

width of around 228 mm. The design format is a common Renaissance one: a central figure under a classical arch with cherubs or *putti* in the spandrels. As the inscription informs us, the central figure here is '*DIALECTA*' (Logic), one of the Liberal Arts. Examples of this design, mostly with the date 1561, occur in the Cologne type-series; several others are known from England (Gaimster 1988b, Fig. 22, Nos. 26, 328–9). The fabric is creamy-buff, pasty and micaceous with a scatter of large red iron oxide or grog inclusions. A dark green glaze covers the front and there are patches of clear glaze on the back as well as textile impressions (behind the figure) and clear evidence of sooting. The degree of wear on the broken edges suggests a period of exposure prior to burial. Possibly donated by Lt. Col. Copeland (Acc. No. 68).

The second Royal Museum tile (Fig. 1, No. 4) is complete though badly damaged. The front is considerably worn, though not the back. Again it follows the classical arch format with a forlorn-looking king in the centre, his crown set at a rakish angle. He appears to be wearing armour and a chain while the ends of his cloak are draped in places over the 'window-sill' on which he leans so dejectedly. Probably the design represents a Biblical figure, though it is not Rhenish in style (D. Gaimster pers. comm.). In fact the closest parallel is with a stove-tile from Prague which shows the Hebrew king '*EZEHLAS*' (Hezekiah) and which is attributed to the first half of the 16th century (Brych *et al* 1990, No. 252). Unlike the tiles above, this example has a fairly coarse, sandy, pale orange-red fabric with a thick white slip over the front under a dark green glaze. Sooting and faint textile impressions are again visible on the back. Purchased from the sale of W. E. Goulden, a prominent local businessman and amateur archaeologist (acc. No. 5802).

The third and smallest stove-tile (Fig. 1, No. 5) is of similar fabric and manufacture to the preceding example. It differs from all the other tiles in being polychrome. The design shows a cherub or *putto* riding a dolphin with a cornucopia-like tail. Both figures are highlighted in cobalt-blue while the upper and lower mouldings are in pale copper-green; the remaining central area shows yellow through the clear glaze. Traces of sooting survive on the back. From the 'Old Museum' in Canterbury, possibly another donation by Lt. Col. Copeland (acc. No. 64).

All the Royal Museum tiles, though probably from different findspots and different stoves, find general parallels on a complete German tiled stove in the Victoria and Albert Museum, London, which includes tiles with Liberal Arts, Biblical subjects and even cherubs on dolphins. This stove was made by Hans Kraut of Villingen in the Black Forest and is dated 1578 (V. and A. 498–1868). The only other stove-tile found in Kent, from St. Radegund's Abbey near Dover, is also a Renaissance-style arch-format panel-tile dated to shortly after 1574 (Gaimster 1989). On the basis of these comparisons, therefore, the Royal Museum stove-tiles may similarly be dated to the 1560s to 1580s.

The increasing numbers of imported stove-tiles now being recognised in Kent suggests that tiled stoves were a more common sight in wealthy Kentish households than has previously been suspected. This fact inevitably raises questions about the mode of transporting these bulky items from the Rhineland to Kent, the possible routes by which they reached their destination, the expertise necessary to assemble them, and finally the nature of the contacts that caused the stoves to be imported in the first place.

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IMPORTED POTTERY IN THE MEDIEVAL KINGDOM OF DENMARK

In August 1993 the Society of Antiquaries of London funded a three-week study tour of medieval Denmark, during which time collections of pottery from Ribe, Arhus, Svendborg, Roskilde, Schleswig (Germany) and Lund (Sweden) were examined by the author. The purpose of this study tour was to establish the patterns of pottery importation from England and, for comparison, the pattern of importation of other Western European and Mediterranean sources. It should be emphasised that the great majority of pottery seen, of whatever type (handmade, wheelthrown, glazed and unglazed), was manufactured within Scandinavia. This is in contrast with the pattern emerging from Norway, although both countries show a steady increase in the quantity of Rhenish products. Nevertheless, the survey showed that English pottery was present in small quantities in all the towns examined, except Svendborg, whilst north-eastern French wares were present in every collection, usually in higher quantities.

English wares recognised include Stamford ware, Developed Stamford ware, London-type ware, Coarse London-type ware, London Shelly-Sandy ware, Grimston-type ware, Scarborough ware, Yorkshire whiteware and South-east Wiltshire glazed ware (a single sherd from Lund). In addition a few sherds were recognised as being most likely of English origin, but were not identified to common name level. Most of this pottery can be dated to between the 12th and 14th centuries, but a single sherd of Cistercian-type ware cup was seen at Schleswig.

Low Countries redwares and greywares were not consistently recorded, because of the difficulty in distinguishing Flemish imports from locally produced types. Andenne wares, however, were recorded where seen. French wares were predominantly North French monochrome vessels (both ?Rouen and ?Seine Valley types) and Rouen wares (two distinct fabrics with separate ranges of decoration and form), but sherds of Normandy Gritty ware and Saintonge Polychrome ware were also seen (Ribe).

Iberian wares of medieval date were extremely rare, consisting of an Andalusian lustreware jug and a Merida-type costrel from Lund and amphorae sherds from Ribe. Post-medieval Iberian imports were represented by two olive jars from Ribe. Imports from the Mediterranean in the medieval period are limited to a single sherd of Archaic Majolica jug/jug base from Ribe, whilst post-medieval Italian imports comprise a ?Pisan sgraffito bowl and a complete North Italian marbled slipware jug from Ribe. By contrast with this evidence for trade with western Europe, contact with eastern Europe is represented by sherds of Black Sea amphorae from Lund and Schleswig. These amphorae were first recognised on sites around the Baltic Sea at Sigtuna, Sweden.

It is hoped that further seasons will broaden the geographic coverage of medieval Denmark and intensify the sampling of major assemblages such as those from Lund and Schleswig so as to obtain reliable data from which semi-quantitative comparisons of pottery importation can be produced.

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THE ECONOMIC AND SOCIAL HISTORY OF RENAISSANCE MAIOLICA

Around the year 1500, potters in Italy began to produce maiolica in greater quantities than ever before, and to decorate their most spectacular products in a manner that imitated the works of leading painters and engravers. The purpose of this note is to draw attention to a recent paper by Richard A. Goldthwaite, which places this 'top of the line' maiolica in its economic and social context (Goldthwaite 1989).

Thanks to art historians and archaeologists, the development of Italian maiolica in the 15th and 16th centuries is fairly well-documented, especially after 1500 (Watson 1986; Wilson 1987). By the early 15th century, potters in central and northern Italy were producing maiolica with a glaze that was thicker and whiter than earlier glazes, and they were decorating it with thicker, more brilliant colours. In Tuscany, for example, they produced first the so-called *famiglia verde*, and later, maiolica decorated with *zaffera a rilievo*. From the middle of the 15th century, decorators developed new styles that incorporated designs derived from imported ceramics (and perhaps also from textiles), and they used a wider range of colours. In Tuscany, the flower and leaf designs of Valencian lustreware were adopted in the 1440s. In Emilia-Romagna, maiolica decorated with 'peacock feather' and 'Persian palmette' designs may have been influenced by textiles imported in the 1460s and 1470s. Other popular motifs included scrolling 'Gothic' leaves, figures shown in profile, 'contour panels' (in which the subject is surrounded by a frame that follows its shape), interlaced strapwork and numerous small motifs that filled otherwise empty backgrounds.

Many of these motifs occur in the tiles decorating the floor of the Vaselli Chapel in San Petronio at Bologna, which were made in 1487 and which are an important fixed point in the early history of Renaissance maiolica.

A generation later, better control of the colours and improved draftsmanship made possible the development of a new form of decoration, in which the whole surface was treated like a canvas for painting. By c. 1515, *istoriato* maiolica, painted with narrative scenes, was being made in Emilia-Romagna, the Marches, Umbria and Tuscany. The finest *istoriato* vessels were luxury objects decorated with scenes copied from Raphael and other master painters, and embellished with 'grotesque' ornament, variations on the ancient Roman motifs (called in Italian '*grottesche*') that came to light when explorers broke into the buried rooms of Nero's Golden House in Rome. The finest *istoriato* plates were presumably intended for display, and examples painted by the most famous decorators were much in demand. As these artists began to sign their work, decorators such as Nicholas da Urbino and Francesco Xanto Avelli became minor celebrities.

Goldthwaite's paper demonstrates that this development occurred in the context of an unprecedented growth of the Italian ceramic industry as a whole. This growth began in the late Middle Ages. From the early 14th century, tax rolls and notaries' records refer to potters and potter's guilds with increasing frequency, and cities that lacked a native industry sought to attract potters from other centres by offering them incentives such as exemption from taxes, monopoly rights and protection from imports (Goldthwaite 1989, 7, quoting: Cora 1964; Bortolotto 1981, 18-20; Bortolotto 1987, 6-7; Piccinni 1981; Marsilli 1982). At the same time, successful potters became, in Goldthwaite's words 'veritable entrepreneurs'. They entered into long-term contracts; they attracted investment capital and (with the help of their cities' governments); they marketed their products in other parts of Italy and abroad (Goldthwaite 1989, 7-10). The intensity of competition stimulated producers to experiment with new technologies and materials, one result of which was the development of a wider range of colours for painted decoration (*ibid.*, 31).

The social change that Goldthwaite describes was a complex process. The driving force was a remarkable increase in wealth, which supported a new taste for material possessions. This permeated Italian society, beginning at the top. The 15th-century Neapolitan, Giovanni Pontano, in an essay on the five social virtues, extolled that of splendour. Splendour, he wrote, consists in furnishings, utensils for everyday use, ornaments, and personal adornment. The beauty of all these things, he argued, excites admiration for the possessor of objects; and beauty consists not in utility and the inherent value of materials, but in rarity, variety and craftsmanship, and the pleasure they give the owner (*ibid.*, 23).

One of the many manifestations of this new opulence was an increase in the variety of ways in which food was prepared and in the amount of effort that was expended on dining in style. 'The increase in the number of recipe books from the late 15th century onwards' Goldthwaite writes, 'marks the beginning of the history of haute cuisine long before anything similar is found elsewhere in Europe' (*ibid.*, 25: citing Messibugo 1549; Celebrino n.d and others).

Developments in the kitchen were accompanied by developments at the table, notably a marked increase in the quantity and variety of tableware and by the appearance of the 'service' or matching collection of settings. This change is immediately obvious from almost any comparison of 14th- and 16th-century paintings of banquets, such as Herod's feast or the Marriage at Cana: the 14th-century setting is meagre, while the later one is sumptuous. The written record is equally revealing. It demonstrates that, whereas in 1454 Isacco dei Dondi ordered a service of forty-eight white maiolica plates, bowls and pitchers,