

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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### **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

imposition of such an analytical system on a material type which is notorious for its variability might be considered debatable, it nevertheless has the benefit of being consistently and rigorously applied. The pottery was sorted between 1982 and 1986, and a type series of fabrics created (a total of 466 fabrics altogether). These are presented here in a three-tiered hierarchical system comprising fabric (referred to by number), ware and Ceramic Group, although the latter are rarely referred to in the text, being useful mainly as a classificatory tool during analysis. Wares that are quantitatively significant are defined as Major Wares (*e.g.* Southampton Whiteware). It would, perhaps, have been useful to see an introductory table listing all the wares (not just the Major Wares), and I have to admit to being confused as to why the codes given in the typology in Chapter 2 do not match those elsewhere in the volume (*e.g.* Table 1 in Chapter 3), and indeed why the list of Major Wares in Chapter 3 is not the same as that given in Appendix 1.

These quibbles aside, Brown's typology is nevertheless an invaluable framework within which to view the pottery from Southampton and its immediate environs. He carefully defines what is meant by 'local wares' – those whose characteristics conform to the pattern of the local drift geology, which were probably made within 20 miles of the medieval walled town (the limits of a day's journey), and which, interestingly, are not distributed far beyond the town. Alongside the local wares are what might be described as 'regional' wares, *i.e.* those originating from outside the immediate hinterland but whose presence within the town can be easily explained by the trade networks obtaining across central southern England, such as wares from Dorset and Wiltshire). Then there are other British wares, such as Ham Green wares from Bristol and Cornish wares, whose presence in Southampton is perhaps less easy to explain, but which may be associated with the growth of Southampton's commercial network during the high medieval period, the Cornish wares, for example, perhaps reflecting the traffic in slate.

It is, however, with the continental wares, particularly the French wares, that Brown demonstrates a formidable amount of research. Southampton has produced one of Britain's largest assemblages of medieval French wares, with an emphasis on those from the Saintonge area, and Brown, aided by the unrivalled experience of such luminaries as Bob Thomson and Ken Barton, has devoted much time and effort to unravelling the various types and sources represented in Southampton from the Anglo-Norman period onwards.

The catalogue of fabrics and forms is followed by a number of thematic chapters. In the first of these, on Quantification, is a useful 'pottery matrix' showing the percentage occurrence by weight of each Major ware with every other Major ware. In other words, this is a tool used to demonstrate the probable contemporaneity of wares, and forms the basis for the definition of the three ceramic periods used for discussion throughout the volume: Anglo-

Norman, High Medieval and Late Medieval.

The chapter on 'Technology' explores the changing technological characteristics through time. This includes a convincing argument for the hierarchical organisation of the Saintonge industry – the techniques visible on the Saintonge products in Southampton (poorly finished vessels, handles carelessly applied) show evidence for rapid manufacture perhaps using unskilled labour. Brown also shows how it is possible to identify local types on the basis of, for example, rim form and decoration, which gives an insight into the skill of the local pottery makers.

The following chapter, on Production and Distribution, considers the mechanisms of distribution and Southampton's role as a market and as a port. In this respect the importance of Southampton as an international trading port cannot be overemphasised, since this was instrumental in the arrival of an imported assemblage of such size and variety. Brown has always been strong on the significance of traded wares within Southampton, and this theme has formed the basis of more than one previously published paper. The historical background is not ignored here, and Brown is adept at weaving the various strands of evidence together; ceramic, documentary and contextual, to pursue this theme. He argues, for example, that the Saintonge wares, in particular, could even be described as 'local wares' within the context of Southampton, imported because there was a market for them there, and because they were easy to supply. They do not seem to have been imported for redistribution elsewhere, being rarely found outside Southampton and other ports along the south coast. In the late medieval period the ceramic evidence is augmented by that of the brokage and port books, which record goods coming into Southampton, and those leaving it by road. I have always been intrigued by the record of Italian pots travelling to Salisbury, since the evidence of 15 years of excavation there suggests that the city is singularly bereft of any sort of imported wares – what happened to them?

Just as important here, and indeed elsewhere within the volume, is a consideration of other materials within the medieval assemblage, such as pewter and glass, which, on the basis of the documentary evidence, were more highly valued than pottery. We should not be seduced into thinking that what we perceive as exotic in ceramic terms was necessarily valued in the same way by its consumers. In addition, some pots were apparently imported for their contents (*e.g.* mercury jars) rather than as objects in their own right; the port and brokage books demonstrate how frequently ceramic containers were used. However, it is only in the late medieval period that there is clear evidence of pots being imported specifically for redistribution.

The chapter on Interpretation draws together the evidence of the preceding chapters, attempting to show how the ceramic and depositional information for each phase can be related to the settlement history of the town. Here there is an invaluable opportunity to relate ceramic assemblages to known tenements and hence to named occupiers. Brown

uses this as the basis for an interesting exploration of cultural affinity. This is not entirely convincing, as illustrated by the almost complete absence of Italian pots from the 15th century West Hall, occupied almost throughout that century by Italians. However, as he concludes, surely the prime consideration for the inhabitants of Southampton would be whether the pottery they used fulfilled its function efficiently, in which case there would be no reason why Italians should choose to use Italian pots in preference to local wares. Instead, Brown concludes that what can be seen in Southampton are ‘cultures of pottery use’, which changed through time. Anglo-Norman pottery may have defined ethnicity, but was also the vehicle for change. Pottery in the high medieval period more clearly reflects trade patterns, while in the late medieval period pottery reflects scales of consumption and the importance of display.

Brown rightly emphasises that however comprehensive this volume appears, it is, nevertheless, only an interim statement, a ‘stepping-stone to improved analysis and theories’. There is, of course, much more that could be done, and he highlights a few areas of potential future research. The type series itself represents a considerable resource, but could be enhanced by providing a regional context through matching fabrics with other locally identified wares. This is, indeed, something which is notably absent from this volume; Brown cites evidence from various local and regional sites, but resources have not allowed a detailed programme of comparative work. The Isle of Wight, for example, has produced a useful (and recently published) comparative assemblage from Carisbrooke Castle which it might prove profitable to re-examine in the light of this volume. More work could be done on relating vessel form to fabric, and indeed on the subject of vessel form and function generally, which is treated relatively briefly in Chapter 6. Nevertheless, this is an admirable first step, and one that is unlikely to be surpassed for some time. Buy it now!

Lorraine Mephram

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**Ivor Noël Hume, *If These Pots Could Talk: Collecting 2,000 Years of British Household Pottery***

Hanover, N.H.: University Press of New England for the Chipstone Foundation, 2001. 472 pp, 648 illus. (544 colour). ISBN 158465 161 X. Price: \$75.00 Hardcover

In the summer of 1949, Ivor Noël Hume began his archaeological career at the Guildhall Museum as a volunteer on post-war London construction sites under the tutelage of the keeper, Adrian Oswald. Later that year, Noël was hired by the museum, and soon, unexpectedly, found himself charged with the monumental task of salvaging London’s buried history. In early 1950, he acquired his first volunteer helper, Audrey Baines, a gifted graduate of Bristol University, and

former student of famed archaeologist Sir Mortimer Wheeler. That fortuitous event led to their marriage later in the year, and to the beginning of their forty years of collecting ‘British’ ceramics together.

Spanning a period of 2,000 years, the objects in the Audrey and Ivor Noël Hume Collection are diverse and their manufacture is international. Each item in the assemblage relates to their forty years of archaeological work or historical research together, and each tells a story. After Audrey’s untimely death in 1993, officials from the Chipstone Foundation in Milwaukee, Wisconsin offered to house the collection and use it for teaching purposes, if Noël would write a book ‘sharing the knowledge that binds it.’ The result — *If These Pots Could Talk: Collecting 2,000 Years of British Household Pottery*—is a Herculean production, remarkable for its impressive content, and immensely interesting because of Noël’s legendary prose.

In Chapter one, ‘Khnum Ptah, and the Clay of Life,’ Noël notes that, from his earliest days at the Guildhall, he was already ‘was beginning to look past the pot to the people who had made, owned, used and broken it...’ Fortunately, Audrey shared his inquisitive nature, and the perfect partnership resulted. Their first discovery, the 20ft deep buried ruins of Roman London—and the Romano-British pots within—prompted the Noël Humes to find out more about the who, what, when, why and where of them. Their search led them to the Roman kiln sites in the Upchurch Marshes in Kent, the major source of ceramics in the region at that time. As he describes their first humorous foray into the marshes, we find ourselves carefully stepping to avoid the foot-sucking quagmire. Amazingly, their first expedition linked not only to their quest for information about Romano-British ceramic vessels, but also to English brown stoneware, which became a later area of collecting.

And so it goes, throughout the book— Noël describes the vast and diverse ceramic collections he and Audrey owned, and their reasons why. He explains the complex, multi-layered associations of the assemblage to the worlds of their makers and their owners. He shares with us the principles that guided their professional work and their collecting habits from the ‘*Eureka!* of finding’ to the more important joy of ‘*finding out.*’ Through his absorbing narrative prose, the collection speaks to us as well.

Included among the chapters are detailed discussions of Romano-British pottery, medieval and post medieval British coarse earthenware, Southwark delftware, Rhenish brown stoneware, Westerwald blue and grey stoneware, English brown stoneware, 18th-century English delftware and French faience, white saltglazed stoneware, creamware, pearlware, and English porcelain of the late 19th and early 20th centuries. From chamberpots and hunt jugs to commemorative souvenirs and heraldic porcelains, the subjects of the thematic chapters are wide-ranging and are well thought-out. Also, the volume includes a useful 12-page glossary of terms, a list of measurements and inscriptions of illustrated objects, enlightening footnotes, a bibliography,