

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