

to the success of this book as a discussion, especially in terms of making it a worthwhile read for those with interests outside Canterbury. Although they are, perhaps, curiously brief (it would probably be possible to marshal a more exhaustive examination of the historical evidence and the archaeological impact, but that might require a second volume), these chapters lend breadth and weight to what is already an outstanding work of description and analysis. He has taken what to many might seem to be a discovery of no more than local significance and shown its true worth, and he has done so through an exemplary use of analytical and quantitative methods that should put many of his peers to shame. The MPRG is supposed to be producing a set of minimum standards for the recording and publication of pottery assemblages — and not before time, for I sometimes find it very hard work trying to extract from printed sources information that will allow me to conduct comparative studies (I'm not going to give examples — there are too many to choose from). I reckon John Cotter should be in on those standards, for everything one needs to know about the Pound Lane pottery is presented here. Cotter comes across very clearly as a purposeful, conscientious and entertaining unraveller of mysteries and, as with all good writing, I can't wait for the sequel. Mr Big had better watch out.

Duncan Brown

**Pat Miller and Roy Stephenson, *A 14th-century pottery site in Kingston upon Thames, Surrey*, Museum of London Archaeology Service Archaeology Studies Series 1, 1999. 54 pp., 51 figures, 15 tables. ISBN 1 901992 07 1. Price £7.95 paperback.**

The Surrey whiteware pottery industry was a major source of glazed pottery in medieval London, as well as supplying a sizeable area either side of the Thames, stretching to Berkshire in the west and the Thames Estuary in the east. From the middle of the 13th until the end of the 14th century Kingston upon Thames was the main centre for this industry, after which the focus moved to the Farnham area and the Hampshire border.

The production site at Eden Street has been known since the 1960s, but was the subject of a full excavation only in 1995. Unfortunately, contemporary ground level did not survive, but the truncated remains of four kilns (two of which were definitely consecutive) and one large waster pit were excavated.

Both kilns 1 and 2 were dated, using archaeomagnetism, to the first half of the 14th century, and the absence of distinctive mid to late 13th-century Kingston-type ware vessels, which were present at Trig Lane *c.* 1290 (Pearce and Vince 1988, 16–17), indicates that production on this particular site did not start until *c.* 1300. Lobed and plain cups, however, first occur in quantity in the City in the second half of the 14th century, for example, at Trig Lane G10 (*c.* 1360; *ibid.*, 17). The preceding Trig Lane revetment assemblage, G7, is dated only by typology to *c.* 1340 and the best potential parallel comes from Ludgate Hill, where the city ditch was filled later than *c.* 1310 and earlier than 1340 (*ibid.*, 17). It is quite likely that a search through the Ludgate Hill assemblage would produce close parallels for some of the Eden Street vessels and perhaps allow an estimate to be made of the contribution of this kiln site to the supply of Kingston-type ware in London. A similar

exercise carried out for the late 14th-century Knapp-Drewett kiln site in the 1980s (unpublished) showed that even at a time when the proportion of Kingston-type ware in London was much lower than at the height of the industry, the Knapp-Drewett kiln site itself supplied only a small proportion of the products reaching London. This indicates the large size of the industry and it is therefore very likely to be true for Eden Street too.

This publication is commendably quick and thorough and includes a detailed description of the range of products and the methods used to produce them, with many of the illustrations in colour and printed in a visually pleasing, well-designed format. As such it forms a model of how print publication could be, given the funds, and C&A are to be congratulated on their sponsorship, without which, undoubtedly, the monograph would have been far too expensive to produce and publish.

#### BIBLIOGRAPHY

**Pearce, J. and Vince, A.** 1988, *A Dated Type-Series of London Medieval Pottery Part 4: Surrey Whitewares*, London Middlesex Archaeol Soc Spec Pap 10.

Alan Vince

**Michael Archer, *Delftware: The Tin-Glazed Earthenware of the British Isles, a Catalogue of the Collection in the Victoria and Albert Museum***, London: The Stationery Office, 1997. 642 pp. ISBN 0 11 290499 8. Price: £125, hardback in slipcase.

The long-awaited catalogue by Michael Archer documents tin-glazed earthenware holdings at the Victoria and Albert Museum and admirably lives up to expectations. This large volume focuses on over 1250 pieces of English, Irish, and Scottish delftware and illustrates virtually all the objects in black and white, sometimes in more than one view. Many of the items are also reproduced in the 346 color plates. The volume is slip-jacketed and in a case.

The text of the book is broken down into several sections. In the 60 pages of introductory material, the author focuses in depth on the social history of delftware, its manufacture and distribution, and ceramic and other design influences. The inclusion of early illustrations as well as quotations from and references to period documents makes these sections particularly useful. This material is followed by a discussion of the history of English and Scottish tin-glazed tiles and, finally, the history of the museum's collection of delftware.

The 'Catalogue of Wares' forms the bulk of the text and is organized primarily by shape and usage of the objects. To a lesser extent, the pieces are divided into groups based on their decorative motifs. The larger groups of entries in the catalogue are each introduced in single to multi-page discussions, variously focusing on production methods, design sources, social history, and other relevant material. These introductions are often punctuated with illustrations drawn from prints, maps, or paintings. The first portion of the catalogue treats dishes and plates, some of them moulded. The author then moves on to discussions of various types of drinking vessels, followed by other table

wares, tea wares, flower containers, storage and apothecary wares, and miscellaneous items. These sections are followed by discussions of a few loaned items, continental pieces, and fakes that relate to the early British wares forming the core of the text. The last large section of the book provides a catalogue of 643 entries focusing first upon painted and then printed tiles at the V&A.

Within the object entries, the author consistently combines a formalized organization of the descriptive material — broken down by form, body, glaze, decoration, provenance, exhibition history, and literature — with a footnoted discussion presented in an approachable style that sets the objects in a larger context. (Research by the respected genealogist and delftware scholar, Frank Britton, is included in several entries and adds a more personal aspect to some of the pieces.) In his discussions, Archer provides numerous important references to related intact objects and excavated material. On occasion it is unclear whether the archaeological fragments are from production or consumer sites and, in some cases, the specific site is not named. Granted, some early archaeological collections were assembled through unscientific methods and some never had or have lost their documentation. The appendices certainly provide assistance in understanding the archaeological material, but perhaps brief remarks might have clarified some entry texts. (Information of this type would be particularly useful to some American readers and other persons who are not knowledgeable about British archaeology.) In some cases, a specific description of the ways in which non-illustrated objects or fragments are 'similar' to the V&A objects under discussion also would have been of use.

End material in the book includes not only a detailed index and bibliography, but also a list giving the concordance of museum and catalogue numbers and five very useful appendices. The last, respectively, cover: shapes of plates and dishes; sources of waste material; a chronological survey of the potteries known to have made delftware; a date chart of delftware factories; and notes on collections and collectors' labels. The chronology and date chart gather together in a coherent manner information that, until now, has been dispersed throughout several publications. Both of these appendices are certain to be of interest to any delftware scholar or serious collector who wishes to get a clear sense of current information on factories and potters. The notes on collections and collectors' labels include, where possible, illustrations of the labels adjacent to remarks on the collectors.

Overall, the reviewer feels strongly that delftware researchers, collectors, and novices cannot afford to be without access to Michael Archer's book. Not only is the text quite informative, but the massive number of illustrations will aid in the identification, dating, and attribution of a broad range of intact objects and archaeological fragments. As a teaching tool, the volume also helps to illustrate the enormity of delftware production in Britain in the 17th and 18th centuries and draws attention to the ware's origins. Clear cross-references to a great number of delftware publications, some well-known and some more obscure, will allow the more dedicated reader to pursue tin-glazed earthenware even further.

Leslie B. Grigsby

**J. M. Lewis, *The Medieval Tiles of Wales. Census of Medieval Tiles in Britain.*** National Museums and Galleries of Wales, Cardiff, 1999. 274pp., 21 figures., 9 colour plates, 105 pages of design drawings. ISBN 0 7200 0460 8. Price: £29.95 paperback.

John Lewis' book catalogues the known assemblages of floor tiles in Wales, safeguarding for future generations the knowledge he has gained in over twenty years' work in this field, both during his time as Assistant Keeper of Medieval and Later collections in the National Museum of Wales, Cardiff, and subsequently in retirement. Alongside preparation of the book, John implemented the museum's acquisition policy, which was to build on their existing collection of tiles and create a nationally representative reference collection. Together, the publication and the collection provide a valuable basis for further synthesis of the data and a vital source of information upon which to base decisions regarding the conservation of the many floor tiles which remain reset on site.

This book follows the remit of the Census of Medieval Tiles, set up in 1979 by Elizabeth Eames and subsequently carried forward by Christopher Norton, which was to publish the evidence for ceramic floor tiles in a series of regional studies. It is a successful and welcome addition to the surveys carried out in Ireland (Eames and Fanning 1988) and Scotland (Norton 1994). The introduction includes a brief overview of the constraints of the data and some discussion of the manufacture, distribution and use of the tiles. This is followed by a short but useful section comparing the evidence from Wales with that from the other published regional studies. Several of the points made in these summaries suggest directions for further discussion and research.

The main body of the book comprises the catalogue, the tile design drawings and plates, and the site gazetteer. Further information is provided by the bibliography, an index listing heraldic designs and identifications, and the subject index. One of the main challenges for a reference work of this type is to cater for people approaching the book in a variety of ways, perhaps looking for parallels to a tile design, or for information about material from one site, or for details of a particular tile group. In this volume the system works well, with cross-references fairly easy to make between the sections. The catalogue is divided into two on a regional basis, with separate sections on South Wales and North and Mid Wales. The catalogue entries are then ordered by tile groups (tiles thought to be the products of the same workshop or tilery), arranged chronologically as far as possible. In general, the sequence follows established typologies based on style and decorative technique, but the author notes that some difficulties were encountered in this respect (p. 15). Each group entry gives a short description of the characteristics of the group followed by a list of the relevant design numbers, the sites where those designs were present, accession numbers and publication details. The site gazetteer gives a brief history of each site and details the locations or find spots of tiles where known, followed by a list of the relevant tile groups and design numbers. The 850 or so designs are clearly illustrated in the centre of the book, with plans in the gazetteer showing the layout of the tiles at different sites. Some difficulty is posed by the distribution maps in the catalogue, which are not labelled. Identification of the sites represented by the dots on these maps can be slightly laborious, involving reference to the site location plan on pp. viii–ix, in which the sites are named in a numbered key.