

Chapter 1 discusses the production sites and describes the fabrics in a mercifully straightforward fashion. Chapters 2 to 5 form the body of the work, a catalogue description of the Border ware vessel types in the Museum of London collection, accumulated over a period of about 150 years and comprising several hundred complete or near-complete pots. Each of these chapters, enhanced by monochrome plates, focuses on certain form types: in Chapter 2 dishes and bowls; Chapter 3, cooking vessels; Chapter 4 drinking vessels; Chapter 5 other forms, such as costrels, money-boxes and whistles. On the whole this approach is logical and easy enough for the reader to follow. However, Pearce has apparently not always been consistent. For example, it is not clear why condiment and double dishes are dealt with in Chapter 5 rather than Chapter 2. Nevertheless, it is very easy to find the description of any particular form and the text is commendably clear.

It is also easy to relate the text to the drawn catalogue which follows Chapter 5. Within the vessel classes in each chapter, form variants are discussed under separate headings which also list the relevant drawing and plate numbers. The drawings are arranged in vessel type order, each having a unique number and a letter which denotes the fabric type. In this way there are no figure captions and the figures are presented in an invaluable unbroken sequence. The drawings themselves were produced by Pearce in her usual impeccably detailed style. These are followed by eleven colour plates which are of the highest quality in terms of both composition and reproduction.

In Chapter 6 technological evidence is considered, with sub-headings that deal with clay preparation, manufacture, finishing, decoration, glaze and firing. This is detailed and accompanied by well-produced monochrome plates. However, it is also vaguely disappointing, because it is purely descriptive, with no discussion of the possible significance of the characteristics that have been noted.

Chapter 7, 'Chronological Perspective' has more weight, and provides a welcome, in fact essential, archaeological context for the material previously presented. Here, Border ware excavated in the City of London is used to provide a dated sequence for the development of vessel forms and the industry as a whole. The discussion deals firstly with the origins of the industry, before concentrating on separate chronological blocks from the early 16th century to the mid to late 17th century. Within each period heading the text is usefully supported by figures which show the range of forms and charts which illustrate their relative quantities. The final section looks at the end of the industry.

This archaeological discussion is enhanced by Appendix 1, wherein David Lakin summarises the excavations and Julie Edwards the dating evidence. Further appendices comprise a concordance of illustrated vessels, a tabular representation of the quantified data and a presentation of the thin-section analysis.

The whole volume demonstrates an attention, almost a devotion, to detail which sets a fine example, but also suggests a reluctance to interpret the evidence. Interpretation was perhaps never intended, but the introduction claims that 'what is presented is a picture of Border ware as it relates to the City of London over a 200-year period'. This has not been achieved, for this work is essentially a catalogue of, and chronology for, the Border ware forms which survive in the Museum of London's collections. As such it is very good indeed. It is well-organised, clearly written and exquisitely illustrated, making it an invaluable reference work for those of us who work within the distribution area of the Surrey/Hampshire pottery industry. Because she has been so successful in this way, Pearce does not need to attempt any interpretation, but nor should she suggest in her introduction that she will. It is hoped that, after the other principal types of pottery have been described in future volumes, there will be a full discussion of the supply and consumption of pottery in post-medieval London where social and economic issues can be addressed.

The Museum of London has produced an exceptional publication, and one which should have more than local appeal. I commend it to anyone who wants to discover how to organise and present a ceramic assemblage. Unfortunately, the £30 price-tag will discourage any mild interest. This, like the complacency inherent in the title, may indicate the limited perceptions of the publishers. An excellent book it may be, but most of us would think twice before buying it, and that does Pearce a great disservice.

Duncan Brown

Christopher Norton, *Carreaux de Pavement du Moyen Age et de la Renaissance (Catalogues d'Art et d'Histoire du Musée Carnavalet, VII)*. Paris 1992, 160 pp, 138 figures. Price 180F. ISBN 2-87900-048-3.

This important catalogue is one of a series being issued to mark the re-opening of the archaeological galleries of the Musée Carnavalet, the Paris museum devoted to the history of the city. Its paving-tile collection, most of it acquired in the 19th century and remaining for the most part unpublished until the appearance of this catalogue, consists of two elements. The first comprises documented material found in Paris, most of it from the excavations of the archaeologist Théodore Vacquer after his appointment by the city in 1866, and includes material from excavations at the Louvre, the Abbey of St-Germain des Prés and elsewhere, augmented between the wars by material from the abbeys of St-Martin des Champs and St-Victor; the second, mostly unprovenanced in the Museum's records, comprises for the most part a 19th-century collection from various sites and regions of France, which the author's wide scholarship has largely succeeded in tracing to its origins. The collection is thus unusually comprehensive, and most useful as an introduction to the French paving-tile scene.

The scene is set in a valuable historical introduction by Denis Cailleaux in which he emphasises the pre-eminence of Paris in the Middle Ages as a European entrepôt for the building trades, despatching far and wide its skilled craftsmen, but also the wide range of building materials, among them paving-tiles, attracted to its quays from the provinces.

There follows a comprehensive introductory chapter, which begins with an account of the historiography of paving-tile studies in France from the 19th century, itself forming a useful survey of French resources, followed by a full description of tile manufacture and decoration, and ending with a chronological conspectus of Parisian tiles and pavements, and the questions they pose. The Paris tile industry appears to have reached its zenith in the 1270s in magnificent pavements such as that of the Chapter House of the Abbey of St-Germain des Prés, whose rich mosaic panels are among the Museum's collections. These pavements, together with other elements of the Paris style, were widely copied throughout the country and across the Channel at Canterbury, but by the end of the century tile production in Paris seems unaccountably to have waned, and in the 14th century to have been superseded by the products of Champagne and Normandy, which reached the capital in large quantities. The reasons for this decline are obscure, as is the state of the industry in the 15th century and later, for documents are absent and the sites of the industry have not yet been located. The chapter is finely illustrated, notably by many colour plates of complete pavements from 19th-century sources.

The catalogue proper is preceded by a section in which thirty tiles or groups from the collections, each illustrated by a

splendid full-size colour plate, have been selected to illustrate the range and provide a chronological and regional conspectus of the material. Noteworthy, in addition to the splendid products of the Paris industry from St-Germain des Prés noted above, are the Burgundian tiles from the Avallon area, the 14th-century Normandy tiles from the Abbaye aux Hommes at Caen, the late 14th-century inscribed tiles from the Château de Beauté on the Marne, the late 15th-century Spanish maiolica tile from near Albi and the 16th-century line-impressed tiles made near Neufchâtel-en-Bray in Normandy, which were exported across the Channel and are known from Sussex.

The catalogue proper is divided into two sections, dealing respectively with the documented tiles from Parisian sites and with those that are either undocumented or known to be from sites elsewhere. The tiles have been sorted into forty-three typological groups that can each be assumed to belong to a single workshop (I-XIII for the Parisian sites, XIV-XLIII for the rest, with subdivisions for their sites of origin), and are dealt with in chronological order in each section. Under the groups it is the designs rather than the individual tiles that are catalogued, each being given a number in a single continuous sequence, the surviving number of examples of each design being noted. The group entries are models of clarity, beginning with a numerical list of the designs, followed by a description of the physical characteristics of the group (dimensions, fabric) and the date (historical or estimated), continuing with a brief account of all the evidence (museological, documentary, historical, cultural), and ending with a bibliography. Adjacent to each group entry are illustrations of all the designs included in it, the vast majority in the form of black-and-white photographs, uniformly reduced to one-third size. Heretical as this system might appear to British eyes used to one-third line drawings, its alleged disadvantages do not here obtrude, as the tiles are often shown in groups as laid, so that more than one example of each design can be seen, and the uniform degree of reduction to the standard one-third size enables comparisons to be made as readily as in drawings. The apparatus includes a concordance of catalogue numbers with those of the several museum inventories.

The Catalogue concludes with a Bibliography of over two hundred works, followed by an index and English summary.

The book is attractively produced and a pleasure to use, and must be welcomed as a valuable addition to the canon of paving-tile literature.

John M. Lewis

H. Clevis and M. Smit *Verscholen in Vuil. Archeologische Vondsten uit Kampen 1375-1925*, Stichting Archeologie IJssel/Vechtstreek, Kampen 1990. 241 pp, A4. ISBN 90-72883-02-0.

H. Clevis and J. Kottman *Weggegooid en Terugggevonden. Aardewerk en glas uit Deventer vondstcomplexen 1375-1750*, Stichting Archeologie IJssel/Vechtstreek, Deventer 1989. 142 pp, A4. ISBN 90-72883-01-2.

J. Thijssen *Tot de Bodem Uitgezocht. Glas en ceramiek uit een beerput van de 'Hof van Batenburg' te Nijmegen, 1375-1850*, Stichting Stadsarcheologie Nijmegen, Nijmegen 1991. 161 pp, A4. ISBN 90-800639-1-6.

The three volumes reviewed here are part of a series of books published in the same format, but by different organisations. They contain well-written and detailed catalogues of the contents of a number of dated cesspits, from the medieval through to the post-medieval periods, from the towns of Kampen, Deventer and Nijmegen in the Netherlands.

All three of these towns were important medieval centres and members of the Hanseatic League. Kampen is situated in the province of Overijssel on the IJssel, near the confluence of this river and the IJsselmeer. It was a major commercial centre until it was superseded by Amsterdam in the 16th century. Deventer was founded in the 8th century, and like Kampen is located in the province of Overijssel, on the river IJssel. It became an important centre of learning during the Middle Ages. Nijmegen is situated in the province of Gelderland on the river Waal. It frequently served as the imperial residence during the Carolingian period and was the largest town in Gelderland during the Middle Ages.

The volume on Kampen describes the contents of seventeen cesspits found in a variety of locations, and from diverse socio-economic backgrounds in the town. The Deventer publication considers five cesspits belonging to reasonably well-to-do craftsmen and merchants. The volume on Nijmegen deals with a single cesspit or garderobe associated with the high status residence known as the '*Hof van Batenburg*'.

The principal focus in all three volumes is on pottery and glass ware, although leather, metal, tobacco pipes and environmental (floral and faunal) remains are also described and analysed. The pottery catalogues present stoneware from Siegburg, the Westerwald, Cologne, Langerwehe, Raeren and Frechen, and Basalt wares from Maastricht, Leeds and Staffordshire. The earthenwares comprise Greywares and Redwares (from the Rhineland, Bergen-op-Zoom and Maasland), and Whitewares (from Hessen, Frechen, Cologne, and Maasland). Tin-glazed wares (from the Netherlands, Germany and Italy), imported porcelain (Chinese, Japanese and European) and Creamwares (from England and Maastricht) are also discussed, together with wall and stove-tiles from Cologne.

Shifts in the sources for the pottery through time and the implications with regard to changes in fashion and status are considered. Comparisons are made between the pottery assemblages and the other finds, and the implications with regard to the assumed socio-economic background frequently appear to show a contradictory picture. Nevertheless, the finds represented appear to constitute representative assemblages for the periods and social contexts from which they are derived.

The detailed descriptions of the development and use of cesspits and of the various artefact types are well-written and clearly presented, particularly in the publication on Kampen. Unfortunately the cross-referencing between the text and illustrations in the volumes on Deventer and Nijmegen is frequently inadequate, and figure and table numbering is often missing altogether. Moreover, as there is no continuous numbering system employed in any of these publications, each specialist report has a new numbering sequence, while some use a combination of numbered and unnumbered sequences.

Despite the fact that in some cases sub-phasing based on internal stratification of the cess-pit deposits would clearly have been possible, this has not been done, thus foregoing the opportunity of fine-tuning the dating, particularly of some of the non-ceramic materials. In the same vein, in the volume on Kampen, the assemblages of non-ceramic material could have benefited from comparisons with the datable ceramic component. As it is, a number of items remain undated, because dated parallels do not exist for them in the literature. The specialist reports could also have benefited from more detailed quantitative analysis and statistical treatment of the material; where ceramic data is presented in a quantified form it is not