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Medieval Pottery Production at the Archaeological Site Plaoshnik - Ohrid

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Abstract: On this occasion we will address the medieval pottery production registered on the area of the archaeological site Plaoshnik, Ohrid. In this context a pottery kiln discovered during the course of 2008's systematic archaeological excavations will be presented. The chronology of this specific intact whole is determined according to the typological features of its contents. Inside the pottery kiln, which collapsed during the thermic process, a total of 37 utilitarian vessels were discovered with features typical for the period of the 13th – 14th century. The production capacity has actually determined the location of the commercial part of the monastic complex of the Church of St. Panteleimon.

Key words: medieval ceramic production, pottery kiln, utilitarian vessels, monastic complex.

Introduction - Plaoshnik has a special place in the rich cultural history of the town of Ohrid. Protected by the high Kale in the north, dominating over the natural rock and the lake towards the west and south, this space was actively lived in during the course of several chronological stages.¹ The picture of its complex stratigraphy was completed by the systematic archaeological excavations in the period of 2007 – 2011. The results confirmed and largely supplemented the previous information for the rich

¹ Коцо Д., Климентовиот манастир „Свети Пантелеймон“ и раскопката при „Имарет“ во Охрид, in: ГЗФФ 1, Скопје 1948, 129-182; Idem, Археолошки проучувања во Охрид од 1959 – 1965; in: ГЗФФ 20, Скопје 1967, 257 – 266; Битракова Грозданова В., *Старохристијански споменици во охридско*, Охрид 1975, 22-66; Idem, Спомениците од преисториски и антички период, in: *Охрид и охридско низ историјата*, кн. 1, Скопје 1985, 145-153; Маленко В., Раносредновековна материјална култура во Охрид и охридско, in: *Охрид и охридско низ историјата*, кн. 1, Скопје 1985, 277-279; Битракова Грозданова Б., Топографија на урбаниот развој на Лихнидос, in: *Историја XXII/12*, Скопје 1986, 257-258; Idem, Лихнид во ранохристијанскиот период и неговото урбано јадро, in, *Јубилеен зборник 25 години, Митрополит Тимотеј*, Охрид, 2007, 261-263; Почуча Кузман Н., Ацески С., Крстилница на Плаошник, in: *МАП 1*, Скопје 2008, 228-232; Почуча Кузман Н., Боцевска В., Ацески С., Ангеличин Г., Ранохристијанска Базилика (Нартекс) на Плаошник, Охрид, in: *МАП 1*, Скопје 2008, 233-243; Почуча Кузман Н., Карпузова С., Мишева О., Плаошник, Охрид, in: *МАП 1*, Скопје 2008, 244-249; Кузман П., Плаошник, in, *Македонско културно наследство*, Скопје 2009, 54 – 61; Кузман П., Димитрова Е., Охрид, *Sub Specie Aeternitatis*, Охрид 2010, 23 - 130; Битракова Грозданова Б., Околу палеогенезата на населбите во Десаретија, in: *FAB II*, Скопје 2012, 101.



Fig. 1. Medieval building phases of stone and mud



Fig. 2 Medieval building phases of lightweight material

spectra of functional contents which took place at this site starting from Prehistory and all the way to the first decades of the 20th century.² The multifunctionality is evident within the separate cultural phases of living and especially when we discuss the medieval segment. The excavations not only confirmed the contexts which define the sacral and spiritual identity of the medieval Plaoshnik³, but these also point to the existence of many other wholes which although profane in character, have functioned in parallel with the previous ones.⁴ These are the remains of the buildings (Fig. 1, 2); communications, lime kilns and a large number of waste pits. This profane context also includes the pottery kilns.⁵ The movable archaeological material which corresponded

² The excavations were conducted within the project Plaoshnik II, “Restoration of St. Clement’s University”. Preliminary report: Карпузова С., Систематски Археолошки ископувања, Локалитет Плаошник 2007-2008 год., (И. П. 1), 1 - 18 (unpublished).

³ Коцо Д., Климентовиот манастир „Свети Пантелејмон“ и раскопката при „Имарет“, 129-182; Кузман П., Димитрова Е., op. cit., 111-124.

⁴ Our conclusions refer to the area excavated by the team on RS 1 (research sector), more precisely the part north of the atrium, the three-aisled basilica and the restored Church of St. Clement. For the secular character of these occurrences see: Карпузова С., op. cit., 2 - 7.

⁵ In RS 1 two medieval pottery kilns were discovered. Unlike the one we have presented, the second one was only registered in traces.



Fig. 3 Pottery kiln - closed

to the mentioned occurrences dates these to the Late Medieval period, more precisely in the 13th – 14th century and all the way to the Ottoman rule in Ohrid.⁶

Medieval pottery kiln - The pottery kiln which will be discussed was discovered in the D6/9 and C6/12 quadrants, at a depth of V761,79.⁷ On the terrain base it occurred as intruding into a medieval building of lightweight construction, defined by a floor of pressed earth and pile openings.⁸ (Fig.3)

Simple by its “construction”, the pottery kiln was composed of a single chamber with an irregular ovoid form, 1,08 cm long, oriented NE-SW. Its width measured in the NE part was 0, 65 cm and 1,10 cm on the SW part. Its vertical walls were preserved at a height of 0,80 cm at north and 0,50 cm at south. Towards the East i.e. NE, their height declined.⁹ The entire interior of the chamber was covered with a layer of earth with an average width of between 3 and 4 cm, which contained vast amount of tiny pebbles. During the thermic process the layer has received a red-like color, while its structure became inconsistent and loose which represented a large problem in the

⁶ The preliminary analysis of the medieval numismatic material discovered at Plaoshnik in 2007-2008, determined that the coins of the Palaeological period, as well as the coinages of Ivan Asen II were dominating. Large numbers of Venetian and Serbian coins were also discovered. See in: Капузова С., op. cit., 6.

⁷ At first this occurrence as a trace of incompact ashes-gray earth was evidenced as a possible pit numbered 574/08.

⁸ Due to the degree of destruction caused by the digging of the medieval pits, we were not able to determine its form and size. In RS 1 two horizons of buildings of unsustainable material were evidenced. In the first, in which the pottery kiln was also dug, at least three levels of buildings defined by floors could be identified, which were also visible in the demolition layers which pointed to their short term usage.

⁹ On the eastern side of the pottery kiln a medieval pit numbered 236 was dug-in, which has partially destroyed the kiln. The vegetation has caused additional damage in the south-eastern part. Because of these reasons we were not able to conclude whether the height was intact.

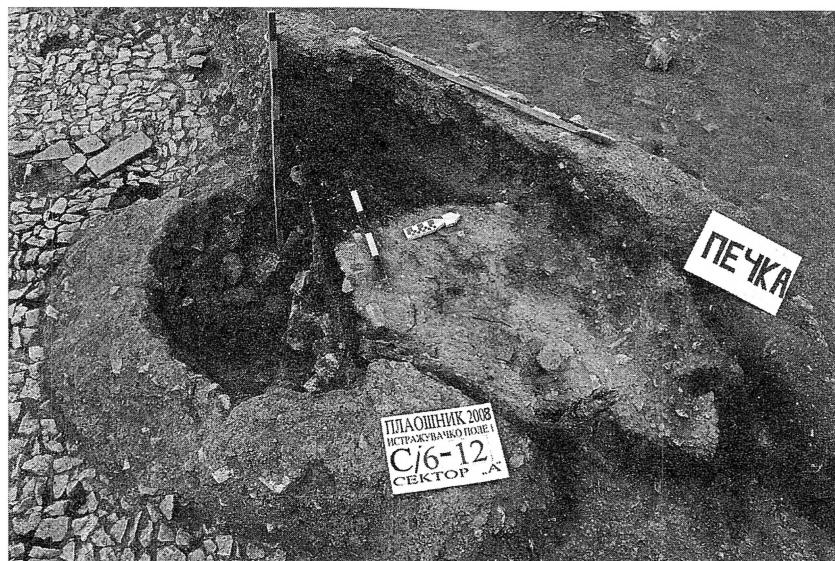


Fig. 4 Medieval
building structure of
lightmaterijal and
Pottery kiln

course of its definition. On the walls of the chamber, along with the earth layer, traces of ashes and cinder could be seen.

After the removal of the mixed layers of loose earth which at the first moment lead us to the conclusion that we are dealing with a pit, a layer of baked red-like earth was registered, defining the closure of the upper part of the pottery kiln. The compound and the structure of this layer were identical to the layer cover of the walls. (Fig. 4) Over the baked layer several ceramic fragments of larger vessels were also evidenced which again had a covering role. Afterward a layer of cinder and charred pieces of thin branches, 0,12 cm thin, followed. The next layer of loose ashes-like earth contained a certain amount of smaller amorphous rocks mixed with the vessels which were baked. With the exception of one entirely preserved vessel, all remaining were fragmented. With their dislocation it was determined that the vessels were placed on two levels, while the stacking of the chamber was performed from the end toward the central part.

On some of the fragments at the bottom of the chamber remains of baked earth were plastered, some of which were registered separately in forms of smaller and larger pieces. Its compound also suited that of the layer cover of the walls. Entirely below the level of the vessels and the aforementioned earth pieces, a thick layer of burnings appeared. The very bottom of the pottery kiln, a shallow pit with dimensions of 100 x 0, 50 cm, was dug in the Late Antique square at Plaoshnik i.e. in the plitar layer evidenced below it.¹⁰ In the middle part of the pottery kiln in which there were no traces of burning, a larger amorphous stone with square base was placed. (Fig. 5)

In the attempt to “reconstruct” the seemingly simple structure of the kiln, several questions of technical and structural character arose.

¹⁰ The Late Antique square spreads north of the three-aisled basilica. See in: Карпузова С., оп. cit. 10 – 12; Битракова Грозданова В., Лихнид во ранохристијанскиот период и неговото урбano јадро, 262; Тутковски М., *Ранохристијанските мозаици од Охрид*, Скопје 2014, 137-139.



Fig. 5 Bottom of the pottery kiln

The first question refers to the way in which the closing of the upper area of the chamber was accomplished. It was noted at the cut performed in the SW part that during the collapse the layer of baked earth which enclosed the chamber collapsed inside its interior at almost the same level. Only the mild concavity noticeable alongside the walls leads us to think of an existence of a possibly vaulted solution. (Fig. 6) The traces of intense burning and ashes in the walls of the chamber pointed to a possible existence of some kind of structure made of thin branches over which the earth coating for fixing the walls of the pit was made.

The construction made of branches simultaneously served as a carrier for the material with which the chamber was closed, and much probably it also determined the form of the covering solution which in this case might have been vaulted. The successful reconstructions of pottery kilns with "primitive form" which are lately largely treated by the experimental archaeology benefit this conclusion.¹¹

During the research of the pottery kiln it showed that the firebox and the channels for hot air supply were missing. These were not identified even in pit 236. All indicators, and especially the appearance of cinder in the top of the chamber, over the vessels'

¹¹ Kudelic A., Eksperimentalno testiranje arheološke tvorevine I rezultati pečenja keramike na otvorenoj vatri, in, *Godišnjak Instituta za Arheologiju VIII*, Zagreb 2012, sl. 1-3; Idem; Testiranje tehnologije izrade keramičkih posuda i rekonstrukcija hipotetske horizontalne keramičarske peći, in, *Godišnjak Instituta za Arheologiju IX*, Zagreb 2013, sl. 2.

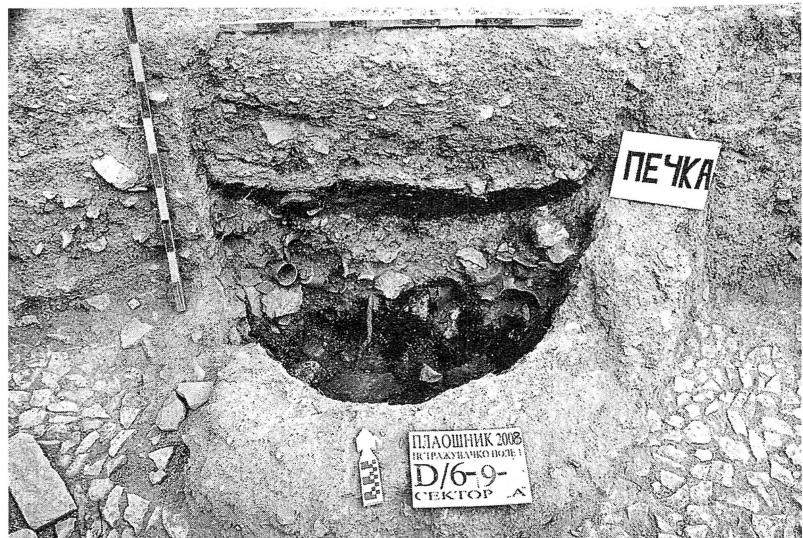


Fig. 6 Cross section in the SW part of the pottery kiln

level, lead to the assumption that the kiln used an internal combustion principle i.e. the pottery was baked along with the burning material. During this process the temperature was regulated through an opening most probably placed on the NE.¹²

The appearance of the large square rock at the bottom of the pit, rather than the remains of baked earth on some of the vessels, as well as the separate pieces of baked earth, raises the question for the existence of a grid, which due to the inconsistent structure of the material could not have been detected. The appearance of the thin layer of cinder below the vessels and above the level of the rock on the other hand, points to a possibility that the “armature” was made of thin branches over which a thin coat of earth was put, a kind of flooring, over which the vessels were arranged. The rock in this case had the role of a carrier of the entire floor structure. Although possible, this solution has serious inconsistencies. Namely, the usage of light materials for the flooring defy its stability in relation to the vessels’ weight, while their additional exposure to the thermic process inside the kiln were certainly not the main reason for its collapse.

The pottery kiln discovered at Plaoshnik is an exceptionally rare example of the Middle Ages with almost all of its structural elements entirely preserved. According to the basic typology this example can be included in the e.g. “opened type” of pottery kilns in which the vessels had a direct contact with the burning materials. Recently there have been attempts for the distinction of yet another separate type of e.g. “temporary” pottery kilns¹³ which could define the transitory phase between the direct vessels’ baking on an open fire and the pottery kilns of a closed type.¹⁴ The pottery kilns in

¹² In this part a flattened trace over the coating was noticed, defining the opening of the pottery kiln.

¹³ Thér R., Experimental pottery firing in closed firing devices from the Neolithic - Hallstatt period in Central Europe, *EuroRea*, 1/ 2004 , 40. <http://journal.exarcnet/eurorea-1-2004>

¹⁴ Šimić – Kanaet Z., Razvoj lončarskih peći i tehnologija pečenja na prapovjesnim i antičkim primjerima, in; *Opuscula archaeologica* 20, (1996), 152-153, sl. 3-6.

which the vessels are directly exposed to the burning fuel on the other hand were used as early as Prehistory, and according to some ethnological research they were registered for use in rural settlements until the 20th century.¹⁵ The Medieval pottery practice often used the dug pit baking principle especially for the production of utilitarian vessels.¹⁶ The open pottery kilns were temporal i.e. they were crushed after every burn in order to remove the vessels. Quite often, due to their unstable structure, these also suffered during the baking process, as seen in the Plaoshnik example.

The technological processes for pottery production are not sufficiently elaborated in our scientific literature. With the exception of the pottery kiln from Prilep dated in the 13th century, all other information mainly refers to pottery kilns with antique dating.¹⁷

Inventory of the pottery kiln - After the completion of the reconstruction of the pottery discovered inside the kiln the number of 37 vessels was ascertained.¹⁸ All vessels have been made on a potter's wheel, using refined clay with additives of tiny quartz pebbles. Despite the collapse of the pottery kiln, none of the vessels showed deformity which testifies that the collapse occurred after the baking process was finished. Then again regardless of the visible burning traces the vessels have been qualitatively baked, with color varying from dark red, red to orange-red. The colors of the outer sides of the vessels' walls varied from gray, dark grey to ochre-red, depending on the clay compound in which these were submerged before the baking, as well as from the baking temperature to which these were exposed. The characteristic uniformity of the modeling of the vessels is typical for the Medieval pottery tradition. According to the form and the purpose behind the vessels, in our case 8 separate types have been detected, all belonging in the group of utilitarian (kitchen) pottery.

Pots with one handle¹⁹ - These types of vessels were represented by 11 examples with an almost identical form, with small derogations and variations mainly visible in the dimensions²⁰, i.e. in the way of decoration. (Pl. 1, fig. 1-11) With the exception

¹⁵ Борђевић-Богдановић Б., Технологија израде керамике кроз упоредна археолошка и етнолошка истраживања, in: *Гласник САД* 12, Београд 1996, 9-10.

¹⁶ Bajalović – Hadži -Pešić M., *Keramika u srednjevековној Србији*, Beograd 1981, 100.

¹⁷ Бабиќ Б., *Материјалната култура на македонските словени во светлината на археолошките истражувања во Прилеп*, Прилог за културата на македонскиот народ, Прилеп 1986, 257, сл. 42; Блажевска С., Печки за керамика, in, *Вардарски Рид* Том I, (2005) , 261-280. Pottery kilns from the antique period were also discovered at Plaoshnik site. *Preliminary report*: Боцеска В., Плаошник 2007-2008, Систематски Истражувања - Поле 2/5, (систематски археолошки истражувања на просторот на ранохристијанската базилика, ѕаконикон, нартекс и просторот западно од нартексот), (unpublished).

¹⁸ The reconstruction of 33 vessels was made by Evto Dimovski. Inside the pottery kiln fragments of 4 more vessels were also evidenced, but with not enough elements for reconstruction. Two tracheas with inventory numbers 5011 were also discovered, largely damaged by the burning. It is plausible that the coins belonged to the medieval layers intruded with the kiln.

¹⁹ In the field documentation these are numerated as: ПЛ/К-3772/ 5, 15, 18, 19, 21, 23, 24, 26, 27, 30, 31. In the text all vessels will be numerated only by the ordinals.

²⁰ The height of the pots varies from 16-20 cm, while the diameter of the mouths from 12-16 cm. The diameter of the bottoms is from 9-11cm. An exception is vessel no. (26) whose height is 12 cm, the diameter of the mouth is 11 cm and the diameter of the bottom is 8 cm.

of the vessel no. 3772/18, whose short mouth has been almost vertically placed on the body (Pl. 1, fig. 11), the upper half on all remaining vessels has been spread with horizontally pulled and mildly narrowed mouths with a rounded edge. The bodies of the pots have a globular i.e. spherical form which gradually elongates toward the lower part where it conically narrows into a flat bottom. Usually the handles are applied just below the edge of the mouth and end in the widest part of the vessel's stomach. A decoration made with engraving and impressing along the vertical handle was only documented on vessel no. 3772/31, (Pl. 1, fig.7). The remaining pots were decorated with engraved shallow grooves or cannelures applied on the mouths, neck or the shoulder.²¹ Quite often the decorative effect was also achieved by the circular traces of the potter's wheel.

Generally these types of vessels can be dated in the period from the 12th – 14th i.e. the 15th century. This dating suits a large number of similar vessels with one handle which are a common find on the medieval sites.²²

Jugs - Inside the pottery kiln three vessels of this type were discovered.²³ According to the typological characteristics we have separated them into two variants. (Pl. 3, fig. 7-9)

The jugs numerated 3772/1 and 9 which have a low vertical mouth and a short pouring part applied in the body of the vessel, belong to the first variant.²⁴ Regarding the form of the bodies some differences were detected. For example, jug no. 3772/1 was very similar with the one handled pots, (Pl. 3, fig. 9), while the second jug, no. 3772/9 has a bundle like form, (Pl. 3, fig. 7). In both cases the decoration, elaborated like shallow grooves i.e. un-accentuated ribs, was made in the part of the neck and on the pouring part.

The appearance of a trefoil shaped mouth on jug no. 3772/3, (Pl. 3, fig. 8), determines the second variant of these types of vessels.²⁵ In the upper part of its biconical body, as well as on the mouth, this vessel is decorated with shallow grooves and un-accentuated ribs. The decoration can also be followed along the vertical line of the handle, as well as on its juncture with the mouth where short dashes were imprinted with a tool. The root of the handle ended with an accentuated button-shaped concavity.

The medieval jugs, which due to their function are also treated as table pottery, have a wide chronological frame. According to a characteristic noticeable on these examples, in our opinion these can be dated in the period from the 12th – 15th centuries.²⁶

²¹ Белдедоски З., Историски и материјални фрагменти од средновековен Штип, in: *Maced. Acta Archaeol.* 15, Скопје 1999, 365, сл. 5; Ристески Б., Средновековна керамика од скопско, in: *Македонско наследство* 21, Скопје 2004, Фот. 1, сл. 14, 16; Манева Е., Нови детали од доцносредновековниот наод од Усје кај Скопје, in: *Maced. Acta Archaeol.* 17, Скопје 2006, 336-337, сл. 3, 4.

²² Бабиќ Б., оп. cit., сл. 91, 92; Bajalović-Hadži Pešić, op. cit., 47-50, Т. Х; Бикић В., *Средњовековна керамика Београда*, Београд 1994, 75-79.

²³ In the field documentation the jugs are numbered as: ПЛ/К-3772/1, 3, 9.

²⁴ In the consulted literature/bibliography these forms of vessels are determined as types of pitchers. See in: Hadži-Pešić Bajalović M., op. cit., Т. XX, 5.

²⁵ Ibid., 64.

²⁶ Ibid., Т. XX, 5; Бабиќ Б., оп. cit., сл. 93/2.

PLATE 1



FIG. 1- POT WITH ONE HANDLE



FIG. 2- POT WITH ONE HANDLE



FIG. 3- POT WITH ONE HANDLE

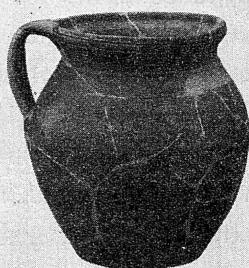


FIG. 4- POT WITH ONE HANDLE



FIG. 5- POT WITH ONE HANDLE



FIG. 6- POT WITH ONE HANDLE



FIG. 7- POT WITH ONE HANDLE



FIG. 8- POT WITH ONE HANDLE



FIG. 9- POT WITH ONE HANDLE



FIG. 10- POT WITH ONE HANDLE

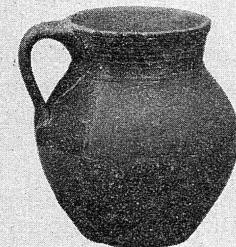


FIG. 11- POT WITH ONE HANDLE



FIG. 12- PLATE

Pots without handles - 11 examples of these types of cooking pots were discovered inside the pottery kiln.²⁷ (Pl. 2, fig. 1 – 11) A common feature of these is the horizontally pulled and partially slanting mouth. The bodies of most of these are bundle-shaped and have a flat bottom. Exceptions of this standard model are vessels no. 3772/4 and 6, (Pl. 2, fig. 5, 11), whose bodies have an emphasized globular form.

Unlike the pots with one handle, on the cooking pots a large number of variations regarding the decoration can be seen. This especially refers to cooking pot no. 3772/4. On the inner side of its mouth a waved line was engraved, supplemented by nail stings. The transition between the mouth and the shoulder has several shallow grooves-cannelures which form belts of different width. In the upper middle part of the vessel, as well as on its widest part, through the use of a pointed tool for imprinting the clay mass, slanting small grooves forming two parallel wreaths were achieved. Over the higher wreath a thin groove, as well as a nail imprinting traces connected by a thin engraved dash are visible. Thus, a waved decorative motif followed the entire length of the vessels was achieved. Having in mind all the elements, this vessel can be dated in the period of the 14th-15th centuries.²⁸ Vessel no. 3772/6 was decorated with several shallow grooves placed on the shoulder. On its stomach a thin strip filled with imprinted slanting and deeper grooves is applied. This example can be dated in the 13th-14th centuries.²⁹ The remaining cooking pots are decorated by belts of thin grooves engraved with a waved line³⁰ combined with nail strings³¹, as well as with thin ribs and deeper grooves leaving the impression of profiling.³²

Generally, the cooking pots are dated in the period of the 12th – 13th centuries.

Pitchers - The type pitchers are represented by three examples in the pottery kiln.³³ (Pl. 3, fig. 4-6) These were characterized with large dimensions, heights of 27-29 cm, vertical mouth tied to the neck, bundle-like body and a flat bottom. The handles are strip-like and vertical. On their application spot, in the middle part of the neck, usually a thickening rib appears.³⁴ Their endings are the widest part of the vessel's stomach. According to M. Bajalović-Hadži-Pešić these vessels were used as table vessels.³⁵

The decorating of the bundles is usually on the part of the mouths i.e. the neck, where shallow horizontal grooves appear. Vessel no. 3772/2, (Pl. 3, fig. 6) is an exception on which the horizontal grooves are also followed on the shoulder part.

²⁷ In the field documentation the cooking pots are numbered as: ПЛ/К-3772/4,6,12,16,17,20, 22,25,28,29. Their height varies from 16-28 cm; the diameter of the mouths is from 14-24 cm; the diameter of the bottoms is from 9-16 cm.

²⁸ Bajalović-Hadži Pešić M., op. cit., сл. 36.

²⁹ Ibid., сл. 33.

³⁰ Филиповска Лазаровска Г., Ѓорѓиевска А., Истражувања кај Исак Џамија – Шехерезада, Битола, in, *Maced. Acta Archaeol.* 14, Скопје 1996, 236. сл. 7; Ристески Б., оп. cit. сл. 20.

³¹ Bajalović-Hadži Pešić M., op. cit., T. VI.

³² Ibid., 41-50. Т VII, 1.

³³ The pitchers in the field documentation are numbered as: ПЛ/К-3772/2,8,14.

³⁴ Bajalović-Hadži Pešić M., op. cit., 60, Т. XX, 4

³⁵ Ibid., 60.

PLATE 2

FIG. 1 POT WITHOUT HANDLES



FIG. 2 POT WITHOUT HANDLES



FIG. 3 POT WITHOUT HANDLES



FIG. 4 POT WITHOUT HANDLES



FIG. 5 POT WITHOUT HANDLES



FIG. 6 POT WITHOUT HANDLES



FIG. 7 POT WITHOUT HANDLES



FIG. 8 POT WITHOUT HANDLES



FIG. 9 POT WITHOUT HANDLES



FIG. 10 POT WITHOUT HANDLES



FIG. 11 POT WITHOUT HANDLES

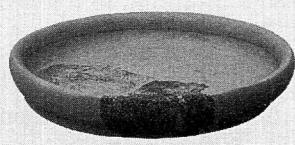


FIG. 12 POT WITHOUT HANDLES

In this case the decoration is also supplemented by coloring i.e. application of a lean ochre-yellow engoba. It is applied with no order on the neck, while on the stomach arrays of 3-4 vertical lines are followed. Below the root of the handle an encrusted rhombus is painted.³⁶

In the medieval ceramic production these types of vessels are generally dated in the period of the 12th – 15th centuries.

Amphorae - Inside the pottery kiln two vessels of this type were discovered.³⁷

The first, amphorae no. 3772/11, (Pl. 3, fig. 3), was the only completely preserved vessel. It has a non-standard form for this type of medieval vessel.³⁸ Its outward pulled mouth has a square section. The neck is elongated and two vertical, strip-like handles were applied on it. The body is slightly biconical, while the bottom is flat. Direct analogies for this vessel were not discovered.

The second amphorae no. 3772/13, (Pl. 3, fig. 2) has a vertically cannelured mouth with a rounded and short neck. Its body is almost ball-like with a slight elongation toward the flat bottom. On the neck of the amphora two vertical, stripe-like handles are applied ending in the shoulder part. Similar as in the case of the pitchers, in this case also, in the part where the handles are applied, a plastic profiled rib appears. Along the vertical of the handles short dashes are engraved. According to its characteristics the amphorae can be dated in the 14th-15th centuries.³⁹

Vessels with a pouring part - These types of vessels are very characteristic for the medieval period. (Pl. 3, fig. 1) As a form, with slight variations, this type has been preserved until present days. The pottery kiln gave one such example numbered 3772/7.⁴⁰ The vessel has a short vertical mouth connected to the neck, a mildly biconical body and a flat bottom. On one side of the neck a vertical, strip-like handle with a rounded cut is applied, ending on the stomach. On the opposite side of the handle a conic pouring part is applied, connected to the neck through an additionally applied thick stripe-like element whose edges are rounded. The middle part of the clutch was perforated. During the 14th-15th centuries the vessels of this type received an abundant decoration made with painting, engraving or the addition of relief ball-shaped elements.⁴¹

Plates - In our case only one plate was discovered, numbered 3772/10. It has a simple conic form, wide opening and flat bottom without many details. Chronologically these types of vessels can be followed from the 12th-14th century.⁴² (Pl. 1, fig. 12)

³⁶ Ibid., 53; Спасовска Димитровска Г., Сакралните објекти Св. Ѓорѓија во Кнежино и Цума Цамија во Кичево, in: *Maced. Acta Archaeol.* 13, Скопје 1993, 358.

³⁷ In the field documentation the amphoras are numbered as: ПЛ/К – 3772/11 и 13.

³⁸ The amphora has a height of 31,5 cm, the wall's thickness is from 0,6-1 cm, the diameter of the mouth is 11,2 cm, while the diameter of the bottom is 11,5 cm.

³⁹ Bajalović – Hadži Pešić M., op. cit., 53-54, T. XIV; Белдедоски З., op. cit., 365, сл. 6.

⁴⁰ Its dimensions are: height: 22,5 cm; thickness: 0,5 cm; diameter of opening: 3,9 cm; diameter of bottom: 9,2 cm.

⁴¹ Bajalović-Hadži Pešić M., op. cit., T. XX/7.

⁴² Ibid., 50; Ристески Б., Средновековна керамика од скопско, in: *Македонско наследство* бр. 21, Скопје 2004, 57, сл. 8.

PLATE 3



FIG. 1 VESSELS WITH A POURING PART



FIG. 2 AMPHORAE



FIG. 3 AMPHORAE



FIG. 4 PITCHER



FIG. 5 PITCHER



FIG. 3 PITCHER



FIG. 7 JUG WITH POURING PART



FIG. 8 JUG



FIG. 9 JUG WITH POURING PART

Crepni (Bread baking dishes) – The bread baking dishes (e.g. crepni) are the most common find in medieval sites, while their usage was documented as far as the Early Middle Age.⁴³ Inside the pottery kiln one example, numbered no. 3772/33 was discovered. (Pl. 2, fig. 12)

Conclusion

The discovery of pottery kilns at Plaoshnik, as well as the direct context in which these were excavated, located the commercial part of the Monastery of the Church of St. Pantalejmon in which some smaller ceramic workshop functioned. The borders of the monastic complex have not been completely defined⁴⁴, but its size can be anticipated by the numeral architectonic remains of secular buildings made of stone and mud or from decaying material, which were registered in the space around the church. Despite the large degree of damage, it was evident that the buildings went through numerous renewals and extensions which took place mostly during the 13th-14th centuries. In this period, on two occasions the Church of St. Clement was also restored.⁴⁵ Historically the 13th-14th centuries represent quite turbulent times followed by constant turmoil and changes of the political actors ruling Macedonia. It certainly had a deep reflection over the activities of the Archbishopric of Ohrid.⁴⁶ During the 14th century, by the rights and privileges on behalf of the Serbian rulers, especially during Tsar Dushan's rule, after 1346, the Archbishopric of Ohrid grew into a large feudal landlord whose property included numerous estates along with their residents.⁴⁷ The economic prosperity of Ohrid's churches, especially the church at Plaoshnik, is also testified to by the two hoards of silver and bronze coins from the 13th-14th centuries, discovered in 2008 and 2009.⁴⁸ The people living on the ecclesiastical estates e.g. "bonded villagers" had numerous responsibilities, duties and taxes to the church which are testified to by the rulers' Chartas from the time.⁴⁹ The Charta also included all craftsman, both the ceramic producers which are thus mentioned for the first time in the official documents.⁵⁰ Starting from prehistory, and later during the Antique period,

⁴³ Бабиќ Б., оп. cit., 298-306; Белдедоски З., оп. cit., 365, сл. 4; Ристески Б., Раносредновековна садова керамика во Република Македонија, in, *Археолошки откритија на почвата на Македонија, Прилози за истражувања на историјата и културата на почвата на Македонија*, кн. 19, Скопје, 2008, 1044.

⁴⁴ The excavations are still in progress.

⁴⁵ Д. Коцо, Климентовиот манастир „Свети Пантелејмон“ и раскопката при „Имарет“ во Охрид, 151-152

⁴⁶ Панов Б., Охрид и охридско во периодот на развиениот феудализам, in, *Охрид и охридско низ историјата*, кн. 1, Скопје (1985), 224-246.

⁴⁷ Ibid., 240-243.

⁴⁸ Кузман П., Димитрова Е., оп. cit., 118.

⁴⁹ Панов Б., оп. cit., 241; Томоски Т., Охрид до крајот на XIV век, in, *Зборник на трудови*, посебно издание, Охрид 1961, 14.

⁵⁰ In King Milutin's Charter the percentage of produced vessels which the villagers from the villages in the vicinity of the Monastery St. George in Skopje were obliged to provide for the needs of the monastery were stipulated. See in: Bajalović-Hadži Pešić M., op. cit., 9.

the pottery craft was practiced further away from the inhabited zones.⁵¹ Usually these were small house workshops, located mainly near the clay sites. Somewhere from the end of the 6th century the pottery workshops started to function within the city walls and during the medieval period this craft became widely present not only in the villages, but also in the towns.⁵² For prevention from possible fires, their work was strictly controlled through stipulated rules.⁵³

Although there are no writing records for these types of workshops in the monastic and church complexes, the archaeological excavations have yet evidenced several such examples. In Bulgaria, during the excavations of the zones around the churches of the medieval town of Preslav, elements and remains of manufacturing workshops for different products, including pottery, were discovered.⁵⁴ The workshops for pottery production discovered at medieval Corinth are also considered to have been ecclesiastical property.⁵⁵

The two pottery kilns from Plaoshnik certainly represent only a small part of the monastic economy, but their discovery pointed to a new perspective of everyday life inside the monastery, where in parallel to the spiritual, the everyday secular activities were also nourished. We believe that during the final subliming of the results of the conducted excavations, our work will contribute to the formation of the holistic picture for the way in which this medieval ecclesiastical complex functioned.

⁵¹ Dautova - Ruševljan V., Brukner O., *Gomolava, Rimski period*, Novi Sad 1992, 11-12

⁵² Raptis K. T., Early Christian and Byzantine ceramic production workshops in Greece, typology and distribution, in *Atti del Congresso Internazionale sulla Ceramica Medievale nel Mediterraneo* (Venezia 23-27 Novembre 2009), Firenze 2012, 42.; Bajalović-Hadži Pešić M., op. cit., 12-13.

⁵³ Bajalović-Hadži Pešić M., op. cit, 42;

⁵⁴ Jordanov I., Preslav, The Economic History of Byzantium, from the seventh through the fifteenth century, *Dumbarton Oaks Research Library and Collections*, vol. 39, Washington D. C., 2002, 668-669;

⁵⁵ Sanders G. D. R., Corinth, The Economic History of Byzantium, from the seventh through the fifteenth century, *Dumbarton Oaks Research Library and Collections*, vol. 39, Washington D. C., 2002, 652; Scranton R., Medieval architecture in the central area of Corinth, *Corinth*, vol. XVI, Princeton, New Jersey, 1957, 67-68.

Средновековната садова продукција на археолошкиот локалитет Плаошник – Охрид

Резимé

Во текот на систематските археолошки истражувања на локалитетот Плаошник во периодот од 2007 - 2011 година, помеѓу содржините од средновековниот период кои имаа профан карактер, откриени беа и две печки за производство на садова керамика. Првата од нив беше регистрирана само во траги. Втората печка, многу едноставна по својата „конструкција“, се обрушила за време на нејзината употреба и како таква претставуваше интактна затворена целина во која беше содржан целокупниот керамички инвентар. Станува збор за единечна комора со неправилна овална форма која била вкопана во подното ниво на средновековна градба од лесен материјал. Вертикалните сидови на комората биле премачкани со тенок слој од земја кој се запекол во текот на термичкиот процес. Со ист таков слој земја била затворена и нејзината горна површина, односно отворот на комората. Дното на печката завршуваше во вид на јама со овална форма, но со димензии помали од оние на отворот. При неговото вкопување пробиен е доцноантичкиот плоштад кој се простира северно од трикорабната базилика. Во средишниот дел на дното на печката поставен бил поголем аморфен камен со четвртеста форма кој веројатно имал улога на носач на подот, можеби некаков вид на подница изведена од „дрвена арматура“, односно тенки прачки премачкани со слој од земја врз кои биле положени садовите. Слична структура веројатно била употребена и за фиксирање на сидовите како и за „покривното“ решение на комората. Во контекст на комората не беа регистрирани ложиште како ни канали за довод на топол воздух, меѓутоа појавата на слој од гареж над ниво на садовите укажуваше дека печката функционирала на принцип на внатрешно согорување при што керамичките садови биле во директен контакт со огнот. Регулирањето на доводот на воздухот како и на температура во комората се овозможувало преку отвор кој според забележаните траги се наоѓал на СИ страна на печката.

Според основната типологија нашиот наод се вбројува во т.н. „отворен тип“ на печки кој што се употребувал уште од праисторијата. Се работи за едноставни вкопани јами во кои што керамиката, по завршување на процесот на сушење се печела изложена на директен оган. За да се обезбеди повисока температура горната страна на јамата се затварала со гранки, земја, глина. Во средниот век

овој едноставен принцип вообичаено се користел за изработка на садовите за секојдневна употреба како што покажува и нашиот пример.

Во оваа печка беа откриени вкупно 37 сада, од кои 33 се целосно реконструирани. Според нивната утилитарна примена тие беа поделени на осум типа чии карактеристики одговараат на керамографијата во периодот на XIII – XIV век, хронологија која што соодветствува на контекстот во кој беше откриена и самата печка.

Појавата на овој производствен капацитет ја лоцираше позицијата на стопанскиот, односно знаетчискиот дел кој што функционирал во склоп на манастирскиот комплекс на црквата Св. Пантелејмон.