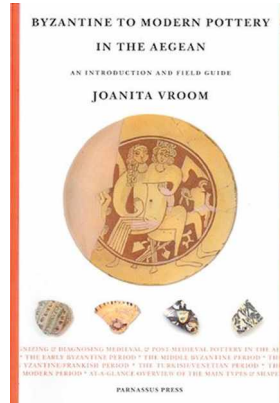


Joanita Vroom

Byzantine to Modern Pottery in the Aegean – 7th to 20th Century An Introduction and Field Guide
2005 . Parnassus Press . Bijlivedel, Netherlands
Paperback 230 x 35 mm, 223 pages, price not stated (online £42.50
ISBN 90 6131 441 0

As stated on the back cover, this is the first general introduction and easy to use field guide for Medieval and Post Medieval ceramics in the Aegean. The book is split into two main sections, of which part one, 'Byzantine to modern pottery in the Aegean: an outline', begins with a description of the wares. This is followed by a section on problems of chronology, important historical dates and the main shapes of kitchen and table wares. Part one ends with maps of the Eastern Mediterranean and Aegean and a key to the identification of Byzantine to modern pottery.



Part two, 'Byzantine to modern pottery in the Aegean: an outline', is split into five periods: Early Byzantine *c.* 7th to 9th centuries; Middle Byzantine, *c.* 10th to late 12th / early 13th centuries; Late Byzantine/Frankish, *c.* 13th to mid 15th centuries; Turkish/Venetian, *c.* late 15th to 18th centuries; and Early modern, *c.* 19th to mid 20th centuries.

The book finishes with a glossary, select bibliography by period, list of all the figures and an overview of all wares.

From the start I will nail my colours to the mast, I like this book and as the author is well aware, with any subject as broad as the one being dealt with here, it is difficult to keep up to date with new research and conflicting theories. For example it is now accepted that the late 16th/17th-century Italian polychrome marbled wares produced in Pisa are of finer quality than the examples produced in the surrounding area.

One thing that surprises me, giving the quantities shipped from North Sea ports for distribution through Livorno into the wider Mediterranean, is that Joanita is not finding quantities of 18th century white salt glazed stoneware, creamwares or pearlwares.

This book is a splendid synopsis of the ceramics material from an area which in ceramic terms, has long been neglected, apart from some of the more exotic wares. Over the last few years my bookshelves have expanded at an alarming rate with tomes on Mediterranean pottery but none cover the range of coarse wares described in this well thought out guide. If I were to be truculent on any aspect of this work it would be on the layout of a book which allows a number of half used

pages, but at the same time forces the reader to use there 10x to examine the illustration of decorative styles. That said and despite the very high price for a field guide, I have no hesitation in recommending this important book to anyone with the slightest interest in medieval or later ceramics of the Mediterranean.

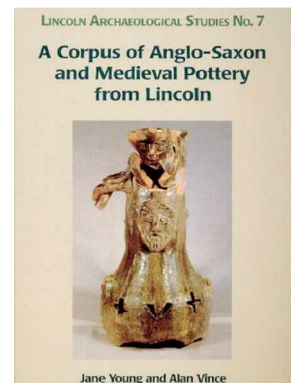
George Haggarty

Jane Young and Alan Vince, with Victoria Nailor

A Corpus of Anglo-Saxon and Medieval Pottery from Lincoln

2005 . Lincoln Archaeological Studies No. 7
292 pages, 196 figures, 16 colour plates.

It's been quite a while since I last had the pleasure of reviewing a pottery publication from Lincoln (Medieval Ceramics 14, 1990, in case you're interested), and I welcomed this opportunity with some relish. Those earlier reports, on Flaxengate and Silver Street, were underwhelmingly slight, and did not quite deliver



the comprehensive examinations of early medieval and Saxon pottery in Lincoln that many of us had hoped for. None of those complaints can be levelled at this latest Lincoln Corpus. It is big, it is hefty, it is thorough, and it is terrific. At first sight one might also call it old-fashioned. It is, after all, nothing much more than an exhaustive catalogue of all the pottery types identified in Lincoln that date from the 5th to 16th centuries. That occupies pages 27 to 272, and the final twenty pages after that consist of appendices. Well there's nothing wrong with being old-fashioned, and the authors have recognised, quite rightly, that a work of this nature is a fundamental stage in developing a more refined understanding of pottery evidence: 'the key to a vast unpublished archive consisting of ceramic assemblages dating from the 9th to the 16th centuries ...' As such, one might say that it's long overdue, but then there's plenty of other towns and counties that are still keeping us waiting, and we must welcome what should become not only an essential work of reference but also a splendid example the rest of us ought to follow. This, furthermore, is a work made more substantial by the combined experience and knowledge of the authors, who freely acknowledge the contributions made by many others. As I say, one might call it old-fashioned.

A short summary sets out the broad development of pottery production and use in Lincoln. The principal message is that Lincoln was a centre for pottery manufacture from the 9th century to the 16th. As a market,