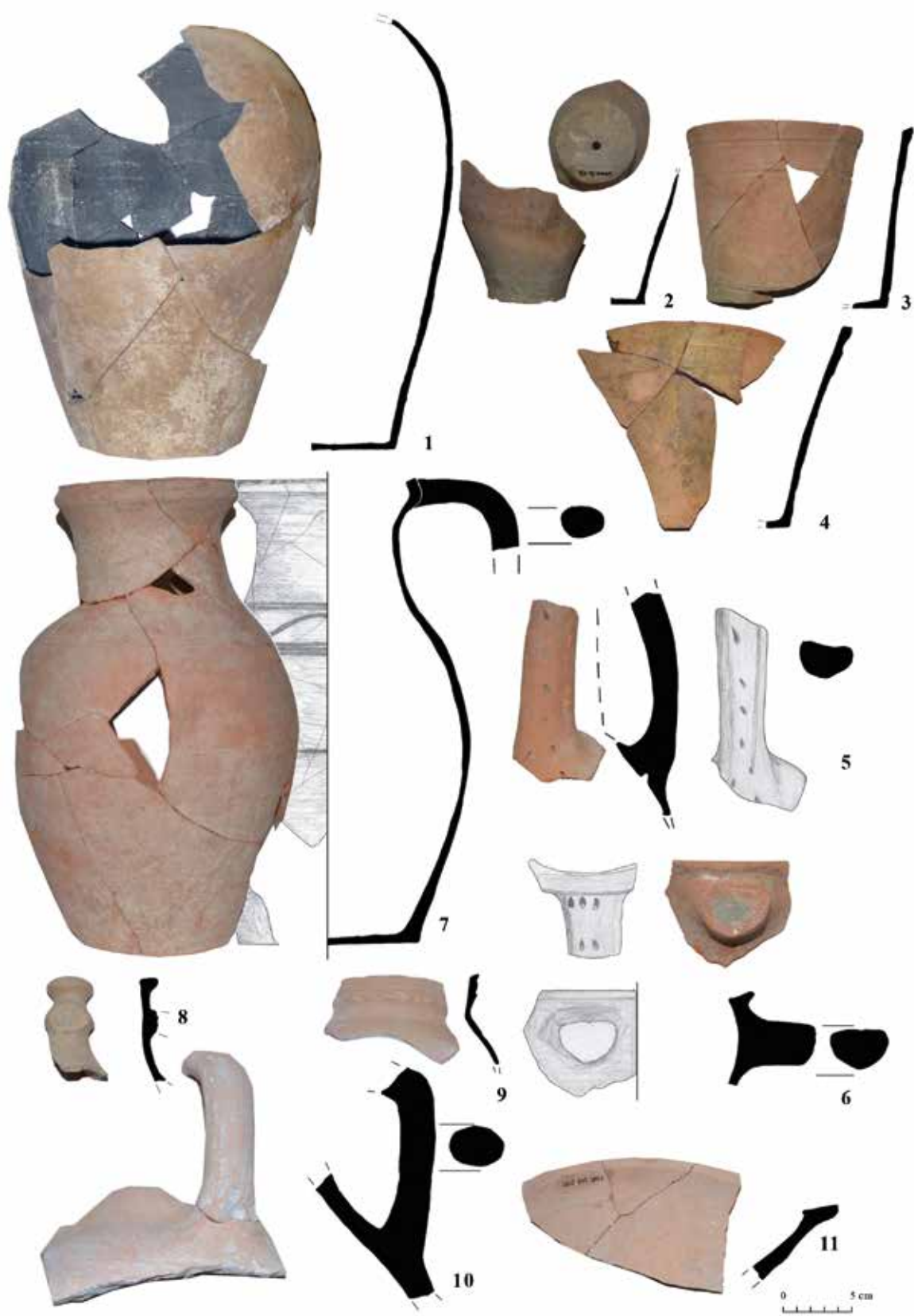


Fig. 73. – Ware type VI.8.8: 1–2. Ware type VI.8.9: 3–6. Ware type VI.8.10: 7–11. (By Ágnes Kolláth)

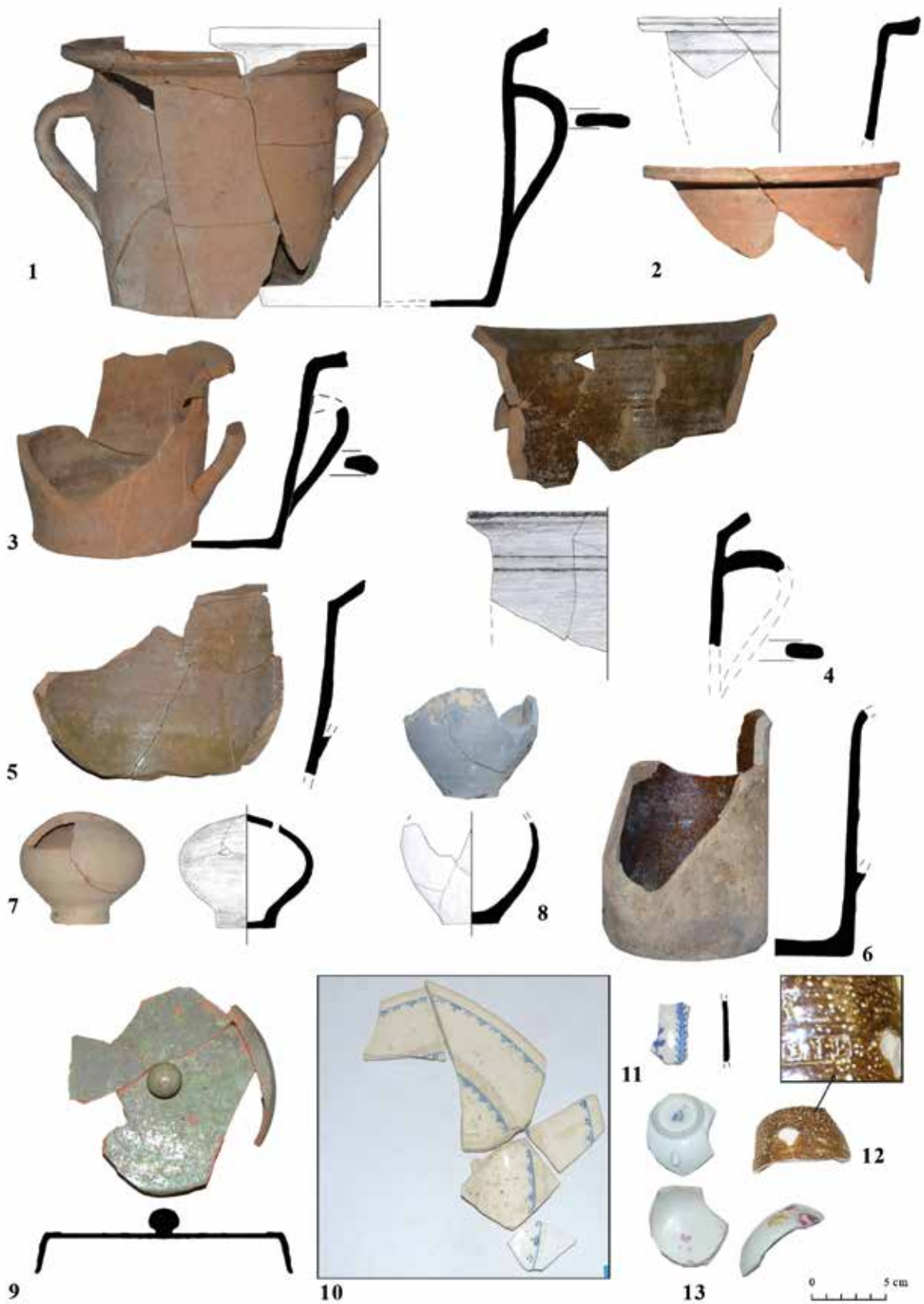


Fig. 74. – Ware group VII.9: 1–6. Ware group VII.10: 7–8. Modern pottery: 9–13.

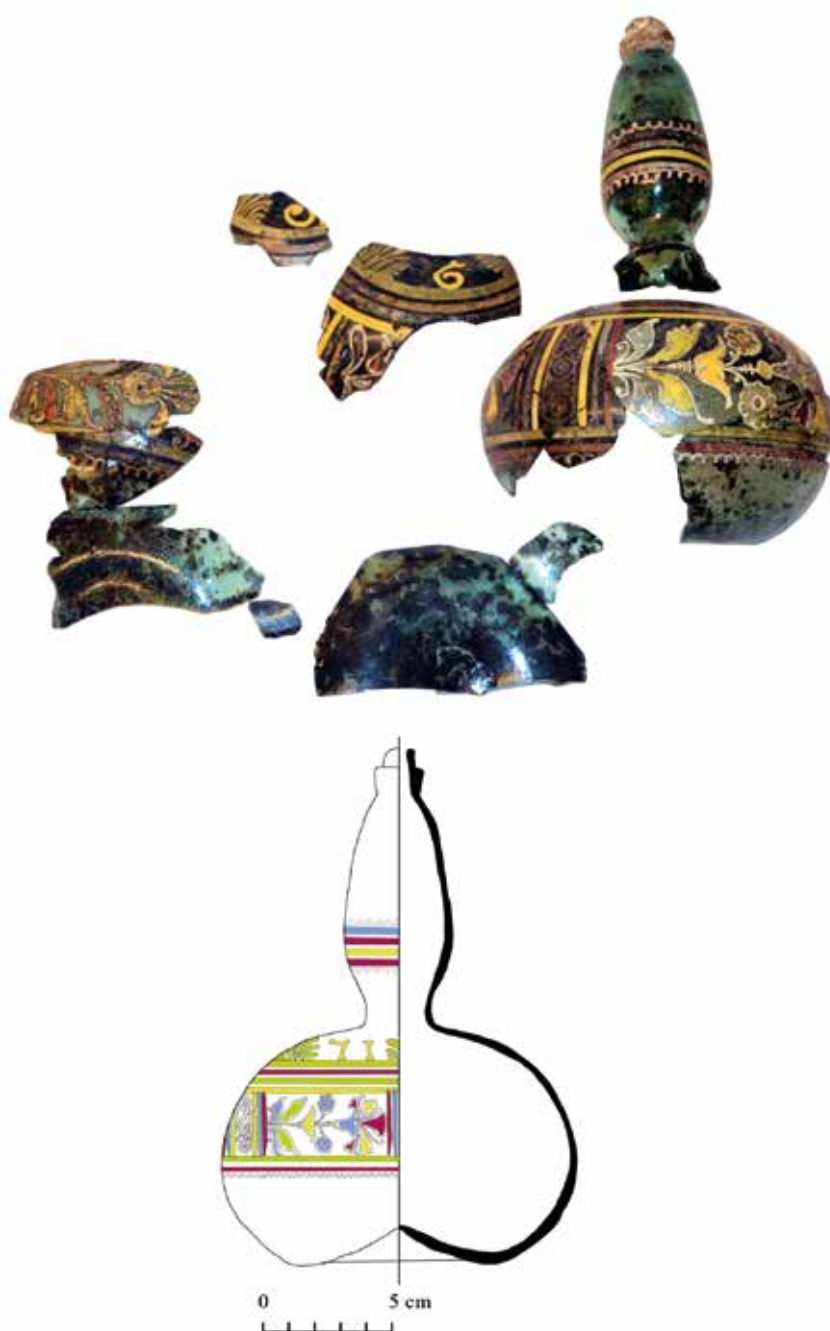


Fig. 75. – Enamel painted glass bottle from Pit 13. (After KOLLÁTH 2013a)



Fig. 76. – Bone spindle from Pit 4.
(Photo by Ágnes Kolláth)

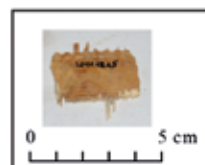


Fig. 77. – Bone comb from Pit 7.
(Photo by Ágnes Kolláth)

	1500→→→→1541→→→→1598-1603→→→→1684; 1686→→→→→1723 k.
	Period I. Period II. Period III. Period IV. Period V.
Pots	1.4.2; 1.6.2
	1.4.1; 1.2.1
	1.1.1; 1.1.2; 1.2.2a-b; 1.5.1; 1.6.1
	1.2.2c; 1.2.3a; 1.5.1; 1.5.2; 1.5.3a; 1.7.1; 1.7.2.
	1.1.3; 1.1.4; 1.1.5a; 1.2.3b; 1.3.1; 1.5.2; 1.7.1; 1.7.2.
	1.1.6a
	1.1.5b; 1.1.7; 1.3.2.
	1.1.6b; 1.1.8; 1.5.3b
Baking pans and lids	2.1.5
Miscellaneous forms	2.1.7; 2.2.4.
Porcelain and fayance	4.1.1
	4.1.2
	4.1.3; 4.1.4
	4.2.1; 4.2.2; 4.2.3
	4.2.4.
Tin-glazed pottery	5.1.1; 5.1.2; 5.1.3; 5.2.1; 5.3.1.
Lead-glazed, Central European type tableware and liquid containers	6.1.1; 6.2.1.
	6.1.3.
	6.2.2; 6.6.2.
	6.1.2; 6.5.1.
	6.4.2a; 6.4.3.
	6.2.3a-b; 6.5.1.
	6.4.1; 6.4.2b.
	6.3.1; 6.4.4; 6.6.2.
	6.3.2; 6.3.3; 6.5.2; 6.6.1.
6.4.5; 6.6.3.	
Balkan/Ottoman type, lead-glazed slipwares	7.1a; 7.1b; 7.2; 7.5.
	7.3.
	7.8.
	7.4; 7.7; 7.9.
Red and grey coarse wares	8.5.
	8.8.
	8.6.
	8.4.
	8.7.
	8.1.
	8.2.
8.9.	
Chamber pots	9.
Moneyboxes	10.
Pipes	11.

Fig. 78. – Chronology of the ware types. (By Ágnes Kolláth)

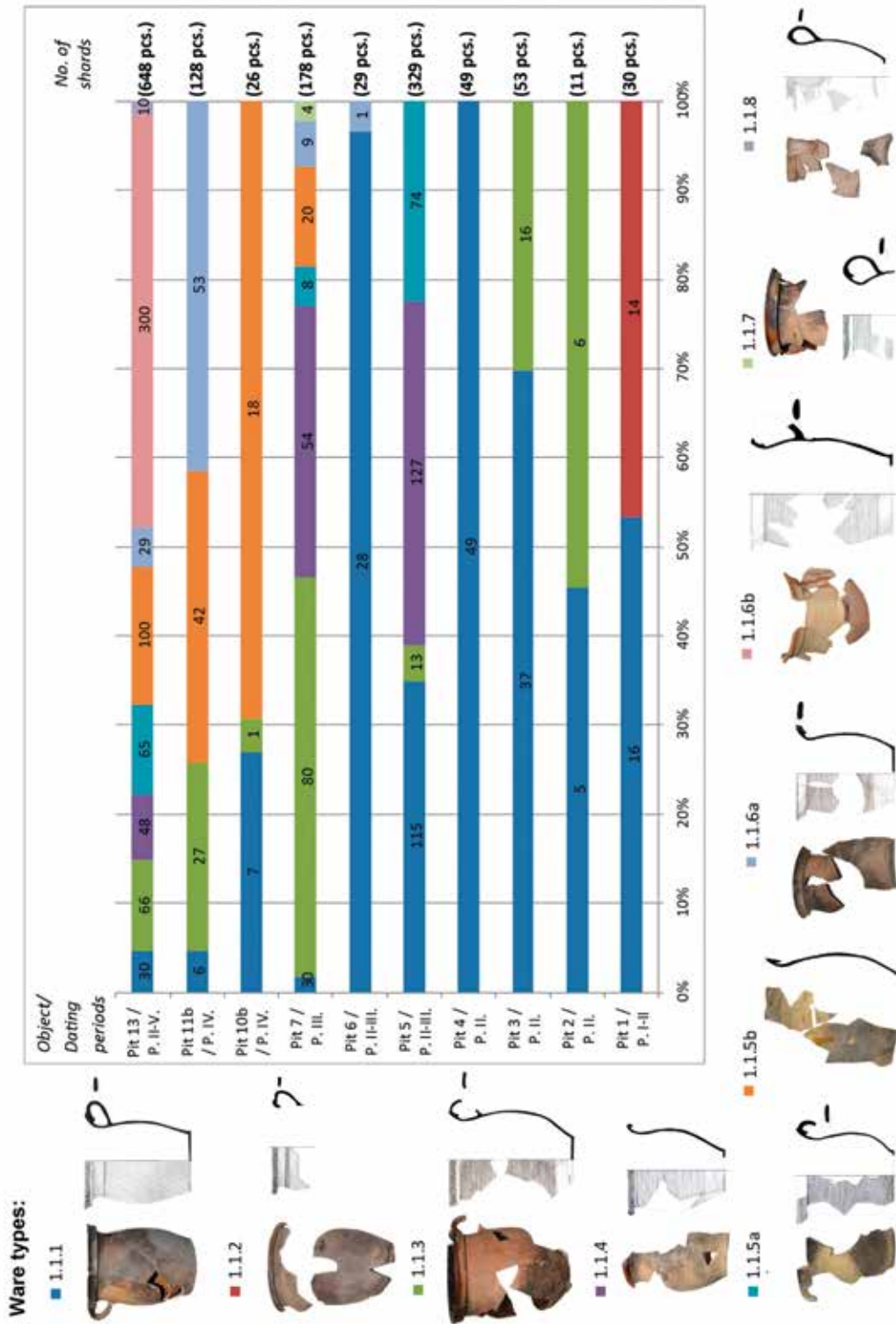


Fig. 79. – Distribution of lead-glazed cooking vessels with yellowish-reddish fabrics in the evaluated find complexes. (By Ágnes Kolláth)



Fig. 80. – Distribution of Ottoman type pottery in the evaluated find complexes. (By Ágnes Kolláth)

T TYPOLOGY AND CHRONOLOGY OF EARLY MODERN POTTERY IN BUDA

Buda, the capital of the medieval Kingdom of Hungary became the border fortress of an eastern empire in 1541, when the Ottoman troops of Sultan Süleyman I conquered its walls, and remained in the same situation until its recapturing in 1686. Its particular position in the clash zone of the two superpowers of an era which was a transitional period between the Middle Ages and the Industrial Revolution, resulted in a rich and diverse archaeological material.

This volume analyses the Early Modern pottery from closed assemblages excavated on Szent György Square, one of the important and extensively researched archaeological sites in Buda Castle District. Everyday wares of local Hungarian, Austrian, Balkan, and Ottoman origin, as well as Western European, Middle and Far Eastern luxury ceramics can all be found amongst the approximately one hundred different ware types. Besides their classic typology and chronology, the author presents their research history, technical characteristics, and cultural connections. The results regarding the settlement history of the site are summarised from the perspective of historical archaeology. The book also includes a comprehensive bibliography on the topic, and all pottery types are illustrated by easy-to-search colour plates.



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