

for those in urban areas or villages, not all food was made at home. Street food, even pies hot from the oven, was common. Most homes lacked an oven, so bread was either purchased from a baker or baked (for a fee) in a public oven.

Henisch, then, uses simple, straight-forward language to illustrate the culinary life of medieval people, and even includes some medieval recipes at the end of the book. However, there is one omission that readers of this journal might find particularly noticeable. Despite the wealth of sources used in this book, the one discipline that is missing is archaeology. There are only a couple of brief mentions of archaeological finds, such as the cooking implements found in the burial of a Viking woman at Peel on the Isle of Man. Even these instances are mere mentions that the author perhaps found referenced in other work, and lack contextualisation as to *why* these artefacts were chosen for placement in the grave, and what their significance might have been to their owners in life and death. This is a shame as the archaeological record is full of examples of kitchen tools and table wares – examples which could be used to physically illustrate the textual and pictorial sources. Pottery, one of the most common finds from medieval sites in Europe, is scarcely mentioned at all.

Henisch makes much better use of historical sources to provide colour, incorporating into her work details such as the names of well-known cooks, their shopping lists and even letters between friends that help to illustrate the different menus socially required for the public and private spheres. The scale of high-status feasts is emphasised by inventories of the dishes and kitchen equipment that had to be rented for the occasion, plus lists of temporary workers who would be needed for the big day to wash dishes, haul water and provide security for the event. On a smaller scale, we see housewives who were constantly working under pressure to make the family's food supply last the winter and spring, and to have hot food ready whenever necessary while also taking care of the other needs of the household.

Despite the lack of archaeological evidence, this book is a pleasure to read. The volume is well-researched yet does not get bogged down in academic prose. Henisch has an eye for interesting details that can be found in amongst information that was hardly considered to be of note in the Middle Ages. Most of the illustrations she uses as examples come from the margins of manuscripts. While cooking was the centre of domestic life in the average home, cooks and kitchens were hidden away in larger homes, out of sight of master and guests. Cooking may have been a hidden art in the Middle Ages, but Henisch succeeds in bringing these elements of everyday life to the forefront once again.

Elizabeth Pierce

Nina Linde Jaspers

with Paul Crucq (photography)

Harlinger gleiersgoed

('Harlingen tin-glazed pottery')

Pottery Foundation of Friesland, Leeuwarden, special No 1, Autumn, 2013. *Terra Cotta Incognita*

2013 . Amsterdam

Softback, 81 pages, 143 figures (including colour illustrations, black and white drawings and maps, and coloured and black and white tables, appendix with 6 further tables. Dutch, no foreign language summaries

ISSN 2214 5109

Price €20.5



Dr Jaspers, an expert in tin-glazed earthenware, has worked on excavated material from the Netherlands and overseas. Combined with the superb photography of Paul Crucq, she has produced a well illustrated and authoritative account of the industrial waste dug up from two tin-glazed

earthenware potteries in the northern Netherlands. The material recovered is now housed in the care of Museum Conservator, Hugo ter Avest, at the Municipal Museum, Hannemahuis Centre for Harlingen Culture and History. A minor criticism of the illustrations is that the captions of some photographs are difficult to read as white print does not show up well on a pale background.

The technique for making maiolica was introduced to the northern Netherlands from the south of the country early in the 17th century. The number of potteries making tin-glazed earthenware soon superseded the number of other potteries that for 200 years had mainly been making roof tiles and domestic redware goods. Material from the first maiolica factory in Harlingen, Raamstraat (1610–1803), has now been fully examined, together with ceramic waste dumped in a meadow south of Harlingen. A second pottery, Buiten de Kerkpoort (Outside the Church Gate), was established south of Harlingen, after a fire in 1663 drove it out of its previous premises in the city. Finds from all of these sites are described.

This detailed and meticulous account only records and illustrates the shards that were uncovered. It would have been helpful, however, to those unfamiliar with the Friesland potteries, if a brief account had been included of the potters and whether there were any names to suggest that some of the maiolica painters were of Italian extraction. It would also have been of interest to know whether the products made were for local consumption only or if they were transported

abroad from the adjacent ports, and if so, to which destinations.

Dr Jaspers has classified the shards by the Deventer System. Ceramics are first ascribed to redware, maiolica, faience (here referring to items tin-glazed all over), stoneware and porcelain. Each fabric has its own two letter abbreviation code. Body shape (dish, ointment jar etc) is likewise classified and given its own two letter code. Within these morphological types, the size and character of the object are also described e.g. saucer, plate, dish etc. The minimal number of morphological specimens is then estimated (MAE in Dutch) and the EVE, or estimated vessel equivalents, based on the number of individual vessels judged by the percentage of preserved rims.

Diagrams in the text and in extensive appendices show a profile drawing of each shape (scale 1:4) together with the abbreviations used and the MAE and EVE results. Dingeman Korf's *Nederlandse Maiolica* is used to compare the painted decorations. Some designs, however, show a strong north Italian influence.

Tin-glazed pottery waste from Raamstraat, Harlingen

During building operations in Harlingen in 1987 the foundations of three potteries were uncovered along with numerous biscuit and tin-glazed maiolica shards and kiln furniture, all dating from the early 17th century. Further excavations were carried out in 2008. The total number of shards was 2151, the number of morphological shapes (MAE) 516 and the measurements of rim percentages gave an estimated vessel equivalent (EVE) 180.4. Glazed maiolica shards accounted for 51%, maiolica biscuit 28%, glazed 'faience' 1% and 'faience' biscuit 5%. At the Broersma dump 229 shards were recovered, of which 72% were of glazed maiolica and 6% maiolica biscuit. There may, however, have also been shards from other potteries consigned to this dump. Many of the wasters were in reddish crumbling fabric. Unfortunately, so far, no chemical analysis has been carried out on the clays to determine whether or not the source used in the two potteries was the same. A future study along the lines of the article by Michael Hughes and David Gaimster (1) would be helpful.

Kiln furniture included at least 103 triangular kiln stilts with flat bases and three upward pointing spikes. Their height was between 1.5 and 2 cm and span between 8.5 and 10.5 cm. Also found were clay rolls and a metal trowel probably used to seal the brick entrance before firing the kiln.

Excluding the kiln furniture, the 1841 shards from Raamstraat produced a minimum of 220 shapes, most of which were from plates and dishes, but porringers, bowls, ointment jars, and floor tiles were also found.

Most of the plate shards are of maiolica or maiolica biscuit in pale red fabric, many showing an everted rim

and a pronounced foot ring. Diameters range from 17.5 to 31 cm. Some rims are wavy with a beaded upper surface. One tiny 9.5 cm diameter plate may have been for a child. Bowls in maiolica or maiolica biscuit had diameters from 20 – 31 cm but one from the Broersma site measured 38 cm across. Like the plates they also had raised foot rings and some may have had lugs. Several incomplete maiolica ointment jars were found. Shards of at least eight floor tiles discovered in the foundations at Raamstraat were probably not made on site. An interesting shard of a badly fired 'faience' gadrooned dish was possibly an experimental piece. Several 'faience' salt cellar shards were also recovered from Raamstraat.

Dr Jaspers emphasises that much of the maiolica decoration at Raamstraat is derived from Italian patterns, and especially from Montelupo. The only chinoiserie design, a glazed Wan Li meander corner, came from the Broersma plot and may have been a contaminant. Illustrations and descriptions are given of the types of maiolica decoration divided into 'Early Ornamental', 'Ornamental', 'Spiral', 'Chequers' and 'Human Figures'. Most are polychrome except the 'Chequers' which are mostly in blue on white. Some broad blue and purple bands show *sgraffito* work copied from the Italian. Only one plate has a wavy rim with indentations. The frequent *kabelrand*, or cable rim, is reminiscent of the later and cruder painted English 'blue dash charger' borders. In the 'Ornamental' group, central spirals and rosettes, with peripheral sometimes interlacing arcs, are found occasionally in contrasting colours, together with concentric blue circles. The 'Foliated' (*foglia*) group are painted in blue or polychrome, with oak leaves and delicate tendrils sometimes combined with whole or cut open fruit. Blank spaces between the ornamentation make an attractive contrast. In one foliated plate, the so-called, and possibly unique, 'Harlinger Border' shows orange zigzag rim ornamentation with smaller lozenges painted within the larger ones so formed. Only one star-shaped centre decoration occurs in monochrome blue.

Several dish shards show images of men and women, some finely dressed. The date 1614 is written in *sgraffito* on the deep blue surfaces, reminiscent of 'Persan Blue'. Unusually for this early date, some polychrome decorations of tulips and leaves appear, which would be more common for the second quarter of the 17th century. Tiny fragments purporting to be cherubs or angel wings are also shown.

Compendiario or concise, sketchy designs, here depicting a bird and possible sun rays, appear on two plates, one with a wavy and beaded rim. Thickly tin-glazed examples of undecorated white ware include a fragment of a gadrooned dish and a probable salt dish. One polychrome glazed maiolica shard, rather out of context with other decoration at the site, shows the Fall of Man with Eve handing Adam the forbidden fruit.

Tin-glazed pottery waste from Buiten de Kerkpoort

After a fire in 1663, this pottery moved from the Kerkbuurt (Church district) of Harlingen to a plot south of the city, Buiten de Kerkpoort (Outside the Church Gate) and continued in production until it closed in 1933. Apart from kiln furniture, roughly similar to that at Raamstraat, six types of fabric are represented: red earthenware, white earthenware, maiolica (5%), maiolica biscuit (61%), faience (1%) and faience biscuit (c 20%). Generally the fabric is yellowish, softer and sometimes powdery compared with that at Raamstraat. Here again, chemical analysis would have been helpful in establishing the origin of the clay.

An interesting vessel which may have been a melting pot for glaze or pigments is described. The range of morphological products here is much less than at Raamstraat, the majority being plates in maiolica biscuit. The plate profiles at Buiten de Kerkpoort include examples with a sharp angular transformation from a flat centre to an everted rim, unlike those seen in Raamstraat. A few of the bowls show flat bases with protruding flanges, again unlike those found at Raamstraat.

Much of the tile and tableware decoration here is in monochrome blue but the strong Italian influence seen in the Raamstraat designs is less obvious. Dutch, Turkish and Chinese influences are now found together with fruit baskets containing stylised pears and grapes. Ninety six wall tile biscuit shards were found, measuring 12.8–12.9 cm and 0.8–1.0 cm thick. They are decorated with blue and white tulip trios and enclosed in a double outlined shield design which lacks the usual corner decoration. One tile shard stuck together with others does, however, show a meander corner design. Other tile biscuit designs show part of a human figure, landscapes, or are undecorated white. One marbled tile fragment again suggests a northern Italian influence.

Some illustrations (Figs 134, 135, 139, 140 and 142) suggest to your reviewer the possibility that cobalt decoration had been painted directly onto the biscuit and then the tin glaze applied before the second firing. Although contrary to the generally accepted method of tin glazed manufacture, there are precedents for this less common method of manufacture (2, 3). However, in response to your reviewer's question, the author replied that she had found no evidence of this less common technique among these maiolica shards.

Overall, this delightfully illustrated book gives a detailed insight into the produce of two northern Netherlands tin glaze potteries, starting respectively in the early 17th century and in the mid-17th century. The influence of Italian maiolica designs is particularly noted in the earlier decoration at Raamstraat. A data-base is available for more detailed analysis but the decorations found have already been carefully correlated with standard works like Dingeman Korf's *Nederlandse*

Majolica. Dr Jaspers' book makes a very valuable contribution to our understanding of 17th-century pottery production in the northern Netherlands.

I am most grateful to my good friend, Krijn van der Hoofd, of Amstelveen, for his painstaking translation.

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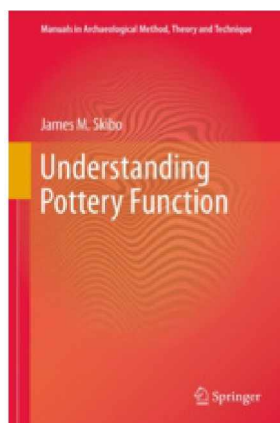
James M Skibo

with Mary Malainey

Understanding pottery function

2013 . Springer . New York

Price £90 (hardcover), £44.99 (soft cover), £35.99 (e-book)



The function of pottery has long been neglected by medieval pottery specialists. The Medieval Pottery research Group's *Guide to the Classification of Ceramic Forms* has, in part at least, been successful in removing generic 'functional' names such as 'cooking pot' from our vocabulary, but we have been less successful at identifying the variation in

patterns of ceramic use which can be inferred from close analysis. As long ago as 1986 Stephen Moorhouse demonstrated the value of studying sooting patterns, but it is only recently that studies have begun to explore the potential of the study of indicators of attrition (Perry 2012) and sooting (Jervis 2013) for enhancing our understanding of the role of pottery in medieval life, with promising results. Both of these recent studies draw on the precursor to this book, Skibo's (1992) *Pottery Function: A Use Alteration Perspective*. This book, published 20 years after its predecessor is, in some ways, depressing as it is clear that functional analysis