

catalogue either to London or the Continent. Considering the sizeable number of lobed dish biscuit sherds from Platform Wharf and from the vicinity of the Pickleherring pottery, an attribution to London seems more likely. Recent assessment work on sites in the proximity of the Pickleherring kiln have also revealed parallels for the moulded cat jug (No. 716).

The windmill charger (No. 164) is thought by Austin to be 'apparently unique subject matter'. However, this is not so — a near-complete charger depicting a windmill, a miller and his horse, was excavated from a cess pit dating to the 1660s on a site in Tabard Street, Southwark (Museum of London site code CH75). Needless to say, Austin could not have known this, since this vessel is unpublished and forms part of an extensive Museum of London Archaeology Service back-log publication programme. However, a windmill plate in the Bristol Collection was illustrated by Frank Britton (1987, No. 150).

Within the catalogue, a number of attributions are made on the grounds of the colour or appearance of the glaze; for instance, No. 18, a posset pot attributed to London because of the 'pink runny glaze'. These are characteristics I would be unwilling to employ, on account of the degrees of variability in colour, texture and depth of glaze so often found among delft fragments on production sites.

In conclusion, this volume is an important contribution to the study of delftware, and will be of great value to curators, collectors, and archaeologists, both in Europe and North America. However, just a little more about the archaeology would not have gone amiss.

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P. Kleij, Oosterhouts Aardewerk, Assembled Articles 2, Antwerpen/Nijmegen, 1996, 101–128.

Oosterhout, situated in North Brabant near the well-known pottery-making centre of Bergen op Zoom, has also been an important centre for the production of earthenware for several centuries. Production started in Oosterhout most probably in the late middle ages, and from the seventeenth century onwards, evidence of the importance of Oosterhout can be found in written sources. In 1684, for example, Oosterhout has, after a period of decline, 30 potteries, while Bergen op Zoom, at its height in 1669, featured only 22 potteries. Although the size of the potteries in both cities can hardly be compared, it appears that the role of Oosterhout should not be underestimated. In 1813 Oosterhout had the largest number of potteries within its city limits in the Netherlands, namely 16. The nineteenth century saw a general decline in pottery production, including Oosterhout; the last pottery closed in 1935. Oosterhout's importance as a production centre is very rarely known to researchers of late- and post-medieval pottery. Until now, only a few publications have appeared, and these largely focus on the written sources and hardly on the actual products (Oomen 1982, Meulen *et al.* 1989). Van der Meulen and Smeele focus on some marked pieces of Oosterhout's ceramics preserved in private and public collections. Kleij, in his contribution, focuses for the first time on pottery wasters from a pottery in the Rulstraat in Oosterhout, dating from

the second half of the eighteenth century. This site was recorded in the written sources, and from this it can be concluded that a pottery already existed on this location prior to 1706, while the pottery was demolished in 1886. The dating, therefore, is based on the typochronology of the forms, technical aspects and the association with imported goods found near the wasters. The forms that were produced consisted mainly of plates, colanders, lids, ashpots, bowls, jugs or pitchers, cups and skillets. Other utensils were a spouted pot, a storage pot, a vase, a bird whistle, a miniature pan, a coffee-pot, and an oil lamp. This diversity corresponds to the products mentioned in nineteenth century documents about Oosterhout's ceramics. As the pottery wasters come from one or a few kiln loads by the same potter, it is not possible to characterise the Oosterhout production from this find-complex alone. Nevertheless, Kleij, although he himself points to the risks involved, makes a first attempt to specify characteristic forms and decorations from Oosterhout, or even specific products such as the "kooltjespan" (a kind of brazier). A first step towards a better understanding of Oosterhout's earthenware has been taken: Kleij's publication forms a welcome supplement to recent works concerning the production of post-medieval ceramics in the Netherlands on the basis of production waste (Mars, 1991; Groeneweg, 1992; Bitter, 1995).

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P. Bitter, Geworteld in de bodem. Archeologisch en historisch onderzoek van een pottenbakkerij bij de Wortelsteeg in Alkmaar, Publicaties over de Alkmaarse Monumentenzorg en Archeologie 1, Zwolle, 1995. 175 pp, illustrations, groundplans, a catalogue of the objects found and English summary. ISBN 90-801044, price fl. 15,- ex p&p, orders to be placed with: SPA, Lijnbaan 103, Zwolle, the Netherlands.

This book deals with the archaeological excavation of a site at the Wortelsteeg in the centre of the town of Alkmaar in the Netherlands, under the direction of the municipal archaeologist Peter Bitter, who is also the principal author of this report.

Between 1475/1500 and 1880, six periods of occupation