

with suggestions on how to take one's interest further.

The bulk of Ray's book consists of pairs of pages, one with a description and the other with a colour photograph of a single vessel (or a group of two or three related vessels), arranged in more-or-less chronological order.

These are very informative and well referenced, quoting parallels in other collections, likely influences and possible attributions. There is a very short (four-page) *Introduction*, setting the historical scene from 9th-century Iraq to 18th-century England, which in passing makes it clear that the 'English' of the book's title simply reflects the fact that there are no pieces of certain Scottish or Irish origin in the collection.

Black takes a more thematic approach, with sections headed *Introduction*, *Manufacture and techniques*, *Decorative styles*, *Marks and inscriptions*, *Attribution*, and *A note for collectors*, together with a short bibliography and suggestions for places to visit (including websites). This is more explicitly didactic than Ray, and certainly contains a lot more

basic information. It is also possibly more confusing, as plates are chosen to illustrate particularly points made in the accompanying text, with the result that the earliest examples do not occur until halfway through the book.

It has to be said that both books are, in the strict sense, 'biased'; in that neither presents a representative view of the production of the British delftware industry. Ray makes a selection from a collection, and both authors are keen to show the wide range of shapes and decorative styles produced. Both remark that plain white undecorated vessels probably constituted over half the production, but only one example, a fuddling cup (and how common are they?) is illustrated (by Black). Incidentally, this information does not tally with my recollection of excavated collections, where the only common plain forms (chamber pots, ointment pots, and perhaps salts) seem to constitute far less than half of the total. Black, in particular has a penchant for open wares, especially plates, and neither has an illustration of an albarello, despite that form's abundance in 17th-century assemblages.

Both books are well produced, with a quality of colour illustration that is amazing in books of this price, and which show just how much printing technology has developed in recent years. Black in particular would be a useful starting point for anyone just setting out to study this vast topic, while Ray is a good read of relaxed scholarship.

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Clive Orton

Mark Brisbane and David Gaimster, *Novgorod: the Archaeology of a Russian Medieval City and its Hinterland*

The British Museum: Occasional Paper Number 141, 2001.

136pp, 122 figs, 4 full colour plates.

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Until 1992 the only information available to non-Russian speakers about the archaeology of Novgorod came from a small book, edited by Michael Thompson, which drew on a series of Russian monographs documenting the archaeological investigations in the town, which had been carried out almost continuously since the 1930s (Thompson 1967). Even this slim source, however, was enough to show that the work at Novgorod was of major importance: both for the methodologies employed and for the range of wooden artefacts and structures found. Despite this, few western European archaeologists had first hand experience of Novgorod whilst the Russian archaeologists too were working in isolation from the west.

The past ten years has seen this situation change beyond recognition. In 1992 the *Society for Medieval Archaeology* published a monograph in English but written by Russian archaeologists involved in the work and edited by Mark Brisbane (Brisbane 1992). Following on from that publication, collaboration between western European and Russian archaeologists at Novgorod has increased considerably, mainly through projects funded by the EU. The first of these examined environmental data (plant remains and animal bones) and ran from 1994 to 1997. The second, from 1998 to 2001, covered ceramics, the use of wood, wooden objects and dendrochronological data. The third, which started in 2001 and is scheduled to be completed in 2004 is examining craft production.

The volume under review is the result of a seminar held at Bournemouth as part of the European Association of Archaeologists' conference in 1999 and thus includes surveys of both work in progress and completed projects in advance of their full publication. All of these papers are of interest but I will concentrate here on those relating to medieval ceramics. The first of these is a Swedish contribution, by Torbjörn Brorsson with Hannelore Håkansson from Lund University. They report on a study of 21 samples of coarse-gritted pottery, two loom weights and seven samples of local clay from the site of Ryurik Gorodishche, the predecessor of Novgorod situated just its south. Scandinavian metalwork has been found at that site and documentary sources testify to the presence of Viking traders there. Despite this, the majority of the samples were definitely locally made, including vessels whose typology places them in Scandinavian and Finno-Ugrian groups. This attribution is based on Håkansson's study of the diatoms which shows that they are of freshwater origin. Two fabrics without diatoms were noted but in both of these some of the samples were typologically identified as of local origin. At the most, two of the samples could be Scandinavian imports (Nos 9 and 15) since they are typologically of Scandinavian type and

contain angular granitic sand in a diatom-free clay. However, even these two samples might be local copies.

The next paper is by Peter Malygin and Clive Orton and looks at the grey coarsewares from Novgorod. The authors use Tyers and Orton's Pie-Slice package (here rebranded as the Psl package) as a means of investigating the material, looking for patterning. Data on context, fabric, form, rim diameter and decoration were included in the analysis and the preliminary results indicate associations between context and fabric, context and form and context and decoration. In all three cases the results make archaeological sense, confirming that the traditional fabric, form and decoration classifications and chronologies are based on real trends. They also confirm that there is little evidence for residuality or intrusion in the sequence. Perhaps of more potential interest, however, the authors found other patterns but 'as yet these deep patterns are difficult to describe or explain, but work on them continues'.

The final ceramic-based paper is by David Gaimster and examines the western European imports at Novgorod and Pskov (200 km to the west, on the Livonian border). These imports are small in number and mainly of 13th to 15th century date. The stonewares are mostly of Rhenish origin with a smaller quantity of Saxon stonewares. The lead-glazed earthenwares include definite examples of Rouen ware, Grimston ware and Low Countries redware but the majority have to be classed as Low Countries/Southern Baltic wares since there is so much visual similarity between the two, no doubt due to the influence of Flemish potters on the Scandinavian red earthenware industries and even the possibility of Flemish migrant potters. These imports are evidence for a Hanseatic presence at both cities but Gaimster points out an interesting difference between the two. Whereas at Pskov, as in most Baltic and Scandinavian towns, the western European wares are found throughout the town and indicate either that the town was solely occupied by Hanseatic merchants or the widespread adoption of their material culture in Novgorod these finds are clustered. This seems to indicate the presence of enclaves of foreign merchants amid a general population who rejected their culture. Further papers in the volume illuminate this situation further. Martin Comey surveys the widespread finds of wooden vessels, many of them stave-built whilst Jon Hather examines the wood turning technology used in the city. Given the level of preservation found at Novgorod it may be possible there, as in few other places, to study the interaction between pottery and treen use, both through time and spatially. A contrast with the Western European pottery is seen in Pokrovskaya's study of the Finno-Ugrian jewellery from Novgorod. This study shows that there was a market for such jewellery from the 10th to the 14th centuries, although there does not appear to be any concentration of finds and there is some evidence for both, the development of new types based on Finno-Ugrian prototypes and the use of genuine imports in different ways from those seen in the Finno-Ugrian homelands.

The papers in this volume show that Novgorod and its region has a huge potential for the study of medieval archaeology and that pottery studies are an important and exciting element in that study. Like many of the individual authors, I would like to thank and congratulate Mark Brisbane for this model of international cooperation.

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Alan Vince

Duncan H. Brown, *Pottery in Medieval Southampton c.1066-1510*

CBA Research Report 133, Southampton Archaeology Monograph 8, 2002. 220pp, 130 figs, full colour plate section. ISBN 1 902771 30 3. Price: £28 paperback

The world of medieval ceramics has been waiting a long time for this volume, and it is to Duncan Brown's enduring credit that he has continued to push for its publication despite all obstacles in his path. Moreover, he has benefited from the delay in being able to incorporate more recent data and research which would otherwise have been omitted, and which enhance the various themes pursued in the volume.

It is perhaps invidious to compare this volume with John Cotter's recently published *Post-Roman pottery from excavations in Colchester, 1971-85* (Colchester Archaeological Report 7, 2000), another long-awaited publication of a substantial medieval urban assemblage. These are two very different publications, Cotter's concentrating on a detailed typology of wares, with a relatively brief concluding discussion on the development and supply of pottery in Colchester, while Brown spends relatively little time on the typology, instead devoting most of his volume to the discussion of a number of themes arising from his analysis of the Southampton assemblage. We might have wanted more discussion from Cotter, and there may well be those who find Brown's typologies of wares and vessel forms a little too brief, but both volumes succeed admirably in their own way.

It is worth pointing out at the start that Brown's volume is based on a relatively small overall assemblage – around half a metric tonne (c.36,000 sherds). The nine sites which produced this total were chosen on the basis of having yielded significant quantities of pottery and/or the most coherent site records. The methods of analysis are set out in Chapter 1, and Brown is at pains to stress that while the