

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

always clear whether one is dealing with estimated vessel equivalents or sherd counts.

This is not to say that these volumes are not useful and well-finished catalogues of the different assemblages — they are logically structured, internally consistent and relatively easy to use. These publications are to be recommended to both serious scholars and interested amateurs working in the field of European medieval and post-medieval finds, and particularly to those interested in pottery and vessel glass.

Frank Meddens

**A. Mars *Keramik aus Gennep. Archäologische Untersuchung einer Töpferwerkstatt des 18. Jahrhunderts.*** Janssen Pers, Gennep 1991. 143 pp, 80 assorted plates and illustrations; catalogue with 104 line drawings. ISBN 90-900448-4.

Although somewhat outside the normal chronological scope of the MPRG's interests, and concerned with slipwares which rarely found their way outside the region in which they were produced (Limburg and Brabant, Holland), this publication, available in both Dutch and German, is noteworthy for several reasons.

The site at Gennep, in north Limburg, was excavated by the ROB in 1988; the speedy preparation of such a handsome publication of the pottery, in itself an achievement, must be commended for three further reasons. Firstly, the excavations were intended to elucidate the history of Gennep up to the town fire of 1597. The 18th-century pottery kilns were an unexpected discovery, which fired the local interest to such an extent that they became a major research objective. Secondly, if pottery specialists are an endangered species in England, they are still less common in the Netherlands, where generalism prevails and archaeologists still have the unenviable task of preparing not only their excavation reports amidst many other duties, but their finds reports also. The appointment of an archaeologist/pottery specialist to deal specifically with the Gennep kiln post-excavation and finds analysis has resulted in an impressive turnaround time for this publication. The fact that the post had to be funded by sponsorship, raised in Germany as well as in Holland, shows commendable determination on the part of the site director, Henk Stoeper, and the fund-raising committee. The publication, on a shoe-string budget, of what will undoubtedly become a handbook, testifies equally to the abilities of the author, and to the wisdom of this course of action.

The introduction states that the volume is aimed at three groups of reader: the residents of Gennep, the visitors to the travelling exhibition on the pottery, which will ultimately be installed in the museum at Gennep, and students of 18th-century pottery (including modern potters). Like the pottery it presents, this book is thus designed to have a popular appeal, but it is also an academic work and a model worthy of emulation.

Gennep lies to the west of the river Meuse, upstream from Nijmegen, at the northern end of a pottery-production zone between the Rhine and the Meuse, where numerous kilns have operated since the late 16th century. The products of these kilns mainly comprise 'popular' wares, mostly bowls and dishes, made in a red-firing clay with simple designs in white slip and a clear or green-tinted glaze. Previous research had already demonstrated the importance of Gennep as a potting centre, but the 1988 excavation at the 'Oude Doelen' provided the first proof of this activity. The results of different aspects of the post-excavation study are detailed in different chapters of the book, each headed by a brief summary.

The first two chapters of the book set the geographical and archaeological context and describe the three-roomed potter's dwelling with cellar, the workshop, remains of kilns, and associated waster dumps. Finds dating to before the fire of 1597 and between 1597 and the potting phase are also summarised.

The third chapter introduces the local earthenwares, while the fourth (arguably the most interesting) discusses the composition and dating of two specific assemblages, one from a 16th- or early 17th-century well backfilled in the 18th century, the other dump of wasters representing at least two kiln firings. Had only the latter been excavated, the dating of the site would have been harder to pin down, although on the evidence of later groups from elsewhere in the town an estimated date of *c.* 1750 is arrived at for this group. The discovery of the well is much more helpful, since it includes not only two dated bowls (one of 1724, the other incomplete), which give a useful *tpq* for the context, but domestic rubbish as well as kiln waste, which allows a tighter dating than would otherwise be possible. The clay pipes give a date in the second quarter of 18th century, while the absence of Staffordshire Creamware, Pearlware and salt-glazed stoneware, which are common in later 18th-century groups in Holland, is used to support the suggestion that most of the pottery dates to pre-1750; it is proposed that the final backfilling of the well dates to 1750–1760.

Chapters 5 to 7 deal respectively with raw materials, technology and decorative motifs, and the kiln and firing process. These are liberally illustrated with photographs showing details of the pottery, assorted kiln furniture, the kiln remains at Gennep, together with comparative material such as a surviving late 19th-century kiln and a potter practising today in the vicinity of Gennep. Of interest are slip-trailing horns with quill nibs, and a mould used for the applied Rococo-style decoration of the elaborate 18th-century stove tiles, fragments of which were also found. Sgraffito and other complex decorated wares, however, form a very small part of the assemblage.

Chapter 8 discusses the functional uses of the local pottery. This is again well-illustrated with photographs of different form types, and a colour 'still life' showing reconstructed vessels filled with local produce (including a mug of foaming beer). The forms and decorative motifs were clearly influenced by other potteries in the Lower Rhineland, and have closer affinities with the German stoneware and slipware traditions than with the earlier slipwares of Utrecht or North Holland.

The assemblage is divided into three main categories. The first, domestic vessels (cooking/table wares and other functions), is described in detail; the second and third (wares used in the workshop, and building materials) are not discussed, although they are noted in other chapters. Two types of cooking pot are present (derivatives of the medieval 'grape'), produced in a range of sizes, together with a range of bowls, dishes and plates; the bowl forms are clarified by a series of comparative rim profiles, although these are not given identifying numbers. Two types of jug, both derived from stoneware forms, are present, with a variety of drinking vessels. The latter include handled bowls/beakers, small bowls and saucers; of interest is a possible attempt to copy contemporary Staffordshire Blackwares. A range of storage jars was also produced. Other forms include lidded, two-handled pans with tripod feet and colanders (for the preparation of dairy products), chamber pots, apothecary jars, braziers/fuming pots, lanterns, lids and flower pots with applied lion masks.

This section is complemented by an illustrated catalogue of the different form types, prefaced by a key to the information listed beside each line drawing (usually at 1:4), which includes details of stratigraphic location, dating, glaze, decoration and dimensions. The conventions used for the slip decoration, although quite different from those in the recent publication of the slipwares from Enkhuizen, are equally successful.

From an archaeological viewpoint this publication is deficient