

is primarily to the south and east, with the location of both towns on the River Lea facilitating closer connections with Essex and London.

Unfortunately, the Hertford and Ware type series does not 'provide a yardstick for pottery studies of these periods in the East Herts-Essex border areas' (p.2) and the danger is that anyone new to ceramics may pick this up and assume it is the current state of knowledge. Whilst the analysis of the additional material from Hertford remains entirely beyond the authors' control, it is a shame that the opportunity to update the text with more recent research was not fully exploited. On balance, however, it is much better to see something in print and accessible, even if with some problems, than to languish unpublished in perpetuity. With this volume we have an important and up till now missing piece of the nations ceramic history published in detail for the first time and, as the author claims, it does indeed represent a framework for future work. Issues of illustration aside, the main value of this work is in the publication of closed groups and a type series of form by fabric for Hertford and Ware. If the dating is not relied upon to heavily, it forms a useful body of work and is a welcome addition to researchers involved in the study of pottery. Hugh Borrill is to be commended for his patience and perseverance in bringing this volume to fruition.

Berni Sudds

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Marta Caroscio

La maiolica in Toscana tra Medioevo e Rinascimento: il rapporto fra centri di produzione e di consumo nel periodo di transizione Tin Glazed Pottery in Tuscany from the Middle Ages to the Renaissance: The Relationship between production centres and settlements in the transition (1350–1600)

Contributi di Archelogia Medievale 4 Premio Ottone D'Assia e Riccardo Francovich

Edizioni All'Insegna del Giglio s.a.s, via della Fangosa, 38; 50032 Borgo S. Lorenzo (FI)
Price €28

The author of this work first became known to the reviewer and members of MPRG following her involvement in the Ceramic Production Centres in Europe project. Since then Marta has become a strong ally of the Group, particularly in a European context and especially with relevance to the European Archaeological Association (she won the EAA student prize in Cork in 2005). It is a pleasure to finally be able to review this book.

This publication is essentially based on research undertaken for her PhD, Marta focuses on the production of tin-glazed pottery in Tuscany from the late medieval to Early Modern Period. She uses a multi-disciplinary approach comparing archaeological finds with documentary and iconographic sources and sets out to try and understand how the pottery workshops functioned at various periods in time and what the costs of making various products were. Although written wholly in Italian there is a very good four page summary of the publication in English supplemented by a very full bibliography. The book opens with a section that considers methodologies of study of the subject that have been used in the past and discusses problems of chronology (a familiar story!). This section is complemented by a series of tables that show how the accepted dating of the various types of maiolica has changed over the years.



The next chapter examines the production centres in the mid-Arno valley and details documentary evidence for the costs of the various materials required for pottery manufacture from the 1460s through to 1581. A similar but more expansive discussion then follows on production in Florence including names of all the potters working in that city in the 15th and 16th centuries. An excellent group of tables indicates how various production centres were operating in competition with each other. This method of discussion and consideration continues with the spotlight falling on the potters and products of Montelupo and Cafaggiolo. The next chapter then considers Florence as a production centre from the end of the 14th century through until the second half of the 16th century and examines the various different decorative styles and vessel types being manufactured. The assemblages from Florence's town centre are compared with those found in the terra nuova of Castel San Giovanni and in the Medici fortress at Grosseto. The final chapter considers the results of the study of the various production centres and stresses the importance of understanding how manufacturing techniques and styles were introduced at different sites and periods. The discussion also considers how different materials such as pottery, wood and glass were used for different purposes and on different occasions. The publication then finishes with all of its illustrations bound together in one section, including maps, excavation plans, contemporary drawings of kilns and workshops and a combination of photographs and line drawings that show the various vessel forms and decorative styles.

This book contains a vast amount of important new information on pottery production in Tuscany and has quite clearly been the result of several years of hard work. I found the structure of the publication easy to follow especially with the ability to check with the English summary. I was slightly disappointed that aside from the cover image all of the illustrations and photographs are in black and white, but am well aware of the constraints of costs on such a publication! For anyone with an interest in the production of highly decorated tin glazed wares this publication is highly recommended, it is an excellent example of what can be achieved when all the different types of evidence can be examined and considered in an intelligent way.

Derek Hall

Koen de Groote, Dries Tys and Marnix Pieters

(editors)

Exchanging medieval material culture: studies on archaeology and history presented to Frans Verhaeghe. *Relicta Monografieën 4* Heritage Research in Flanders 2010

384 pages

The arrival in the post of this hefty tribute to a heavyweight figure in European archaeology prompted mixed feelings. The over-riding sensation was one of pleasure that it this publication is in existence but that was tempered by regret that I had not been able to contribute to it. That sorry omission on my part is one reason why I

was keen to review this publication, the other, of course, is that the prospect of reading it is irresistible. We should all be used by now to the steady stream of first-class publications, combining exhaustive research with high production standards that have emanated from Belgium and indeed Holland, in the last few years, and this work is a fine example of the type. It hardly needs to be said that this thumping great book is lucidly designed and presented within solid hardback covers, with excellent paper, an accessible font and crisp illustrations. It differs from most of the others however, in that it is a miscellany of papers rather than an examination of a single subject.

It is never easy to collect a set of contributions that do justice to the popularity of a major personality while also hanging together as a co-ordinated work of research and reference around a consistent theme. In the best instances that need not be a problem because one ends up with various works of sufficiently high quality that, however diverse in character it is a joy to read and refer to. In the instance of a dedicatee with such wide interests and extensive contacts as Frans Verhaeghe, however, the challenge is all the greater. It is high praise to say that the editors have met that challenge successfully. There is a challenge also to the reviewer in these circumstances, in that all the contributors have written pieces in response to a request to honour a colleague and their essays will have been produced selflessly and in a spirit of celebration. It would be wrong, therefore, for a non-contributor especially, to pass comment, or worse still judgement, on the content of such a publication. What follows will therefore mostly be descriptive but it should be said that how-ever difficult I might think the task of reviewing, the reading of this work was all pleasure.

There are 22 individual papers in all, which the editors have divided into three sections: material

